ISSUE 37

BUILD THE GHOSTBUSTERS™ ECTO-1

FANHOME

BUILD THE ICONIC ECTO-1 CAR FROM GHOSTBUSTERS™

BUILD THE GHOSTBUSTERS™ ECTO-1

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

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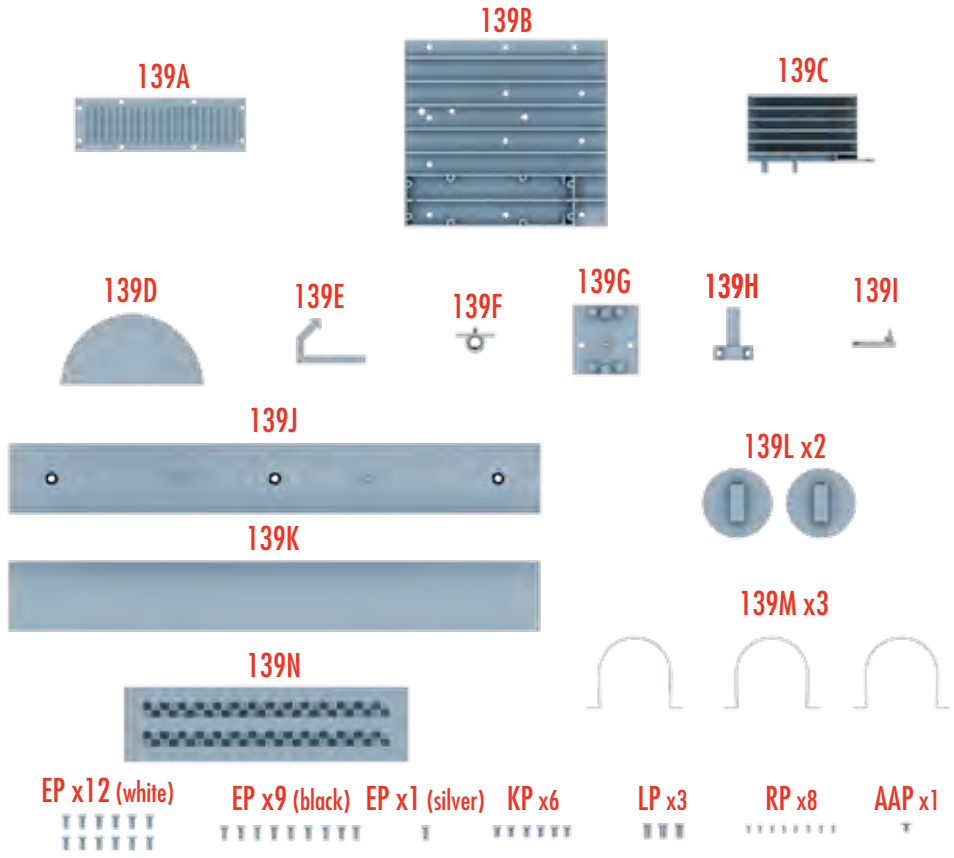
CAR PARTS STAGE 139

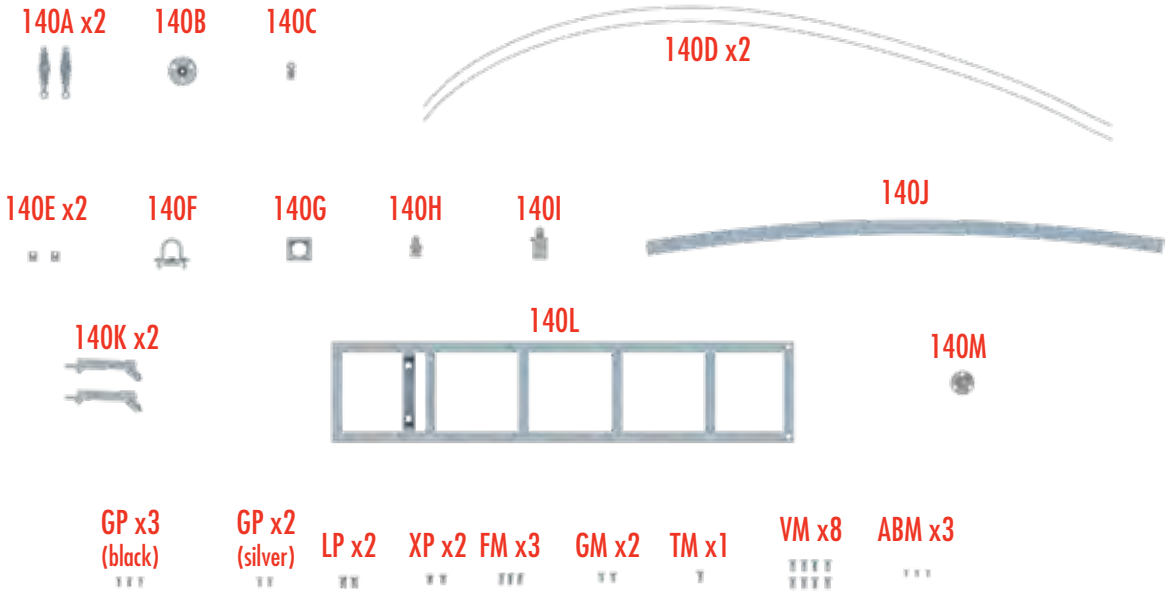
In this stage, you receive the parts for the storage tube and half-dome directional dish.



PART NUMBER	DESCRIPTION	QUANTITY
139A	ROOF RACK INLET	1
139B	ROOF RACK REAR BOX	1
139C	HEAT SINK	1
139D	HALF-DOME DIRECTIONAL DISH	1
139E	DIRECTIONAL ANTENNA	1
139F	HALF-DOME UPPER FIXING BRACKET	1
139G	HALF-DOME MOUNTING PLATE	1
139H	HALF-DOME LOWER FIXING BRACKET	1
139I	HALF-DOME AXLE	1
139J	STORAGE TUBE LEFT	1
139K	STORAGE TUBE RIGHT	1
139L	STORAGE TUBE END	2
139M	STORAGE TUBE FIXING STRIPS	3
139N	HALF-DOME DECAL	2
EP (WHITE)	1.7x4MM	12 (+3 SPARE)
EP (BLACK)	1.7x4MM	9 (+2 SPARE)
EP (SILVER)	1.7x4MM	1 (+1 SPARE)
KP	1.7x3MM	6 (+2 SPARE)
LP	2.3x4MM	3 (+1 SPARE)
RP	1.2x3MM	8 (+2 SPARE)
AAP	1.7x3x4MM	1 (+1 SPARE)

CAR PARTS STAGE 140

In this stage, you receive parts for the antenna, antenna mounts and side ladder.



PART NUMBER	DESCRIPTION	QUANTITY
140A	ANTENNA MOUNT	2
140B	REAR ANTENNA BASE	1
140C	REAR ANTENNA BASE CONNECTOR	1
140D	ANTENNA	2
140E	ANTENNA HOLDER	2
140F	GREY HOSE HOLDER MIDDLE	1
140G	GREY HOSE HOLDER LOWER	1
140H	GREY HOSE END CAP	1
140I	GREY HOSE ADAPTER	1
140J	GREY HOSE	1
140K	LADDER TOP	2
140L	LADDER	1
140M	FRONT ANTENNA BASE	1
GP (BLACK)	1.5x3MM	3 (+1 SPARE)
GP (SILVER)	1.5x3MM	2 (+1 SPARE)
LP	2.3x4MM	2 (+1 SPARE)
XP	2x8MM	2 (+1 SPARE)
FM	1.5x3MM	3 (+1 SPARE)
GM	1.7x3MM	2 (+1 SPARE)
TM	1.7x6MM	1 (+1 SPARE)
VM	1.7x5MM	8 (+2 SPARES)
ABM	1.2x3MM	3 (+1 SPARE)

CAR PARTS STAGE 141

In this stage, you receive the dust cover for your Ecto-1.

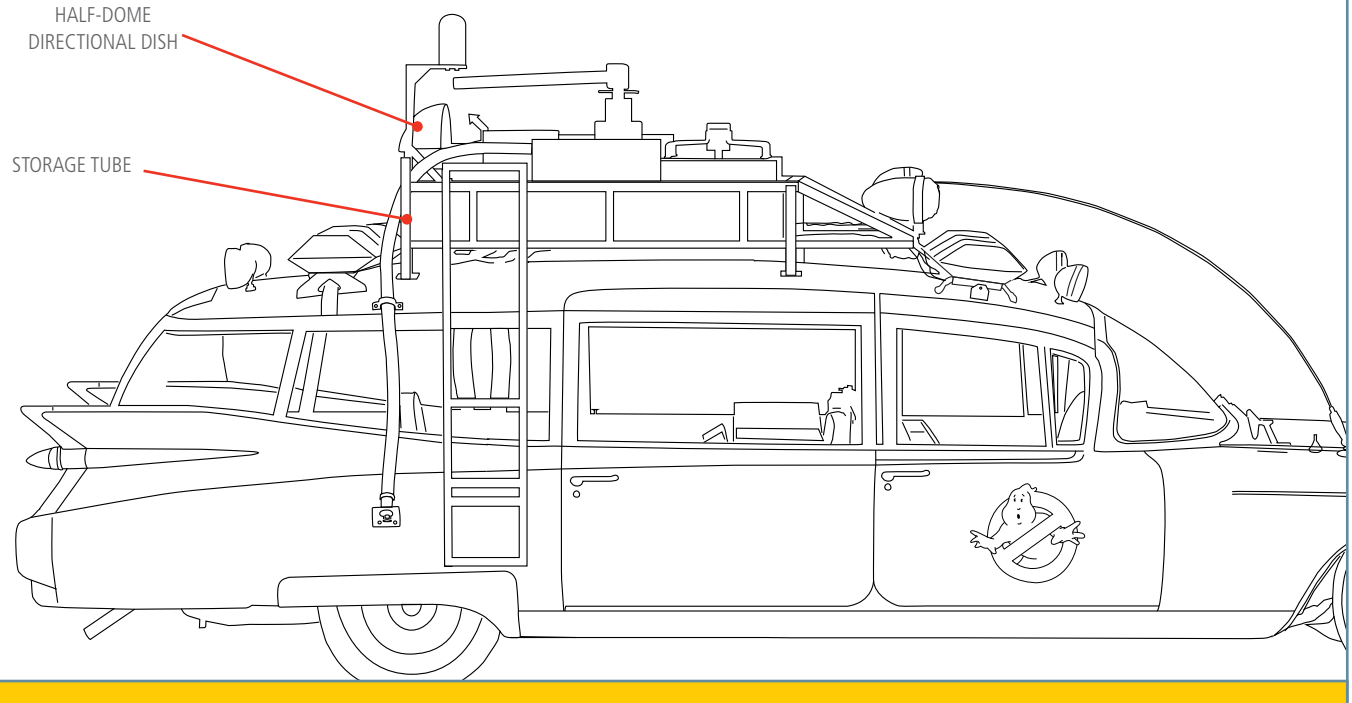
PART NUMBER	DESCRIPTION	QUANTITY
141A	DUST COVER	1

STAGE 139

STORAGE TUBE AND HALF-DOME DIRECTIONAL DISH

In this stage, you assemble the storage tube and half-dome directional dish, fitting both to the roof rack.

PART LOCATOR



TIP: TIGHTENING THE SCREWS Screws with codes ending in the letter M (such as BM and CM) drive into metal; those ending in the letter P (such as BP and CP) drive into plastic.

Self-tapping screws for metal cut their own thread in the pre-drilled socket. To prevent the screw from jamming before it is fully tightened, drive the screw only half way in at first. Then unscrew it to release the shavings (swarf) created as the screw cuts its thread. Finally, drive the screw fully into the socket.

