

WEEKLY



ISSUE 1

BUILD THE GHOSTBUSTERSTM ECTO-1



BUILD THE ICONIC ECTO-1 CAR FROM GHOSTBUSTERS

BUILD THE GHOSTBUSTERS ECTO-1

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Avonmore Road,
W14 8TS, London, UK.
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Editor: Matt McAllister
Art Editor: Dan Rachael
Head of Development:
Ben Robinson
Development Art Editor:
Steve Scanlan
Contributors: Joe Hawkes,
Simon Hugo, Paul Southcombe

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Build the Ghostbusters Ecto-1
is published weekly.

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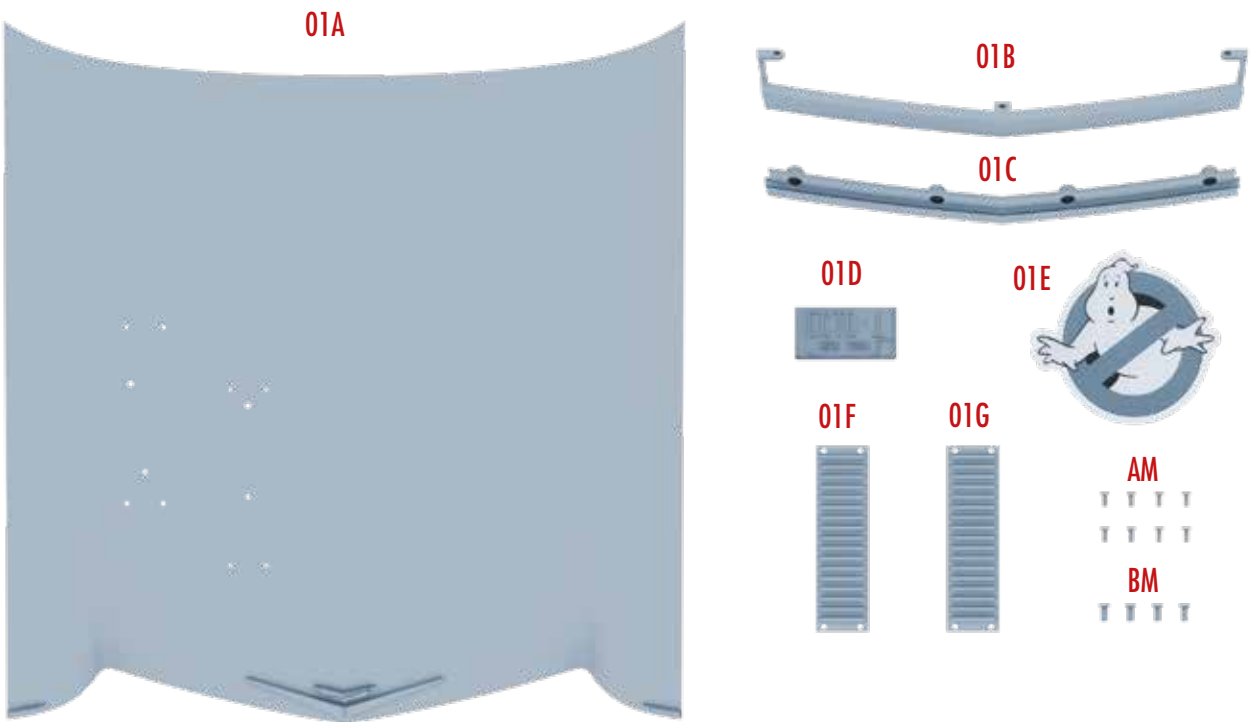
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YOUR CAR PARTS

The first components of your Ecto-1 are the hood, air inlets, hood rim and front license plate. Plus, a bonus sticker for you to use however you want.