For screws into plastic, do not over-tighten them. For screws into metal, ensure that they are tightened securely so that the head makes firm contact with the fixing surface.

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

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

YELLOW Identifies the new part/s

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

01 **THE REAR BOX ASSEMBLY:** First, place the roof rack rear box (139B) at the rear of the roof panel (134A), fixing with twelve white EP screws (figure A). Next, secure the roof rack inlet (139A) to the box using eight RP screws (figure B). Then, push the heat sink (139C) into place using the two pins on its underside, and fix using one silver EP screw (figure C).

FIGURE A

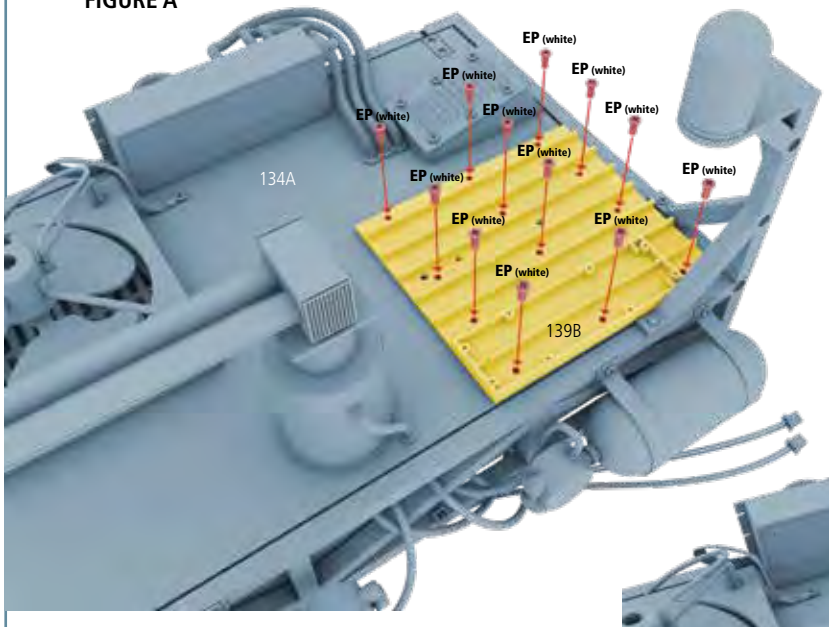


FIGURE B

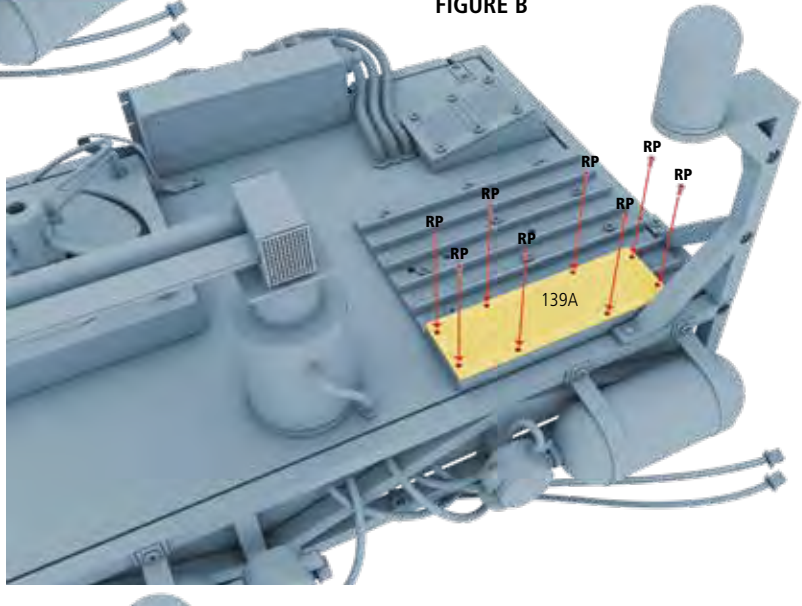
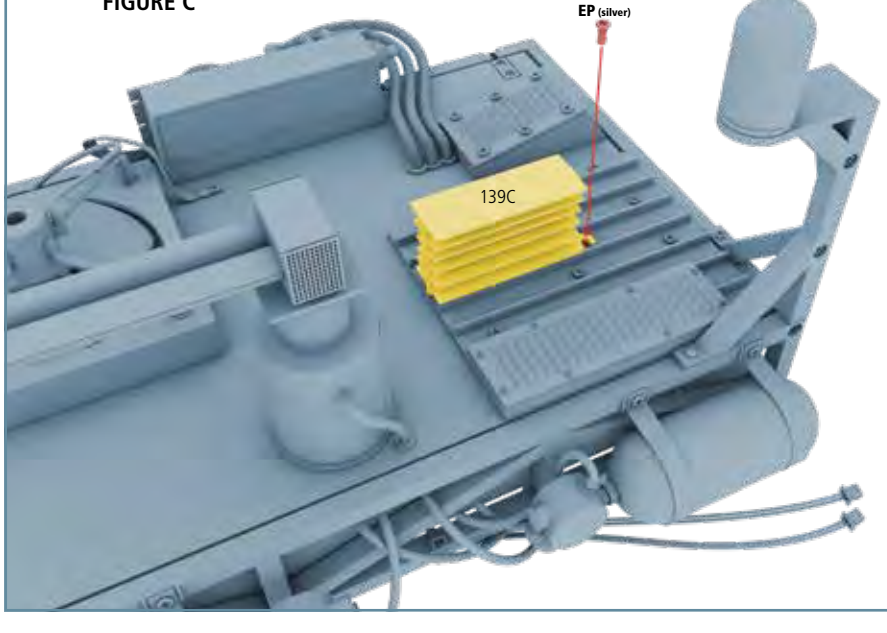


FIGURE C



02

CONSTRUCTING THE HALF-DOME DIRECTIONAL DISH: Soak the half-dome decal (139N) for around 30 seconds. Then, remove it and carefully affix it to the bottom of the half-dome directional dish (139D) (figure A). Next, use one black EP screw to secure the directional antenna (139E) to the half-dome directional dish (139D), and one AAP screw to secure the upper fixing bracket (139F) to the dish (figure B).

Secure the half-dome upper fixing bracket (139F) to the top of the mounting plate (139G) using two black EP screws, then fix the lower fixing bracket (139H) to the mounting plate (139G) with two black EP screws (figure C). Finally, push the half-dome axle (139I) into the bottom of the lower fixing bracket (139H) (figure D).

FIGURE A

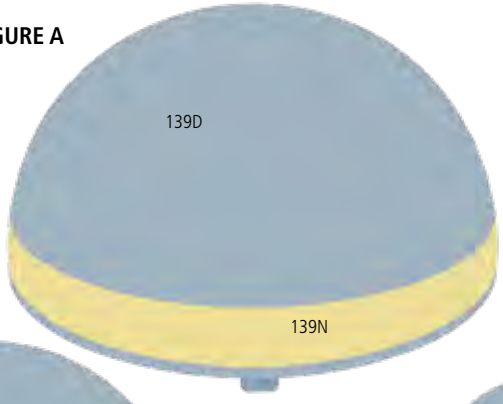
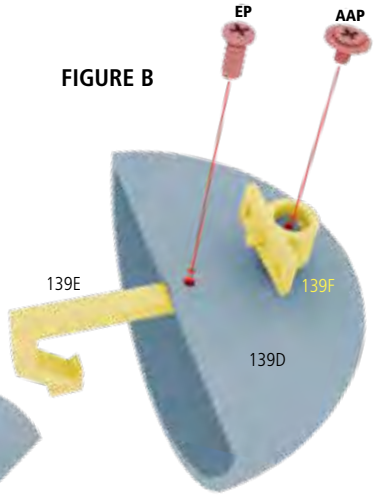


FIGURE B



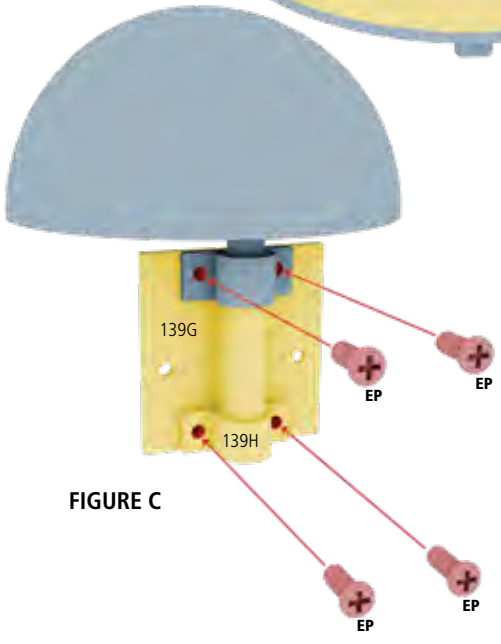


FIGURE C

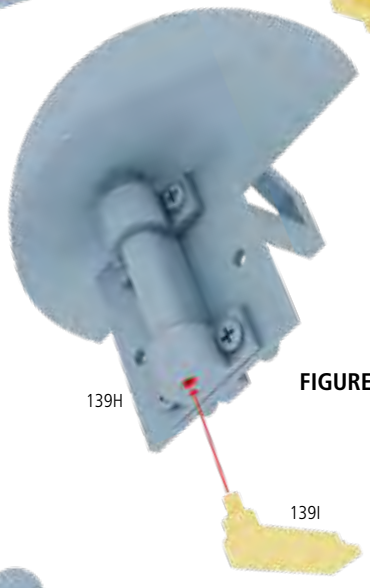


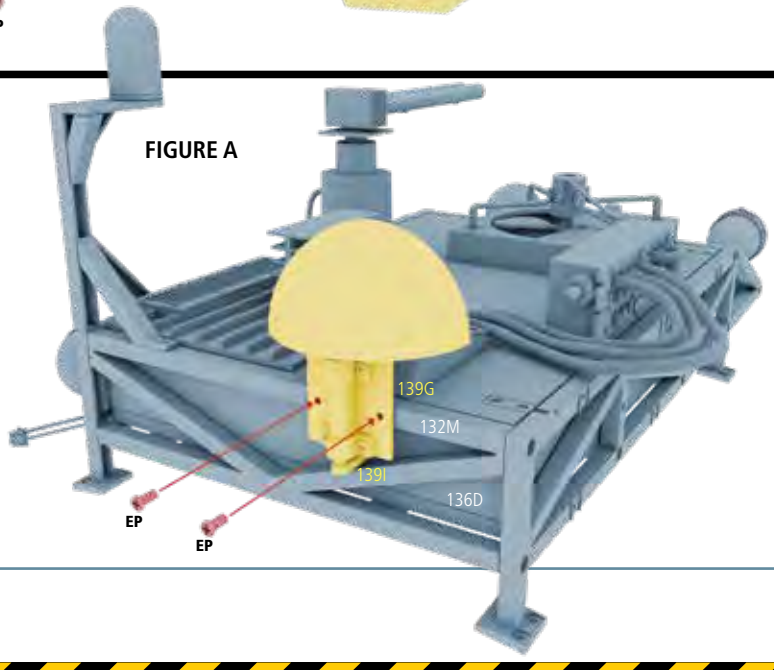
FIGURE D

03

INSTALLING THE HALF-DOME: Drive two black EP screws through the mounting plate (139G) to secure the half-dome assembly to the roof frame rear (132M) (figure A).

The end of the half-dome axle (139I) will slot into the recess in the roof box rear panel (136D).

FIGURE A



04 **FITTING THE STORAGE TUBE:** Begin by using two black EP screws to secure the storage tube ends (139L) to the front and rear of the storage tube left part (139J) (figure A). Cover with the storage tube right part (139K) and fix with three LP screws (figure B). The left side of the storage tube has a small and a large pin on its rear for fitting the part to the frame. The larger pin should be at the same end as the decal with "DANGER" on the red background.