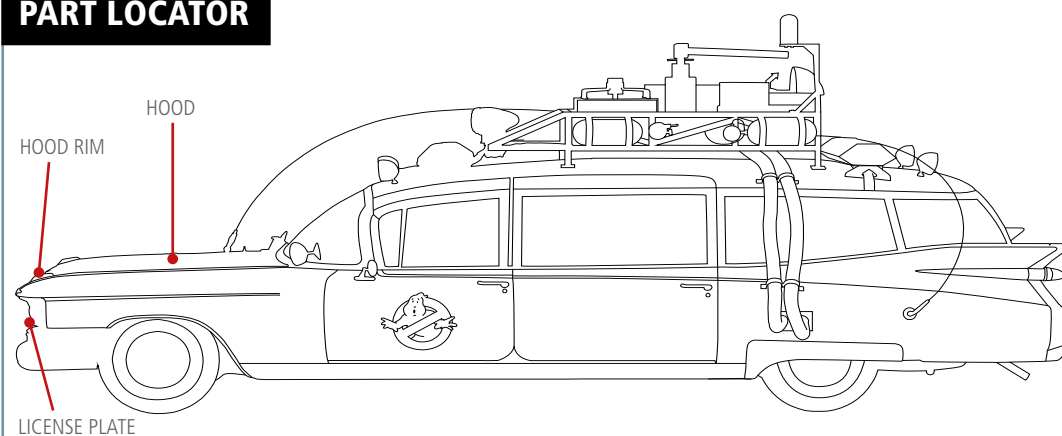
PART NUMBER	DESCRIPTION	QUANTITY
01A	HOOD	1
01B	HOOD RIM (EXTERIOR)	1
01C	HOOD RIM (INTERIOR)	1
01D	FRONT LICENSE PLATE	1
01E	GHOSTBUSTER STICKER	1
01F	AIR INLET 1	1
01G	AIR INLET 2	1
AM	1.5x4mm SCREWS	8 (+2 SPARES)
BM	1.7x4mm SCREWS	4 (+1 SPARE)
	SCREWDRIVER	1



STAGE 1 THE HOOD

Begin building your Ecto-1 by fixing the air inlets to the hood, as well as assembling the hood rim, which will be attached to the hood at a later stage.

PART LOCATOR



TIP:

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

01 FITTING THE AIR INLETS: Take air inlet 2 (01G) and push it into place on the right-hand side of the hood (01A), so that the two pins on the underside of the air inlet go through the hood and the screw holes of both parts line up (figure A). Secure this part in place using four AM screws (figure B). Repeat this process by affixing air inlet 1 (01F) to the left of air inlet 2 (figure C).

FIGURE A

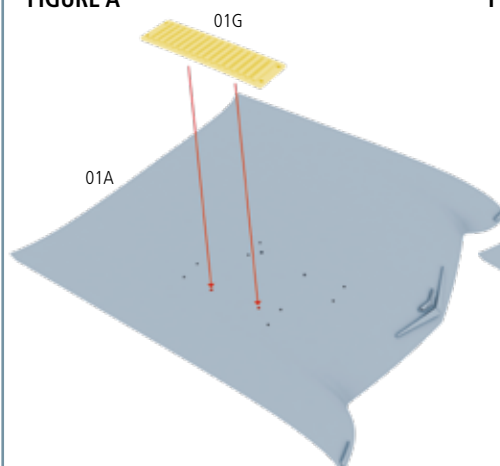


FIGURE B

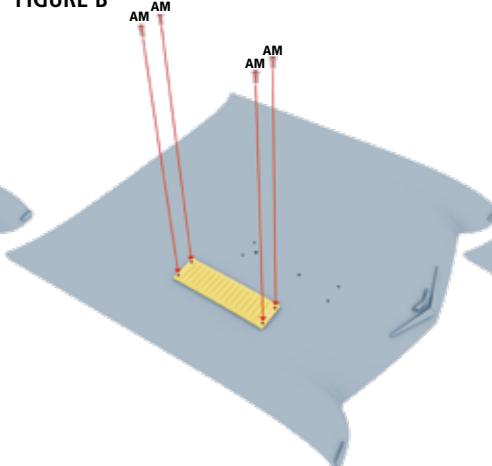
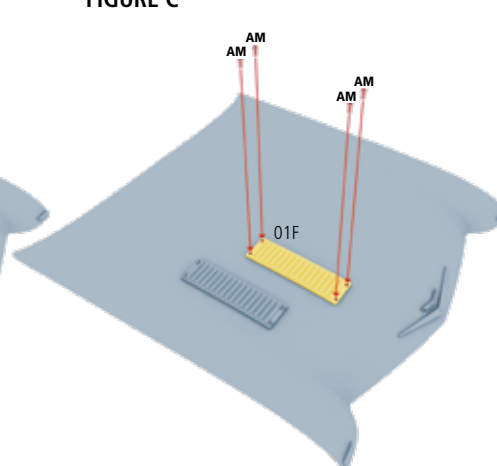