Use the aforementioned pins to push the storage tube onto the side of the roof rack, then keep in place using the three fixing strips (139M) and six KP screws (figure C).

FIGURE A

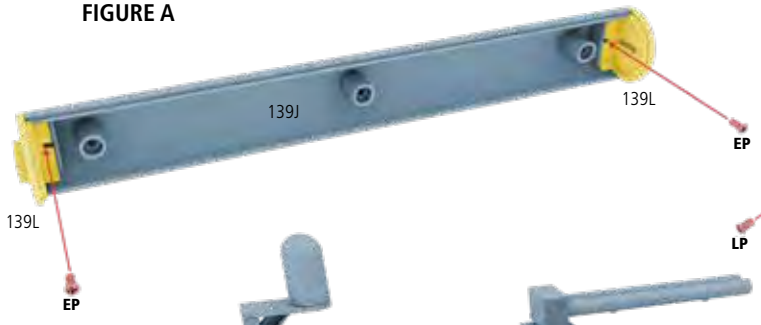


FIGURE B

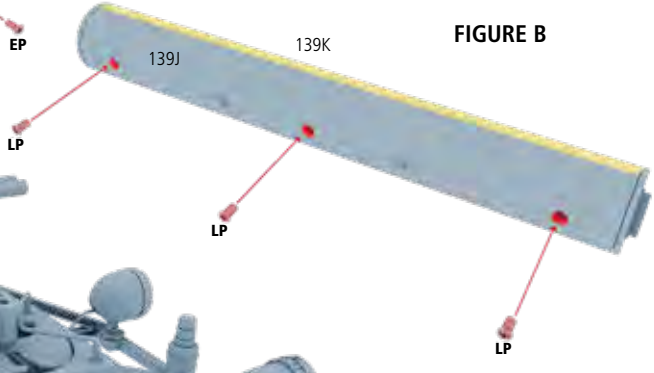
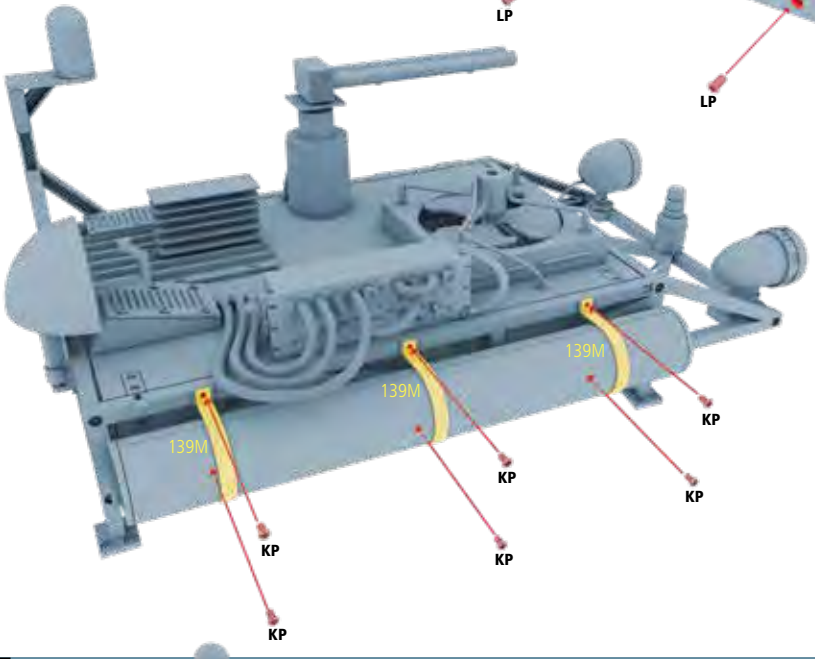
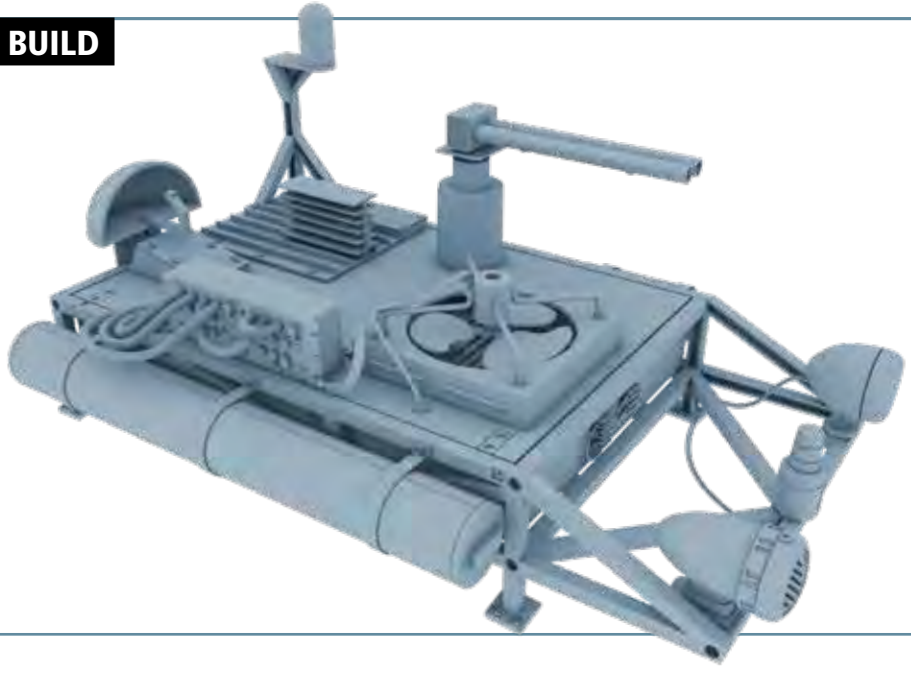


FIGURE C



STAGE 139 BUILD

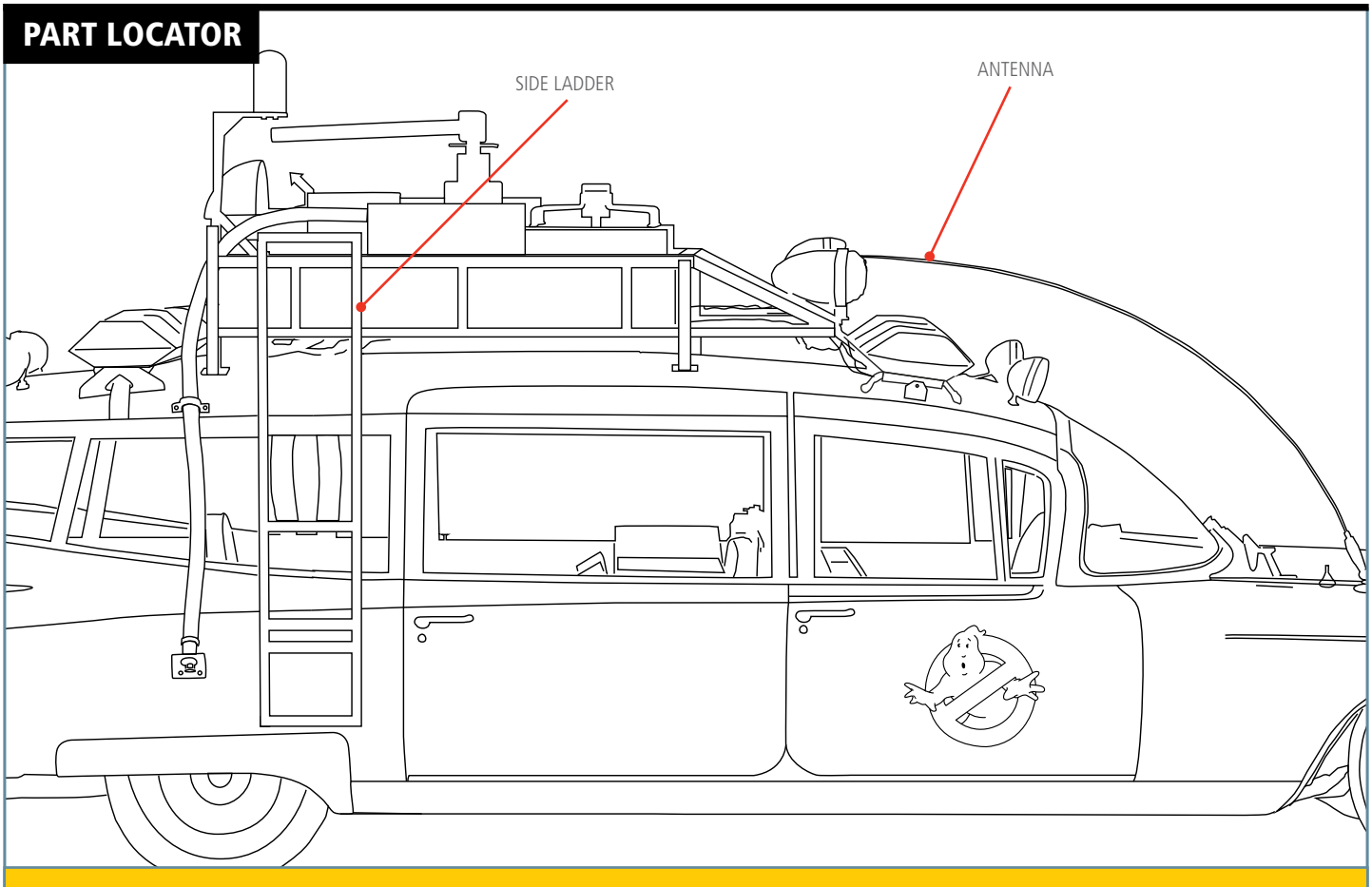


This is what the assembled pieces should look like.

STAGE 140
ANTENNA, ANTENNA MOUNTS & SIDE LADDER

In this stage, you finally complete the assembly of your Ecto-1 model!

PART LOCATOR



TIP: TESTING THE ELECTRONICS

Once you have reconnected the Propello-Ray and Whelen HRDF-200 wires to the electrical circuit, take a pause from the assembly to make one final check that they are working correctly.

Once you are satisfied, continue with the assembly to finally secure the roof rack 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 **FITTING THE CABLES:** First, plug the two cables from the front and rear deck lights (67C, 67D) into their respective extension wires (65H, 65I) (figure A). The two cables for the front deck lights are marked with an "L" sticker, and the two cables for the rear deck lights are marked with an "M" sticker and the colours of the wires (black and grey) should be matching.

Then, plug the Propello-Ray (67A) and Whelen HRDF-200 LEDs (67B) back in to the cables that are sticking out of the blue tubing (figure B). Next, tidy the cables by the rear code 3 force 4 lights and use a cable tidy (137G) to secure them to the rear frame (figure C). Do the same with the cables at the front of the roof frame (figure D), and the left side of the frame (figure E).

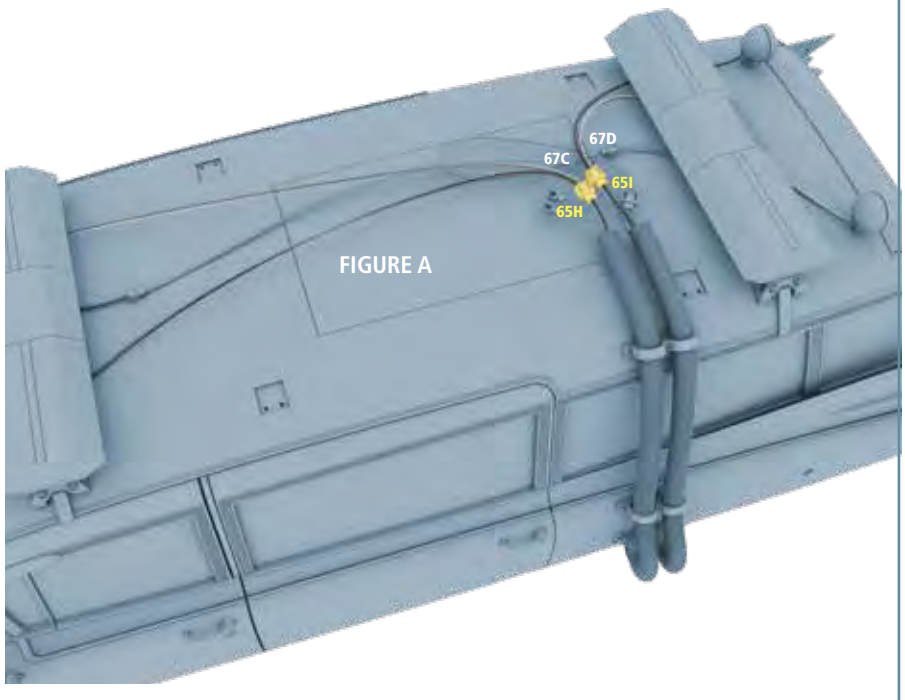


FIGURE A

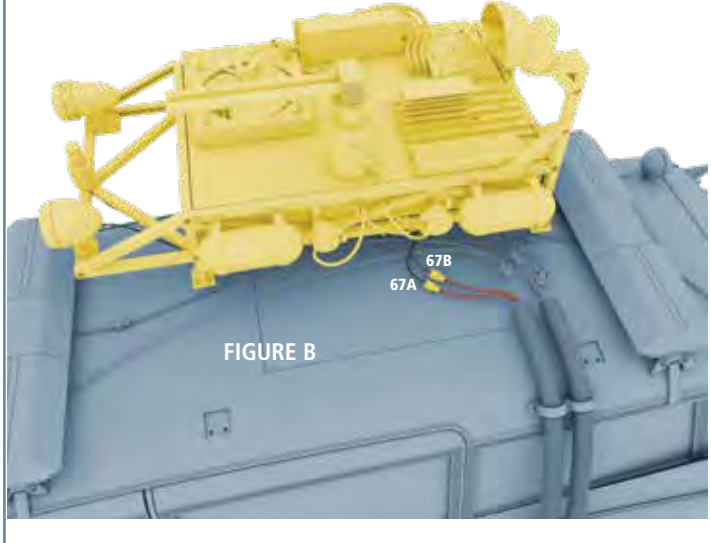


FIGURE B

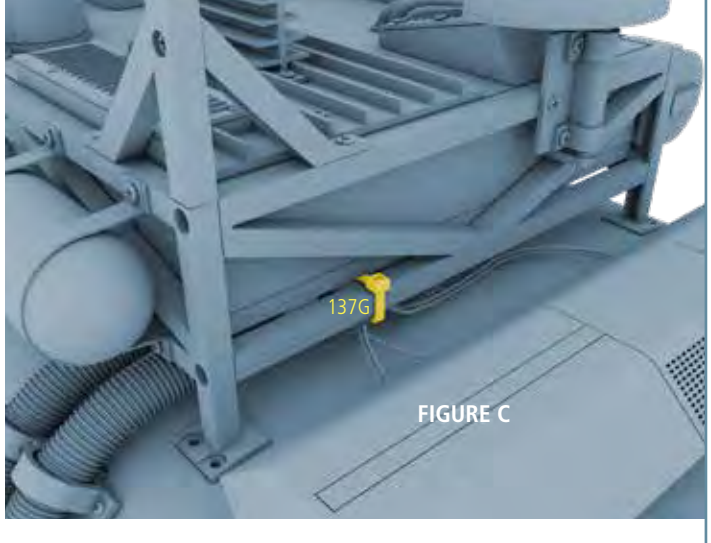


FIGURE C

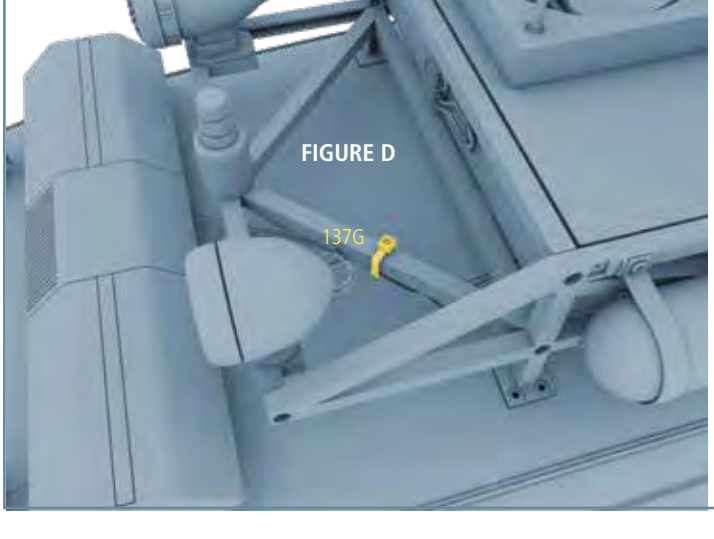


FIGURE D

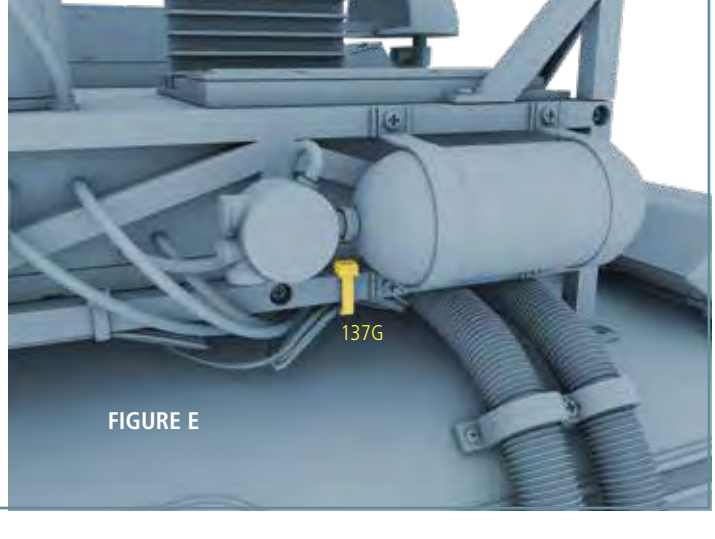
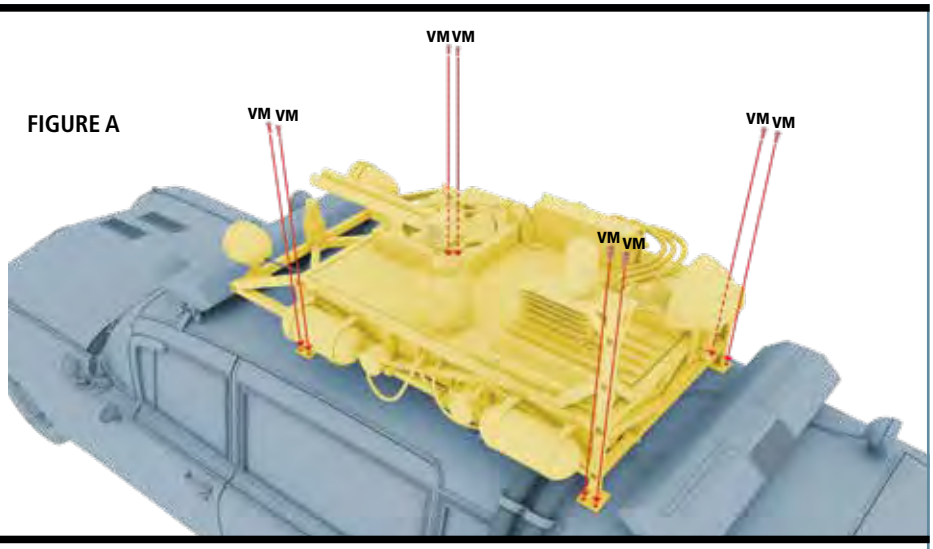


FIGURE E

02 SECURING THE FRAME:

Make sure that the wires are out of the way, then use eight VM screws to secure the four feet of the roof frame to the top of the Ecto-1 (figure A).

FIGURE A



03 FITTING THE REAR ANTENNA:

Push the rear antenna base connector (140C) into the rear antenna base (140B), securing with one black GP screw (figure A). Use one silver GP screw to fix the first antenna mount (140A) to the connector (figure B). Then, take this assembly and fix it to the left rear fender (110A) with three ABM screws (figure C).

Next, secure the first antenna holder (140E) to the roof frame left (133B) using one black GP screw (figure D). Finally, push one end of the first antenna (140D) into the antenna mount (140A), with the other end slotted through the antenna holder (140E) (figure E).

FIGURE A

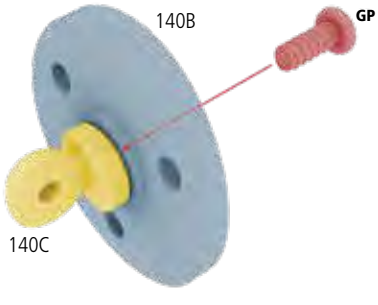


FIGURE B

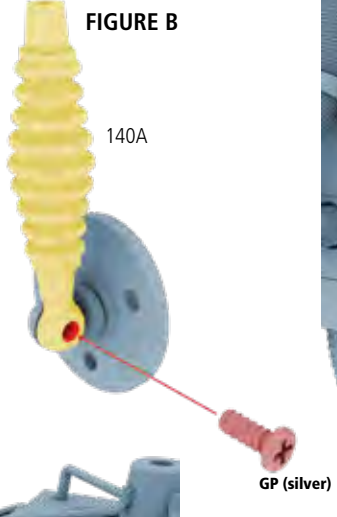


FIGURE C

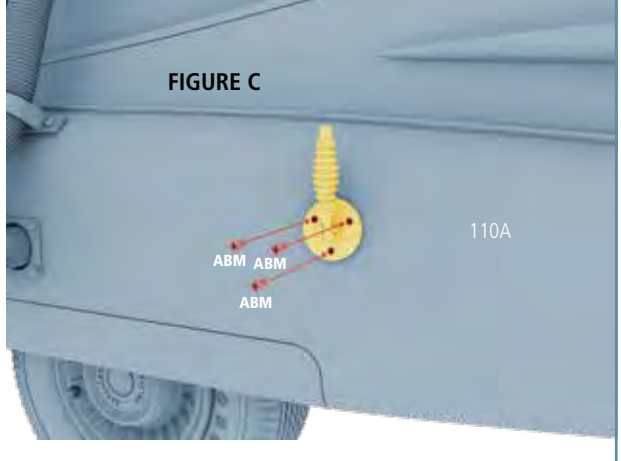


FIGURE D

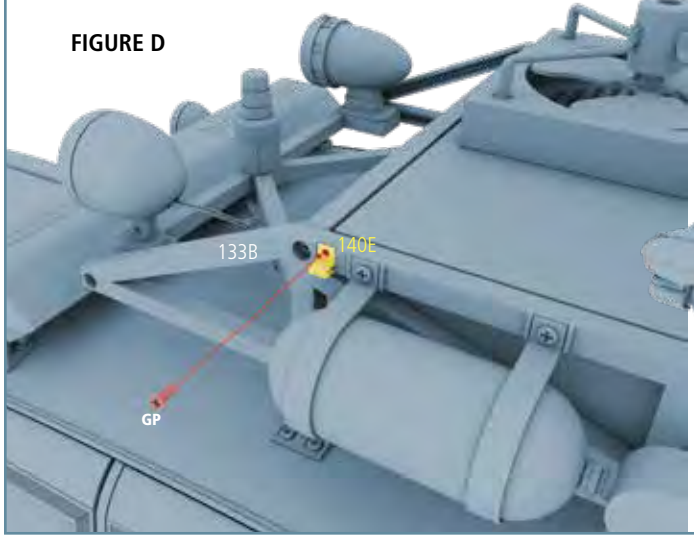
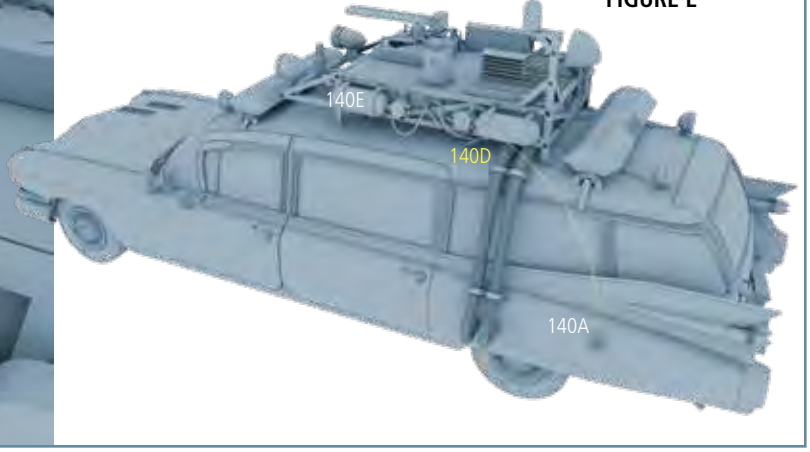


FIGURE E



04 **INSTALLING THE GREY HOSE:** First, secure the grey hose holder middle (140F) to the roof using one TM screw, as well as using two white GM screws to fix the holder lower (140G) to the right rear fender (figure A). Then, push the grey hose end cap (140H) onto the end of the grey hose adapter (140I), pressing the adapter into one end of the grey hose (140J) (figure B).