FIGURE C



02

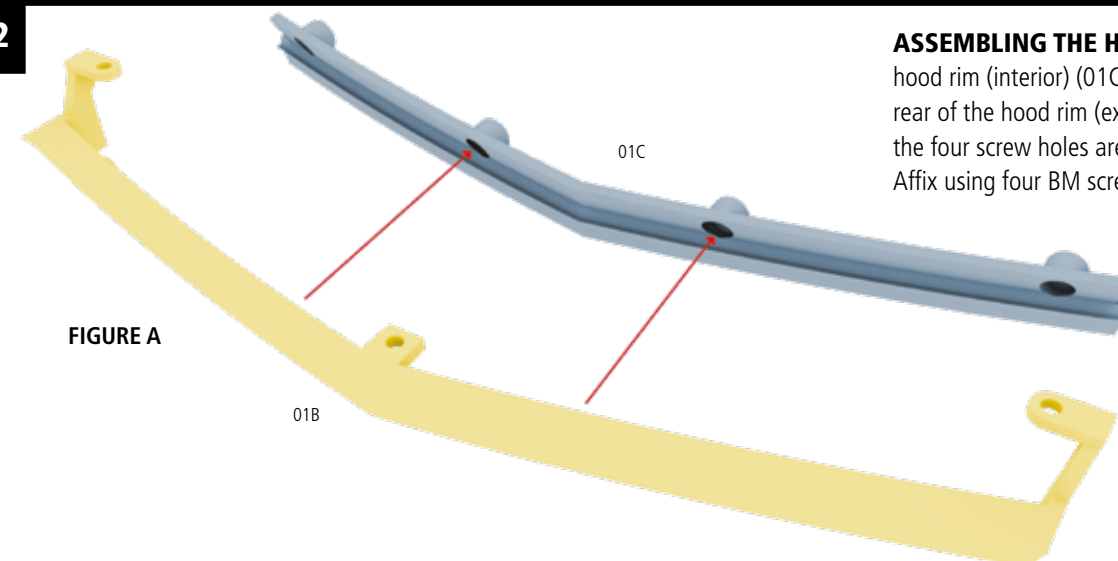
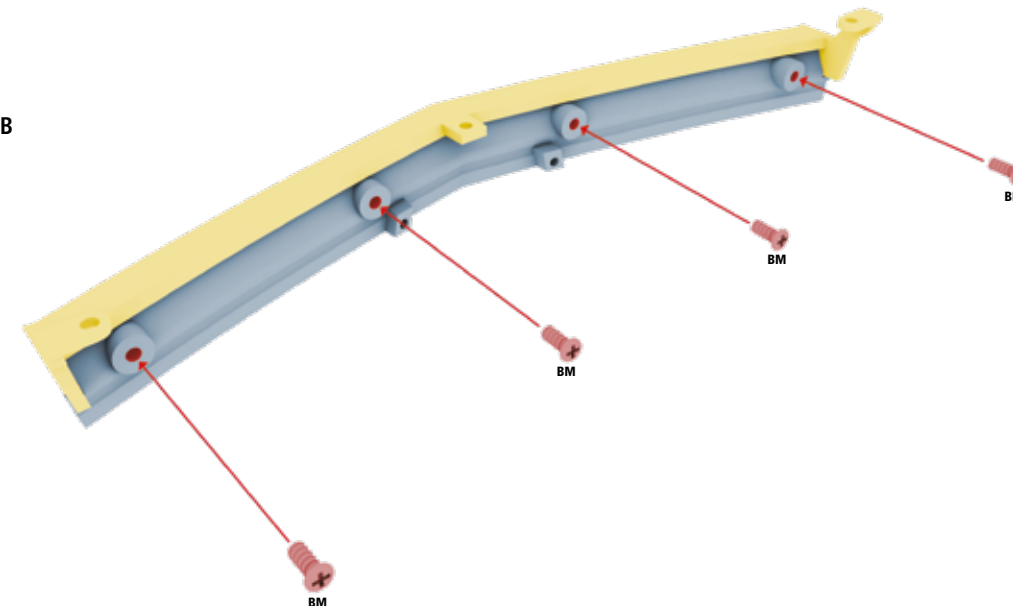