Insert the end of the grey hose with the end cap through the middle of the grey hose holder lower (140G), with the other end pushed through the holder middle (140F), and onto the pin on the left-hand side of the cross-section sensitivity unit (135E) (figure C).

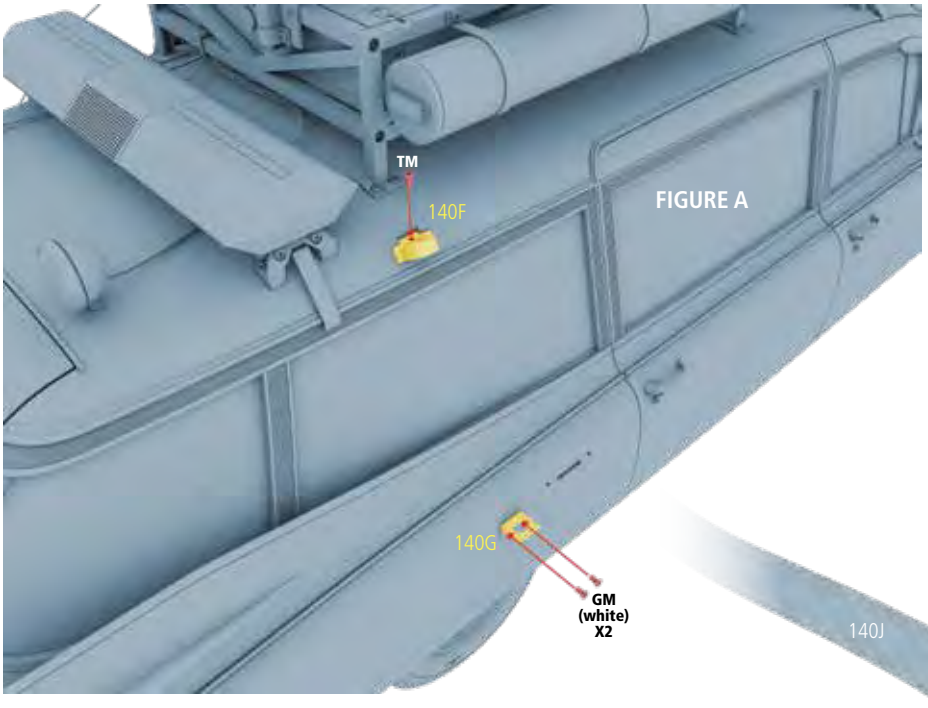


FIGURE A

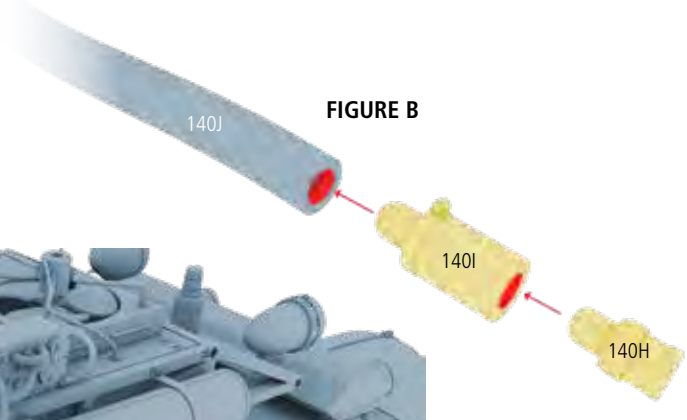


FIGURE B

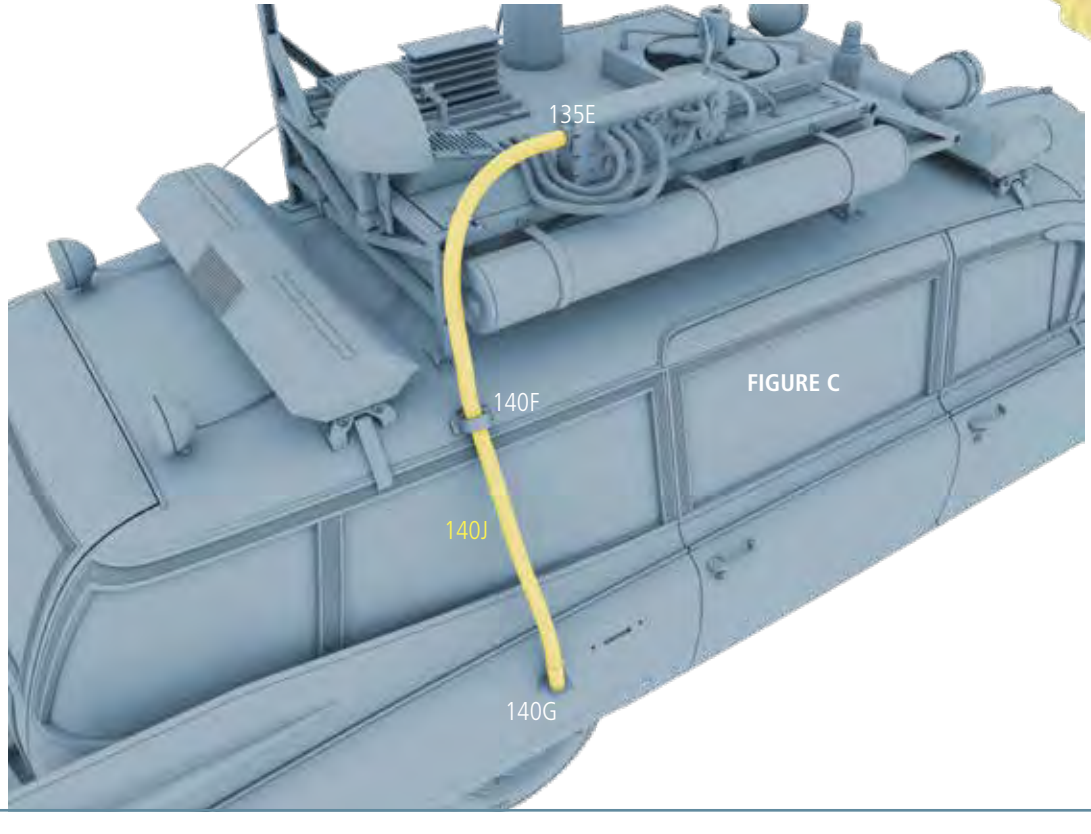


FIGURE C

05

FITTING THE LADDER:
Using two XP screws, secure the two ladder top parts (140K) to the top of the ladder (140L) (figure A). Fix the ladder to the side of the model using two black VM and two LP screws (figure B).

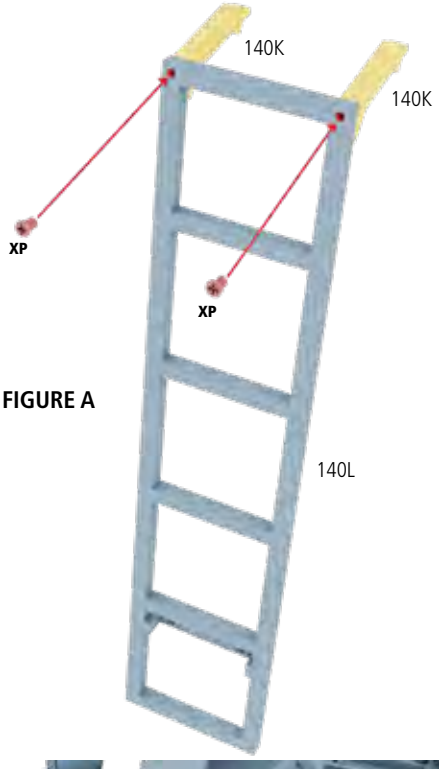
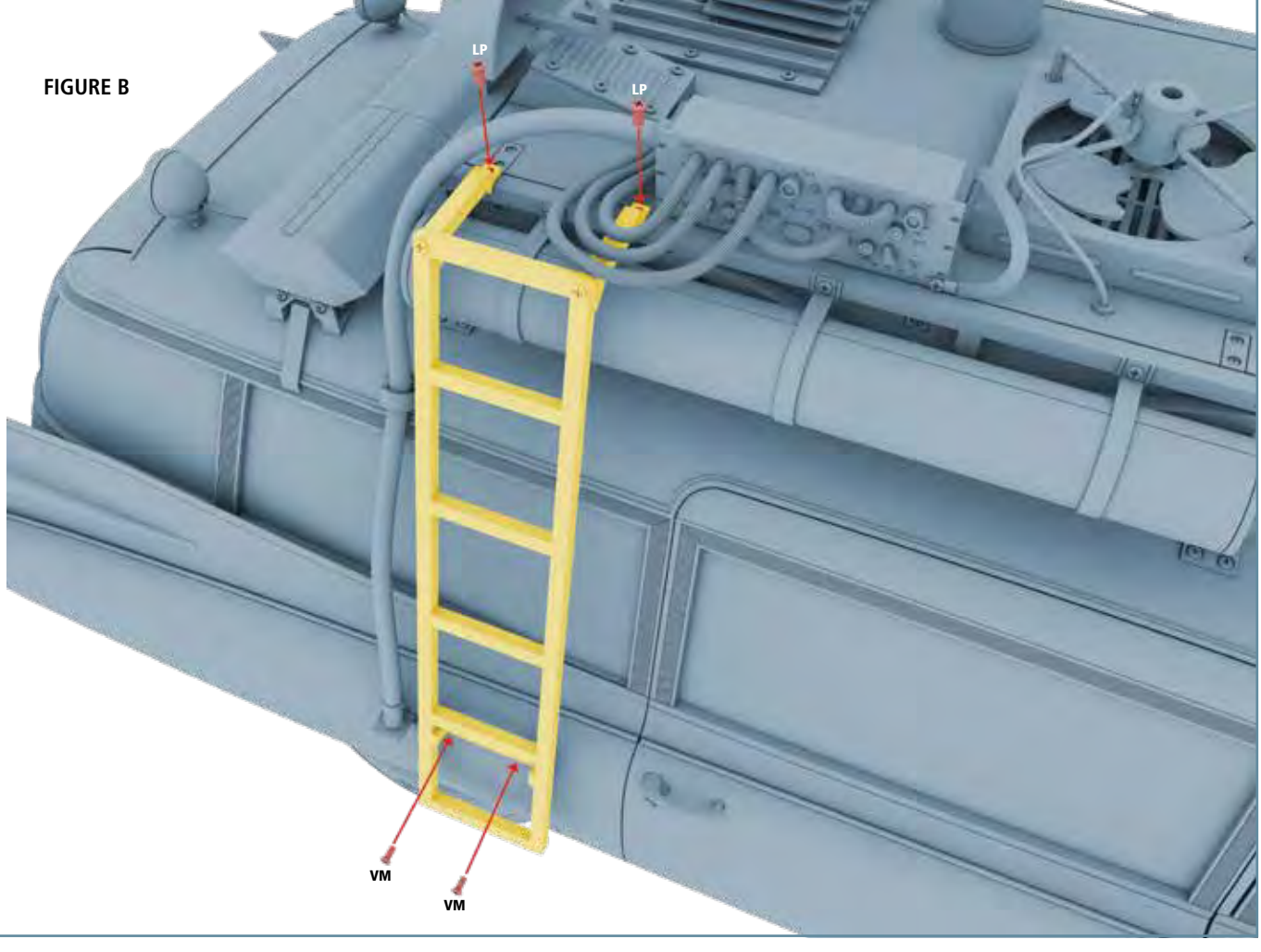


FIGURE A

FIGURE B



06 **FITTING THE FRONT ANTENNA:** Fix the remaining antenna mount (140A) to the front antenna base (140M) using one silver GP screw, then secure the base to the front right fender (76A) with three FM screws (figure A). Next, secure the remaining antenna holder (140E) to the roof frame right (132L) with one GP screw (figure B).

FIGURE A

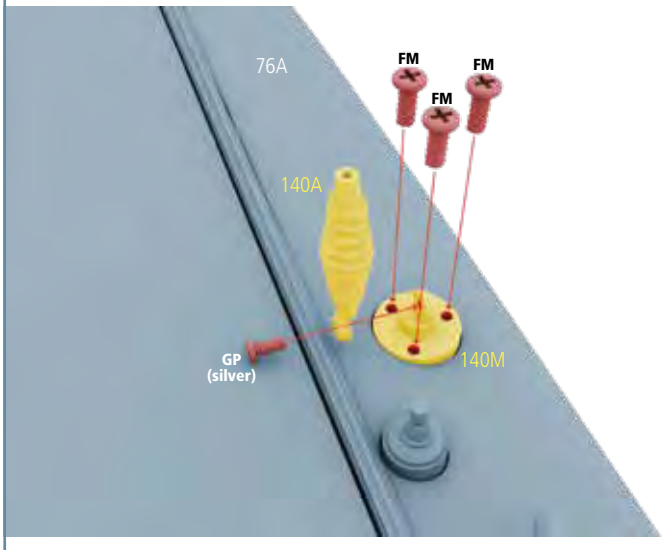


FIGURE B

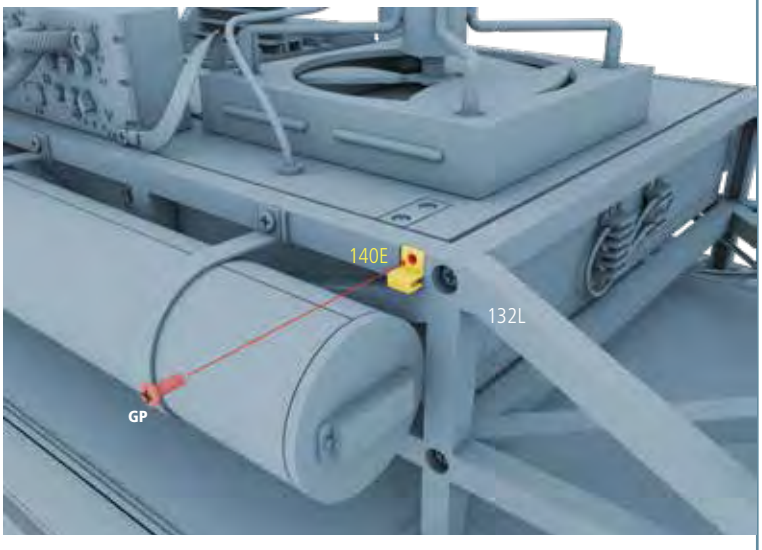
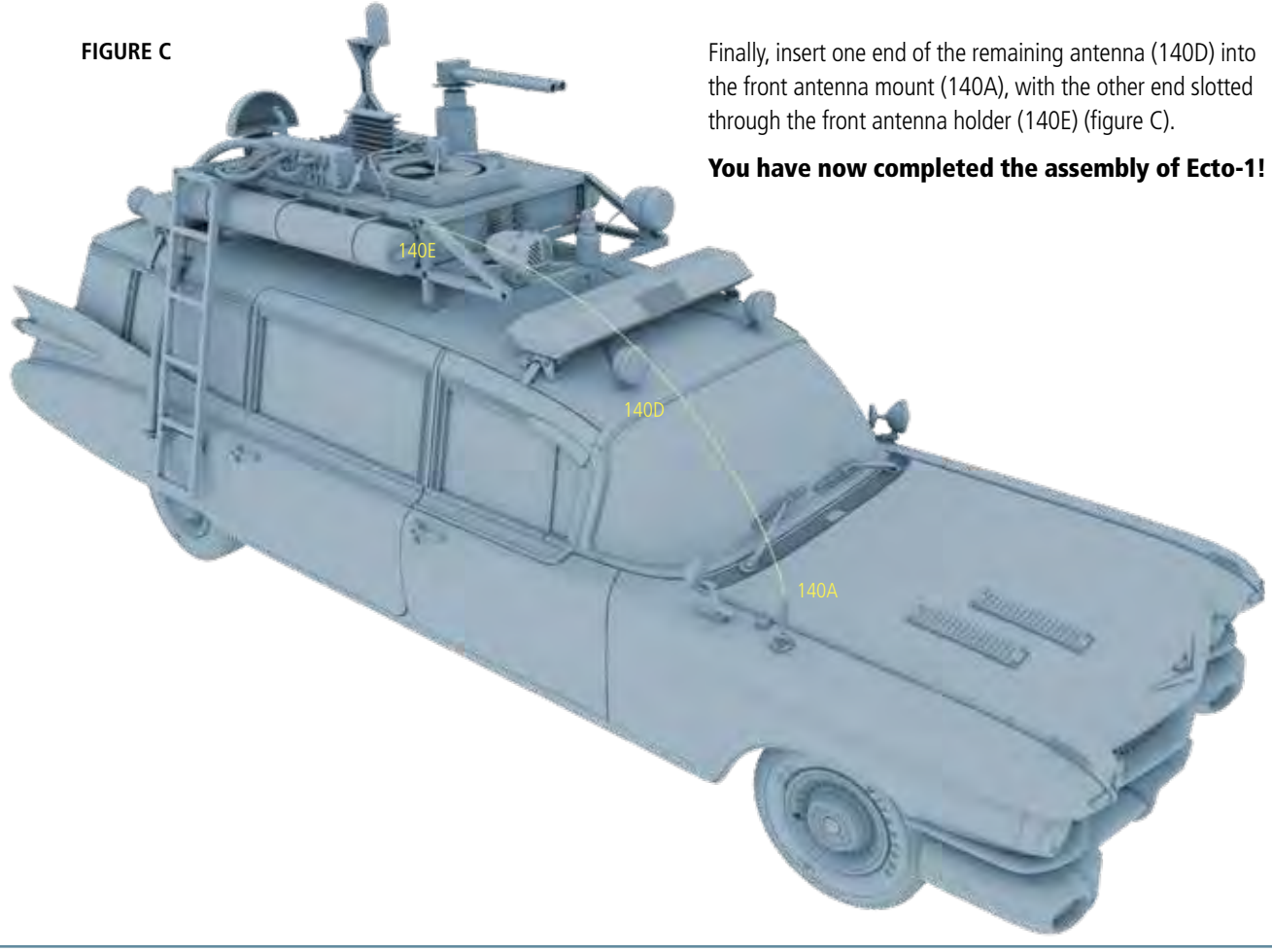


FIGURE C



Finally, insert one end of the remaining antenna (140D) into the front antenna mount (140A), with the other end slotted through the front antenna holder (140E) (figure C).

You have now completed the assembly of Ecto-1!

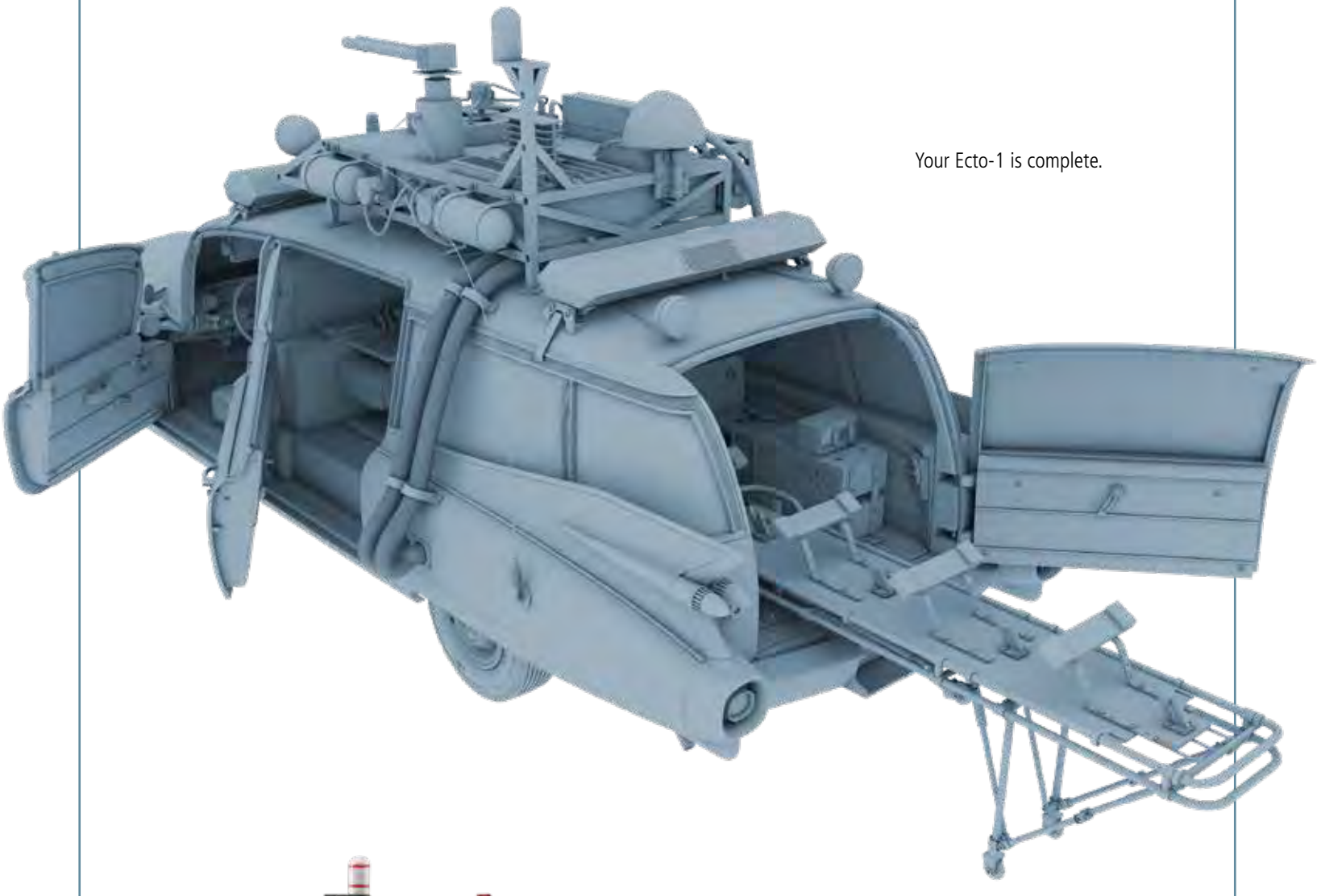
STAGE 141
DUST COVER

How to use the dust cover to protect your Ecto-1 model.