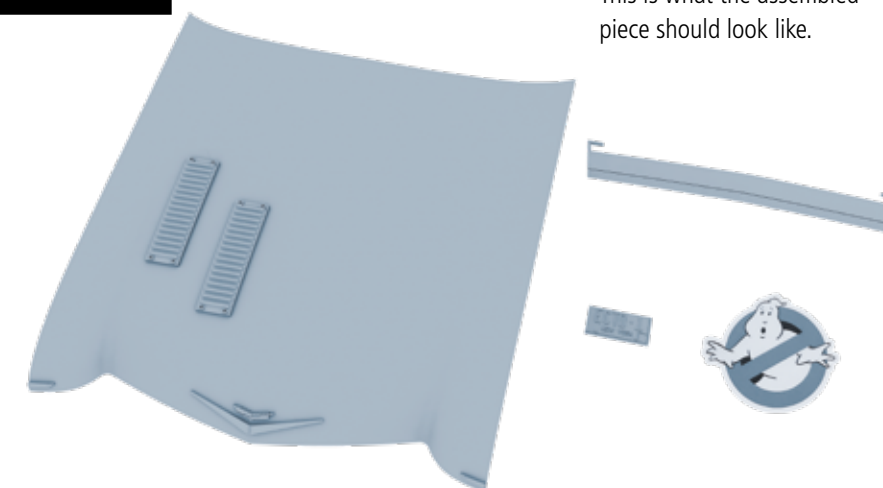
FIGURE A

ASSEMBLING THE HOOD RIM: Locate the hood rim (interior) (01C) and push it into the rear of the hood rim (exterior) (01B) so that the four screw holes are aligned (figure A). Affix using four BM screws (figure B).

FIGURE B



FINISHED BUILD



This is what the assembled piece should look like.



Hold on to the front license plate (01D), as this will be fixed to the front bumper in issue 3.



AYKROYD

DAN



THE ORIGINAL GHOSTBUSTER

Back in the early 1980s Dan Aykroyd hit upon the idea of melding madcap humor with paranormal activity. More than three decades later, *Ghostbusters* remains one of the best-loved comedies of all time.

HERE'S A FRIGHTENING THOUGHT: without Dan Aykroyd there would be no Ecto-1, no Stay Puft Marshmallow Man, no Slimer, no *Ghostbusters*. The story and structure may have evolved in later drafts, but the premise of the movie – along with its coolest ghosts and *that* car – were all in place from Aykroyd's very first treatment.

"I vividly remember when I first had the idea," Aykroyd recalls. "It was around the autumn of '81 and I was in my old ancestral farmhouse. One afternoon I was alone, and I picked up a copy of the *American Society for Psychological Research* quarterly journal, which my dad subscribed to. Other summer cottages had *Life* or *National Geographic*, but we had *Fate* and *The American Society for Psychological Research*! Anyway, there was this article on parapsychology and quantum physics. And I read a theory in there that if you build the right hardware, it might be possible to freeze, at least momentarily, the image of an apparition. I thought, 'Wow, that's neat!' It just started me wondering..."

It's no surprise that Aykroyd's dad subscribed to parapsychological journals. The Aykroyds had a long-

standing interest in the supernatural. The actor's great-grandfather, Doctor Sam Aykroyd, was an Edwardian spiritualist researcher who held regular seances, while his father, Peter, wrote a book entitled *A History of Ghosts* that revealed what it was like growing up in a family that had its own medium. Spirits were simply part of everyday life for the Aykroyds.



“IT WAS MUCH DARKER, MUCH SCARIER - ALMOST LIKE A HORROR MOVIE...”

"Right up until the '40s, the family were holding their own seances," Aykroyd says. "Many entities came through. So I was really immersed in the family business, as it were, and the concept of believing in the afterlife – believing in not just life surviving, but the consciousness of an individual surviving. In trance channelling, a good medium can reach your lost aunt, your lost grandmother, your lost brother, your lost sister, your lost cat... They come through vividly to tell you things that only that lost person – or entity – would know. It's very real to me."



ABOVE Back off man, they're scientists: Dan Aykroyd (Stantz) with Bill Murray (Venkman) and Harold Ramis (Spengler).

While Aykroyd's interest in the paranormal was deadly serious, the *Saturday Night Live* star took equal inspiration from his comedy heroes. "I thought, 'Wouldn't it be great to do an old-style ghost comedy like The Bowery Boys' *Ghost Chasers* or Bob Hope's *Ghost Breakers*, or the films of Abbott and Costello?' But we could do that style of crazy comedy within the real world of paranormal research that was going on at the time – Duke University's department for paranormal research, Maimonide's Dream Laboratory, the work of Karlis Osis at the Department for Psychical Research... So then I started to write it in the autumn and winter of '81, into '82."

Aykroyd's first draft for *Ghost Smashers* – as it was originally titled – had some significant differences from the final film. "It was more inter-dimensional, touching upon theories that there are

other dimensions parallel to the four dimensions of height, length, width and time. I just thought, 'Boy, you can really bring forth a lot of havoc by extrapolating what might be going on in some of those different dimensions!'"

SUPERNATURAL EXTERMINATORS

According to Aykroyd, the Ghostbusters in this first draft were like tough sanitation workers or exterminators who constantly smoked and swore. "It was much darker, much scarier – almost like a horror movie, though with a wry humor. It was structured differently too; Stay Puft appeared in the middle of the movie rather than the end."

By this time Aykroyd was a big star thanks to his work on *Saturday Night Live* and the hit movies *The Blues Brothers* (1980) and *Neighbors* (1981). All of those projects had paired Aykroyd with his friend

John Belushi, and Belushi was lined up to star in the Peter Venkman role that eventually went to Bill Murray.

"I originally wrote it for John, Eddie Murphy and myself," Aykroyd says. "I can't remember whether Eddie turned it down or whether we never got the script to him, but Johnny was excited about it. He thought it was neat and encouraged me to do it. I remember I was working out of our office on Fifth Avenue when I got the call saying John had died... I was mid-way through writing a line for him at the time."



"I ORIGINALLY WROTE IT FOR JOHN (BELUSHI), EDDIE MURPHY AND MYSELF ..."

To accompany his first draft, Aykroyd hired his old Carleton University buddy John Daveikis to draw up designs of several key concepts, including Slimer, the Ecto-1, the proton packs and uniforms, and Mr. Stay Puft. "I said I wanted Mr. Stay Puft to be a funny but menacing combination of the Michelin Man, the Pillsbury Doughboy and a Canadian product called the Angelus Marshmallow Man, who was this big, fat roasting marshmallow – a fop with a nightstick and a cap with a star on it. When John sent me the envelope with his designs, I fell off my chair with the way he had rendered Stay Puft! Because he had put that little sailor hat on him. It was just so arbitrary and so funny, I went to my knees. I remember Billy uses that line in the movie, 'So he's a sailor...' It was perfect. Everybody said, 'Oh, we gotta bring this guy to life!'"

REWRITES AND RESTRUCTURES

With his concept designs and first draft in place, Aykroyd met with director Ivan Reitman, who he knew from their time working at CITY-TV in Toronto and who was now a hot property following the success of his movies *Meatballs* (1979) and *Stripes* (1980), both starring Bill Murray. Reitman liked the film but suggested numerous changes to the story. Did Reitman suggest any changes he disagreed with?

"You know what, not really," says Aykroyd. "A first draft is never final. I knew I had some flaws in it, that I had come up with something that was maybe a little inaccessible to some people. So Ivan looked at it and said, 'What if we did this? What if we restructured it here, made it lighter, put a romance in it...'"

"The first suggestion he made was to get Harold Ramis on board. I said, 'Wow, will he do it?' Because Harold, who I knew from [Canadian comedy troupe and sketch show] Second City, had written *Animal House* and *Caddyshack*... So I didn't fight it at all. I said, 'Let's go make something accessible,' which is what we went on to do once Harold got on board."

Aykroyd and Ramis's partnership was key to the success of the final script, even if they had very different perspectives on the afterlife. "Harold was not a believer in the supernatural," Aykroyd says. "But he knew all about the research. He knew about the American Society for Psychical Research and all the stuff that was being done by institutes around the world. So we were talking the same language, even though I'm a believer and he was not. But he knew exactly what I was going for in terms of marrying antic comedy with the spirit of my great-grandfather's research."

BELOW Checking the neutrona wand. Ray Stantz's gear benefited from Dan Aykroyd's real-life paranormal interests.





ABOVE Don't cross the streams! Stantz and Venkman prepare for a supernatural showdown.

ABOVE RIGHT Team bonding. Aykroyd credits the film's success to its "heart and honesty," and the relationships between the characters.



LEFT Dan Aykroyd on set with a plush toy of his creation Mr. Stay Puft. The Marshmallow Man, Slimer, Ecto-1, and the proton packs were all present in Aykroyd's original, much darker story treatment.