01 **FITTING THE DUST COVER:** Keeping the No-Ghost sign at the front, tuck one end of the dust cover under the rear bumper of your model (figure A). Carefully stretch the cover, lifting it over your model and tucking the front end under the front bumper of your Ecto-1 (figure B). This should help keep your Ecto-1 in good condition.

FIGURE A

FIGURE B



Your Ecto-1 is complete.

UNDER A CLOUD

Special projects director Gary Platek created an assortment of sinister fog, cloud, and vapor effects for *Ghostbusters* using a 1500-gallon cloud tank.

LEFT The ominous sky effects above Dana's apartment were created using a cloud tank and paints.

THE OMINOUS, RIPPLING CLOUDS THAT gather in the skies above the Temple of Gozer were generated using a cloud tank by "director of special projects" Gary Platek and his team. Cloud tanks were a popular VFX tool used to create ominous or dramatic weather effects in the time before CGI. Douglas Trumbull's Entertainment Effects Group had pioneered cloud tank effects for 1977's *Close Encounters of the Third Kind*, while Platek himself had used a cloud tank at ILM to create otherworldly visuals for *Poltergeist* and *Raiders of the Lost Ark*.

For *Ghostbusters* and Boss Film Studios' other launch project, *2010* (which required a cloud tank to generate Jupiter's colorful gas swirls), a new cloud tank was constructed. At 1500 gallons, it was much bigger than the tank Platek had previously used at ILM. The device was essentially a large water tank with a layer of salt water at the bottom and fresh water on top. A variety of strange, dramatic effects could be generated by injecting different liquids or paints into the tank near to where the layers of freshwater and saltwater met, or playing around with lasers, lights, and dry ice. These were then composited in with live-action plates, model footage, and other visual effects by Mark Vargo's optical team.

Ultimately, Platek and his team – Jon Schreiber, Jody Westheimer, and Sam Longoria – created 69 different elements for the ever-changing clouds that shroud the

Temple of Gozer. "Two different types of cloud were needed for the temple sequence," Platek told *Cinefex* in 1984. "Clouds outside the temple and clouds inside. The outside clouds were dark gray, swirling, storm-like clouds with a center ring of motion occurring right over the temple. The inside clouds, on the other hand, were real white, light, and fluffy, with blue underneath and pink above – very heavenly looking. Richard [Edlund] wanted to achieve the look of a Dutch-style painting where there are different perspectives going on at once."

THE PERFECT STORM

For the "inside clouds" Platek and his team used a special probe that injected paint into the water. This probe could be pulled in different directions to create the desired effects. Meanwhile, a separate circular probe was deployed to generate the "outside" clouds. A computer-controlled laser was then used to create the eerie beam of light that penetrates the clouds.

Innovative light effects were also incorporated into the tank to create the purple clouds that appear above the Ghostbusters to demand they "choose your destructor," as Platek explained to *Cinefex*: "The talking clouds were actually three 500-watt photoflood lightbulbs – your basic home movie lamps – that we immersed in water. We took them and hooked them onto this funny little armature... and then stuck them right into the center of the circle probe so they would shine down toward the camera."

After the Ghostbusters destroy the Marshmallow Man by crossing the streams and the Temple of Gozer explodes, a dark, funnelling cloud gathers above the flames before disappearing into blackness. This eerie effect was created by a jet of warm water being fired at paint inside the tank. "When the warm salt water rose up and hit the paint, it caused a hole to appear," Platek said.

ABOVE LEFT TO RIGHT
Slimer vapor effect, created by dry ice, glass and lasers; more cloud tank effects above the Temple of Gozer and the exploding building.

"Then when the salt water cooled and fell back downward, it caused part of the cloud layer to move upwards and out of the light so that it looked like the cloud just disappeared."

Aside from the Temple of Gozer (and the clouds that gather above Dana's apartment in the scenes leading up to this), the cloud tank was deployed for two additional scenes. The first was when Slimer, fleeing from the Ghostbusters, passes through a wall in the hotel, leaving a circle of vapor behind him. For this effect, Platek projected laser light over a sheet of glass in the tank, which was composited in with footage of the hotel wall. "I just dumped a beaker of dry ice fog onto the glass," Platek explained to *Starlog* in 1984. "When the mass of fog hits the glass, it radiates outward and dissipates in a very ghostly fashion."

A final, very different type of cloud tank effect was used for the horrifying subway ghost that briefly appears in the second montage. The puppet, designed by Melody Pena and built by Steve Johnson, was pulled backwards inside the tank. The footage was then reversed to create an even more ghostly effect.

BED OF CLOUDS

As well as being used for *Ghostbusters*' visual effects, the cloud tank occasionally doubled-up as a handy bed. "On *Ghostbusters* and *2010* we worked some *loooong* days, and far into the night," VFX camera and special projects assistant Sam Longoria told *The Single Minded Movie Blog* in 2010. "I remember crawling under the cloud tank sometimes, stretching out on salt bags, catching a short snooze.

While cloud tank effects have largely been usurped by CGI in modern cinema, they remain a fascinating example of the innovative and experimental practical effects that marked the pre-digital age.

RIGHT The Orrefors scene appeared as part of *Ghostbusters II*'s montage sequence. The exteriors were filmed outside the real shop.

CRYSTAL CHAOS

The montage sequence in Orrefors glass store involved an impressive forcefield generator prop and skillful wire-work from the mechanical effects team.

Prop photo: Profilesinhistory.com

NOT ALL OF THE PARANORMAL ACTIVITY in the *Ghostbusters* movies involves visible ghosts. During the first montage sequence in *Ghostbusters II*, the heroes are called to the glassware shop Orrefors, where fine crystal glassware floats in the air. The Ghostbusters proceed to set up a forcefield generator firing out beams, but a malfunction causes the expensive glassware to fall and shatter – much to the shock of the store manager (played by Robert Alan Beuth).

Orrefors Crystal Gallery (as its New York store was known) was a famous high-end glassware boutique in the city during the time of filming. Though the store has long since closed, the company itself – which was established in 1898 and named after the Swedish village in which it was founded – remains well known for its luxury glassware products today.

The sequence came out of an idea to include a diverse range of ghostly goings-on in the montage. "We wanted a scene with something other than an apparition or a materialized being of some kind," Harold Ramis told *Cinefex* magazine in 1989. "Another reason we did it was for the budget. Ivan said, 'Gee, can we come up with something mechanical and doesn't involve elaborate opticals?'"

DOWN TO THE WIRE

ILM concept artist Kathy Swain helped visualize the scene in her illustrations, but the sequence was largely realized by the production's mechanical effects team. Under the supervision of Chuck Gasper, the glasses were suspended on wires which were simultaneously cut when the beams stopped. The scene wasn't entirely free of optical effects as laser beams were added by ILM in post-production.

The forcefield generator prop itself consisted of four transmission towers, complete with circuit boxes and aluminium and copper rods, which were attached to steel tripods. A series of cables connected the towers to a central hub (somewhat resembling a ghost trap), which powered the generator. As with much of the Ghostbusters' equipment, the device was plastered with yellow-and-black hazard strips.

LEFT Concept artist Kathy Swain's illustration; close-up of the circuits, rods and lasers; the forcefield generator at work.
OPPOSITE The original prop.

RIGHT The *Ghostbusters* logo, refined by Boates and Michael C. Gross, was seen in the title sequence as well as the poster.

THE ART OF BRENT BOATES

Brent Boates worked as a creature designer and storyboard artist on *Ghostbusters*, as well as helping refine the iconic 'no ghost' logo.

CANADIAN ARTIST BRENT BOATES WAS A pivotal behind-the-scenes figure on both the original *Ghostbusters* and one of Ivan Reitman's previous movies.

After cutting his teeth on underground comics such as *Fog City* and *Forbidden Knowledge* in the 1970s, Boates was hired as a designer and artist on the 1981 animated fantasy *Heavy Metal*, produced by Reitman. Two years later, Richard Edlund founded Boss Film Studios and recruited Boates as a production illustrator and storyboard artist. *Ghostbusters* was one of Boss Film's first two projects, along with *2010: The Year We Make Contact*, which Boates also worked on as an artistic consultant. Boates – who would be credited as a "creature design consultant" – worked up a range of interesting ghost and creature concepts for *Ghostbusters*. While many of the creatures he designed didn't make it into the final movie – including illustrations of the entities trapped inside the containment unit, a concept that was ultimately cut for budgetary reasons – they were crucial in helping shape ideas.

Boates also did extensive storyboard work, drawing his own boards as well as updating or reworking effects panels drawn by Boss Film's visual effects art director John Bruno. According to model-maker Pat McClung, Boates was highly

BELOW Effects storyboard showing Louis escaping from a Terror Dog at his apartment by Boates and VFX art director John Bruno.

skilled at creating 'ghost gags' in just a handful of panels, a legacy of having worked on comic books.

Associate producer Michael C. Gross, who had worked with Boates on *Heavy Metal*, also drew on the artist's expertise to refine the final 'no ghost logo' (inspired by an early sketch by John Deveikis). The duo worked up multiple designs before Ivan Reitman chose the final iconic image.

BOATES AND BOSS

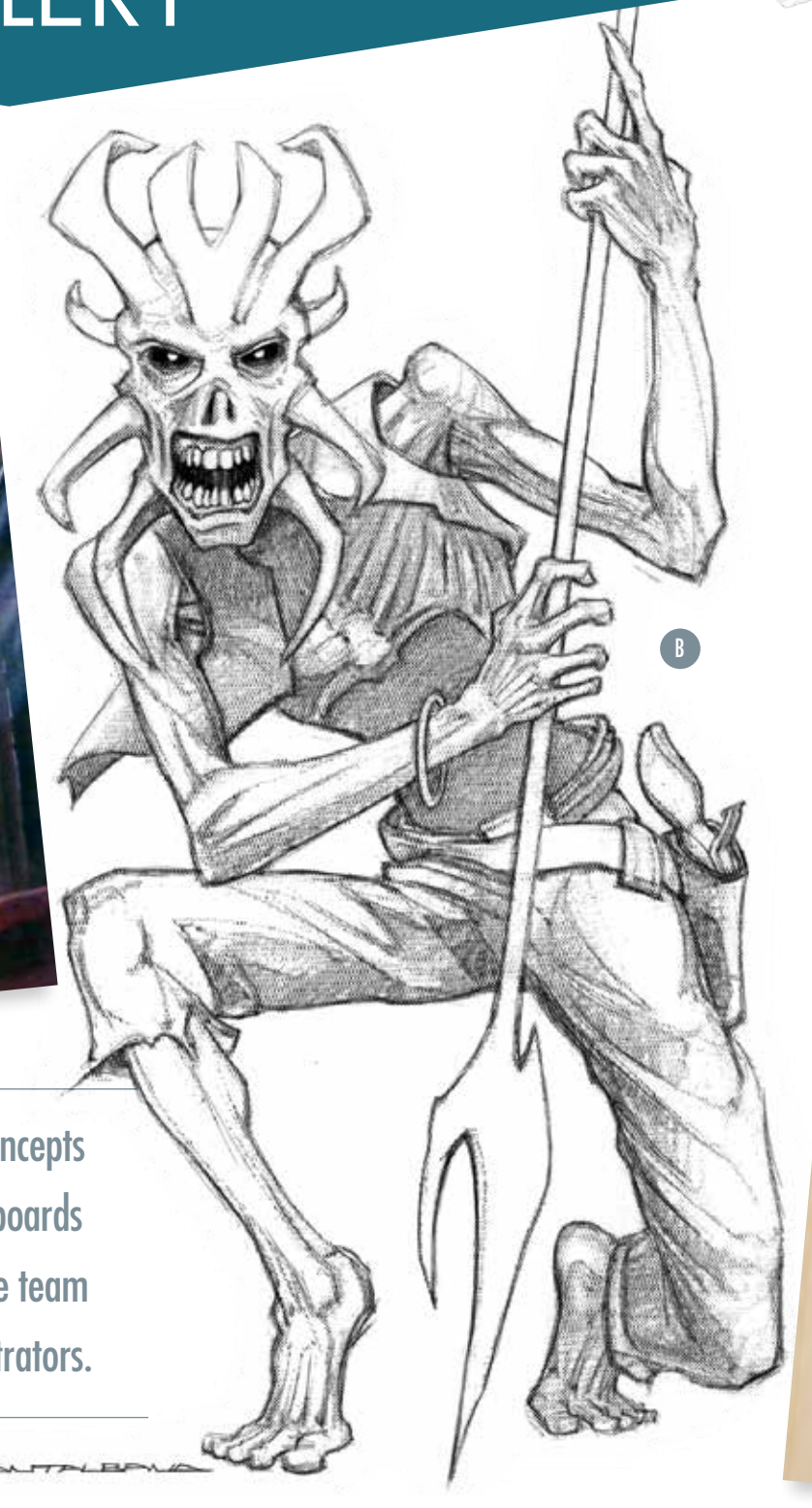
Boates continued to work with Boss Film Studios until the studio closed in 1997. He was a production/storyboard illustrator on the likes of *Fright Night*, *Big Trouble in Little China*, and *Poltergeist II*, and progressed to visual effects art director on other films such as *The Monster Squad*, *Die Hard* (which earned him an Oscar nomination alongside Edlund, Thaine Morris, and Al DiSarro), *The Hunt for Red October*, and *Cliffhanger*.