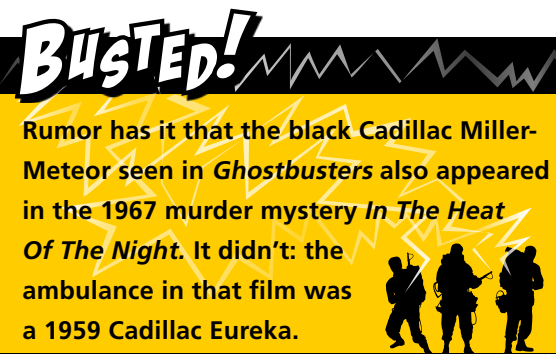
Aykroyd and Ramis set to work thrashing out the revised story in both LA and Canada. Before long they had devised a new blueprint for the movie, with every entity in Aykroyd's original treatment making it into the new version in some form (along with some new ghouls). The duo, along with Reitman, then spent an intense three weeks refining the script at Aykroyd's house in Martha's Vineyard.

DOWN IN THE BASEMENT

"The house is on a spectacular hill overlooking the sea from a distance of several miles," Aykroyd says. "It was so beautiful looking at the trees and the view... I said, 'We can't work up here in the living room. It's too beautiful, we'll never get any work done!' So I made us go down to the basement, which was dark, moist and had this bad green wallpaper. It was like a hospital ward down there. I had bunk beds with hospital screens between them, and we sat in the corner and wrote what was the first comprehensive outline of what we were going to do. We'd work for three hours, have a nice lunch, then go back for three hours... We got a lot of work done by not looking at the view and not enjoying Martha's Vineyard like everybody else was that summer!"

Aykroyd and Ramis kept on writing right up until the film started shooting – and beyond. "All of the dialogue was just a pencil sketch," Aykroyd recalls. "We went out there with a template for the actors to springboard off using words they wanted to at the time, without being constricted. Certainly Billy [Murray]... I would say 80% of what he did was made up on the day. A lot of Rick Moranis's performance was improv. There were changes all the time. The ending... We didn't know how we were going to get rid of that guy! But all the way through we say, 'Don't cross the streams, don't cross the streams,' and that led us through to a proper ending."

The shoot itself, Aykroyd insists, went fairly smoothly – aside from the little matter of handing



out bribes. "Back then, New York was one of the most corrupt venues in the world for any kind of activity. We had to pay people off. I won't say what entities, but money was put in paper bags and given to people. There was a lot of bureaucracy in the city and we had to deal with its rampant kickback schemes. But we did manage to do a lot by walking around without paying for permits."

Another snag was that filming Bill Murray on the streets of New York attracted wide-eyed fans, which risked prolonging the location shooting. "Billy was a huge star then because of *SNL* and the movies he'd done," Aykroyd laughs. "Crowds would gather during significant scenes and people would mob him wherever he went! But we managed to get out of New York in time to do our studio filming."

THE SWEET SLIME OF SUCCESS

On its release in June 1984, *Ghostbusters* was a box office sensation, something Aykroyd attributes to the film's "heart, honesty and warmth." For Aykroyd, the heart of the film isn't so much the relationship between the Ghostbusters themselves but the dynamic between Bill Murray's Peter Venkman,

Sigourney Weaver's Dana Barrett and Rick Moranis's Louis Tully. "That triumvirate really drives the movie along. Bill and Sigourney's chemistry, and Rick's endearing character... To me they'll always be the stars of the movie. Along with Ernie [Hudson] and Annie Potts, their performances really make it. Harold and I are kind of the least interesting characters in the movie, you know? We're more expository characters. But the Ghostbusters are all lovable... people like being around them."



LEFT Mr Stay Puft. Dan Aykroyd's nightmarish creation was a mixture of Michelin Man, Pillsbury Doughboy and the Angelus Marshmallow Man.



THE WALLOWER

From the moment he invented Ecto-1, Dan Aykroyd knew it was going to be a 1959 Cadillac Ambulance. He reveals how his vision was realized on screen and why the car was such fun to drive.

A **HUGE FAN OF CLASSIC CARS, DAN AYKROYD** always knew that the Ecto-1 would be a 1959 Cadillac Ambulance – not least because of its size. “They’re huge!” he enthuses. “If it was half an inch wider, it would by law have required clearance lights either side like a truck. It could fit four Ghostbusters who had to ride in the same car, and had a place for the equipment. And the 1950s and ‘60s Cadillac was the coolest car ever built! There were two wonderful designers in the 1950s, Harley Earl at General Motors and Virgil Exner at Chrysler – those guys brought rocket fins on automobiles into the American consciousness. It was either the Miller-Meteor Corporation or Hess & Eisenhardt who

[first] stretched out Earl’s design into hearses and ambulances. Keeping the fins on them was so great. So I always knew it would be this car!”

IONIZERS AND CANISTERS

In the first draft, the Cadillac was already outfitted as the Ghostbusters’ car, but as the script evolved its first appearance came to be as a black, beaten-up hearse. “The conceit in the movie was it was a hearse converted to an ambulance, but in real life it was an ambulance that we converted to a hearse and then converted to an ambulance!” Aykroyd laughs. “The hearse just has a pallet to put the coffin in the back, but the ambulance has things like stretcher bars. And inside, next to the side door where we put our packs, there was a little seat where patients could be attended to. There’s no way a hearse would have a seat there for anyone to attend to a passenger!”

When he first saw his vision for the Ghostbusters’ car realized by the set designers, Aykroyd was ecstatic. “I was just so pleased. They put stuff on there that I never imagined. All those scrubbers on top, those ionizers, those canisters. You would assume with four portable accelerator packs at the back there’s going to be a lot of leaky stuff, so you want to continually bathe the vehicle in ion washes

ECTO-1 FACTS!

Miller-Meteor was an Ohio-based company that took the basic Cadillac chassis and made specialized versions, in particular hearses and ambulances. They dominated this business in the 1950s and 1960s.

and anti-polarizing stuff to keep it clean. I was so tickled when I saw what they’d done.”

Ecto-1 also turned out to be a pleasure to drive. “That car is a wallower,” Aykroyd says. “It’s got beautiful power steering but it’s wide and handles like a boat. It’s got a really good, big motor in it, it’s comfortable to sit in... It’s a little difficult to drive around corners because of its width and bars underneath, but then a Cadillac of that vintage isn’t going to handle like a Porsche. There was one with a normal motor for pulling away and interior shots, and another one with a fast motor for getting away quickly. And, boy, it was fast. It was fun to drive it in New York with all its pot holes!”

Unsurprisingly, Ecto-1 soon gained attention from curious onlookers in the city. “As we drove by in New York, people didn’t know what it was,” Aykroyd recalls. “It produced such a great reaction wherever it went!”



LEFT Aykroyd has always loved cars and knew straight away that he wanted the Ghostbusters to use a converted Cadillac. The car they used in the movie was originally an ambulance but they dressed it up as a hearse because it was a better joke.



ECTO-101

A WEEKLY LIST OF ALL THE THINGS THAT
MAKE GHOSTBUSTERS GREAT

#1 THE AYKROYD FAMILY FARMHOUSE



In many ways Dr. Ray Stantz was born in the Aykroyd family farmstead in rural Canada. Long before Dan Aykroyd had the idea for *Ghostbusters* – long before he was born, even – that house was the original Spook Central.

Owned by the Aykroyds since 1826, the land is still home to a farmhouse that was built in the 1860s. Aykroyd says his grandparents frequently held their own séances there. Apparently, at one of these séances, a trumpet flew around the room of its own accord, talking and singing as it went on its way.

Dan's mother, meanwhile, once saw a mysterious couple appear at the foot of her bed in the farmhouse. She only realized the pair were Aykroyds too when she saw their photo in a family album. Dan's grandmother was far more of a skeptic – until she stayed the night and was bitten on the legs, arms, and ankles by an invisible force!

With so much spookiness going on around him, it's no surprise that the young Daniel Edward Aykroyd became preoccupied with the paranormal.

“ A friend and I were sitting in the house one evening watching television,” Aykroyd recalled in the 1980s. “We heard knocking coming from upstairs, so we went to the stairs and looked up. We saw these ectoplasmic tubes of light – shimmering patterns of iridescent green light that passed in front of us. We were both so scared, we ran out of the house! **”**