In more recent years, Boates has worked as a storyboard artist on blockbusters for major studios, including *Captain America: The First Avenger*, *Godzilla*, and *The Revenant*. Aside from his movie work, Boates has continued to write and draw comics, including the creator-owned *Open Water*, *Scooter*, and *Kill Wolf Kill*.

LEFT One of Boates's general ghost concepts for *Ghostbusters*' first montage. He also worked up ideas for the subway ghost, amongst others.

GB II CONCEPTS GALLERY

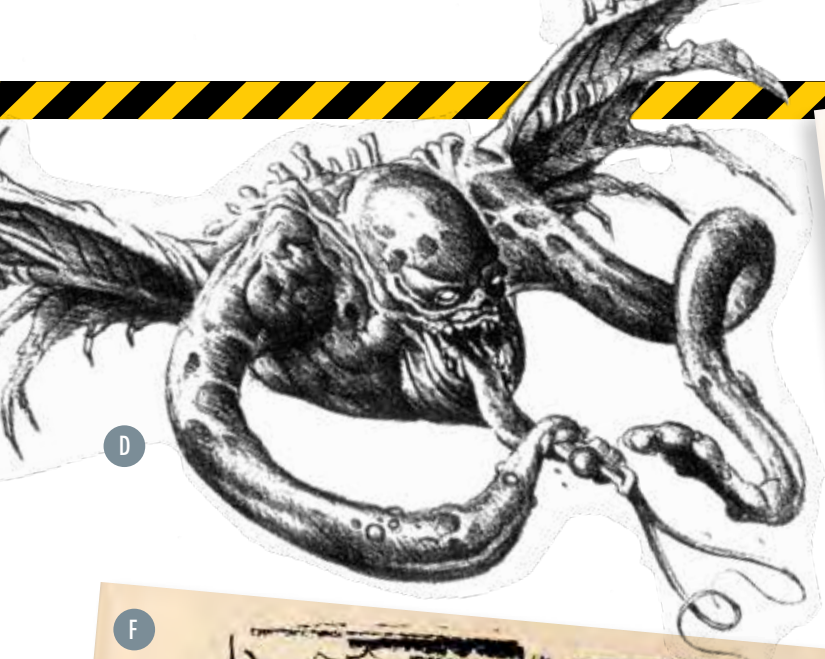
A



B

C

Dazzling ghost concepts and effects storyboards by ILM's incredible team of artists and illustrators.



D

E

F

G

H

GALLERY OF GHOULS

A: Painted Vigo art by Kathy Swain.

B: Skeleton ghost concept by Gary Montalbano.

C: An early, very different idea for Vigo by Thom Enriquez.

D and E: Two baby-snatching creatures, drawn as alternatives to the ghost nanny by Thom Enriquez.

F: Effects storyboards showing the heroes taking control of Lady Liberty by David J. Negron.

G: ILM art showing a drunk Statue of Liberty on New Year's Eve.

H: Another early, ultimately rejected concept for Vigo by Enriquez.

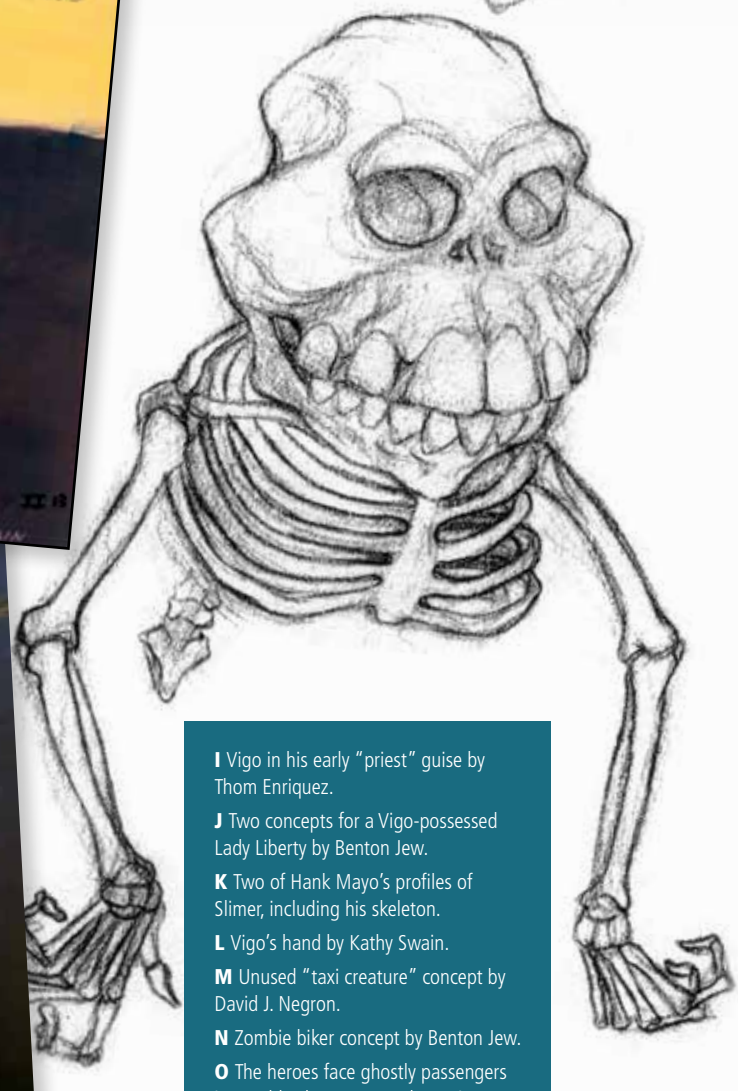
I

J

K

L

M



I Vigo in his early "priest" guise by Thom Enriquez.

J Two concepts for a Vigo-possessed Lady Liberty by Benton Jew.

K Two of Hank Mayo's profiles of Slimer, including his skeleton.

L Vigo's hand by Kathy Swain.

M Unused "taxi creature" concept by David J. Negron.

N Zombie biker concept by Benton Jew.

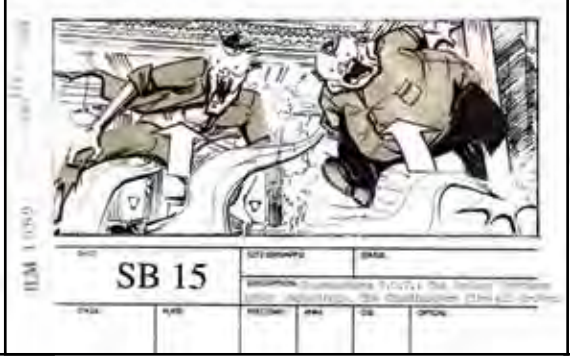
O The heroes face ghostly passengers in an old subway. Drawn by Enriquez.

P Mayo's Scoleri brothers storyboards.

N

O

P



ECTO-101

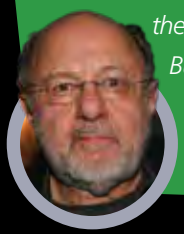
A MONTHLY LIST OF ALL THE THINGS THAT MAKE GHOSTBUSTERS GREAT.

#37 HELLBENT

While fans were overjoyed at the arrival of *Ghostbusters: Afterlife*, there have been other ideas for second sequels to *Ghostbusters* that have never been produced. In 2018, Dan Aykroyd told us more about one (as yet) unproduced sequel he scripted in the late '90s.

"I wrote the script and it's called *Ghostbusters: Hellbent*, and basically they go to hell and back," he said. "It exists – and it's good! But it just kind of sat there. Billy wasn't interested, Ivan was doing other things, the studio was on to doing other things. I wrote it, everybody loved it, but we just never did it. And there it sits. It's good and it's funny." But might we ever see *Ghostbusters: Hellbent* in some form? "Maybe animated," Aykroyd said.

Aykroyd revealed further plot details of *Ghostbusters: Hellbent* to *Hollywood Online* back in 1998. "The concept is that there's a positive image of life and there's a negative image of life. Hell is not some distant place, far away from this dimension or realm. Hell is right next door… We're going to set it in New York and do a Hades version of New York, very close to life in the city as we perceive it now. You look down at the river and there's a ferry of Wall Street commuters, except they're being shoved off with pitchforks into the river which is now boiling blood." Here's hoping we see *Ghostbusters: Hellbent* in some form in the future!



"We were worried about the opening. We were opening opposite Gremlins, *which had Spielberg's name on it, and the sequel to* Indiana Jones *opened that summer. But I remember Bill turning to Ivan at one point and saying, 'Don't worry,* [Ghostbusters] *is a freight train. Just get out of the way."*

▲ *Associate producer Joe Medjuck tells Dan Wallace about his concerns over* Ghostbusters*' box office rivals (*Ghostbusters: The Visual History*, 2015).

"What I loved about Dan's first script was that he had taken things which had always been very chilling to me and made them seem perfectly mundane. The fact that the Ghostbusters encountered all these supernatural phenomena with total casualness demystified a lot of it. But the original Ghostbusters were essentially $10,000-a-year janitors who worked for someone else and really had no technical expertise whatsoever… So we decided that the overall motivation would be much stronger if the Ghostbusters initiated the business themselves and were captains of their own destiny."

▲ *Harold Ramis on what he loved and what needed changing in Dan Aykroyd's original* Ghostbusters *script (*Making Ghostbusters *by Don Shay, 1985).*

FINAL WORD FROM THE EDITOR

Your Ecto-1 is now complete! Thank you for reading the *Ghostbusters: Build the Ecto-1* magazine over the last 37 ectoplasm-oozing issues. We hope you've enjoyed the behind-the-scenes stories about the actors, artists, and other geniuses behind the Ghostbusters movies. Just remember: if you experience feelings of dread in your basement or attic, or if you or any of your family have seen a spook, specter or ghost, then don't wait another minute. Pick up your phone and call the professionals... the Ghostbusters are ready to believe you.

'Fettuccine' painting of the Ghostbusters by Jack Johnson.

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