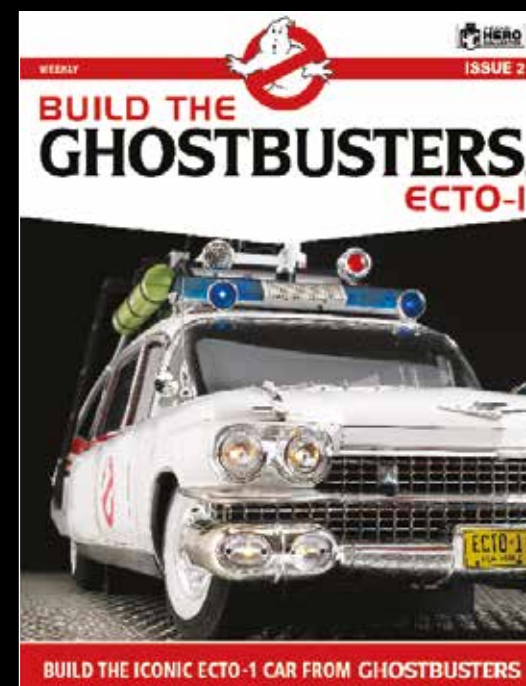
He couldn't keep away, however, and he still stays in the house today, reveling in its eerie ways.

“ I have guests stay, and they hear people running up and down the stairs, floorboards creaking, people moaning,” he says today. “My brother and some other friends heard laughter outside the house at three in the morning, followed by the sounds of the Mississauga Indian language! **”**

“ Last summer, I heard my wife call me, giggling, and enticing me to come upstairs. But she wasn't there – she was in another building fast asleep! There's so much residual energy of people who have lived in the house. It's really very active. **”**



COMING IN ISSUE 2



IVAN REITMAN INTERVIEW

Ghostbusters' director and producer shares behind-the-scenes stories.

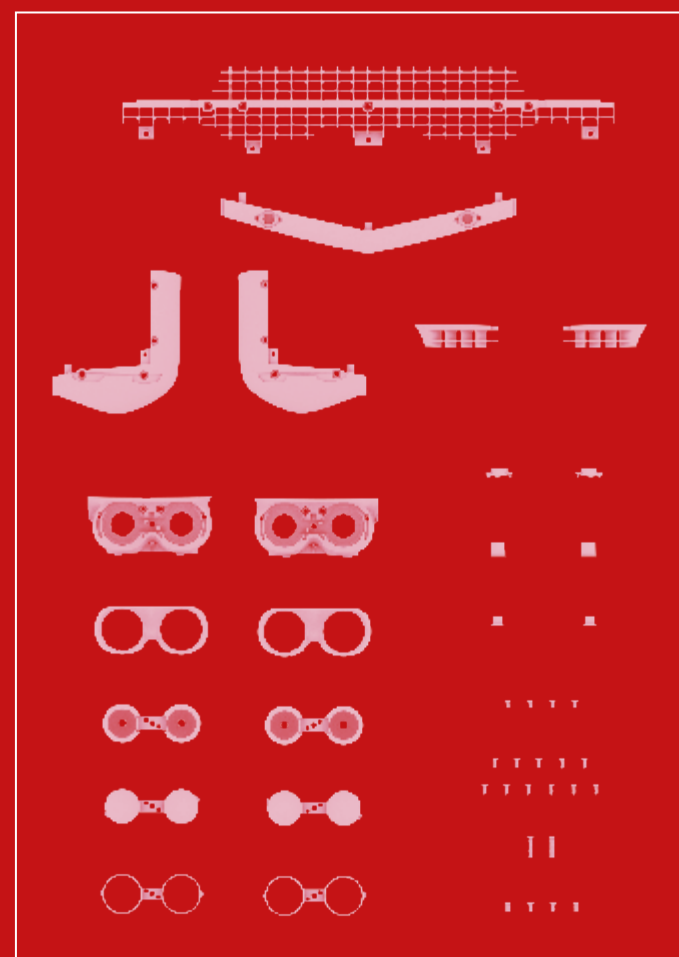


GHOST BREAKERS

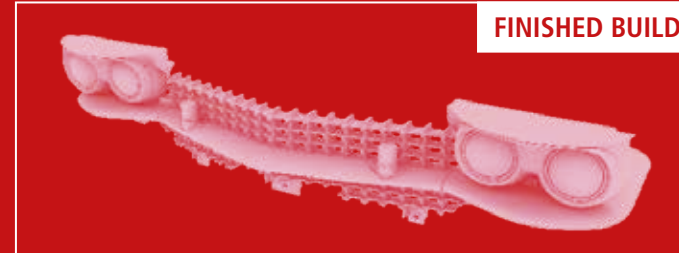
A look at the classic horror-comedies that influenced *Ghostbusters*.



YOUR PARTS



FINISHED BUILD



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