

582. Ghostbusters

Hintergründe von S. Radic

Ghostbusters - The Ghostbusters - is an American science fiction fantasy comedy by director Ivan Reitman from 1984.

Action. The three unsuccessful parapsychologists Dr. Peter Venkman, Dr. Raymond "Ray" Stantz and Dr. Egon Spengler are thrown out of their university and shortly thereafter found a private ghost-hunter agency in New York. Your business starts very slowly at first. Due to the rapid increase of paranormal phenomena their services are suddenly needed and due to numerous assignments they can employ another employee, Winston Zeddemore, as a ghost hunter in addition to a secretary.

Soon the Ghostbusters face their most difficult task when Gozer, the Destroyer, a god who (according to the film) was worshipped by the Sumerians and Hittites in ancient Mesopotamia, is about to return to our world with the help of the demigod Zuul (the "Gatekeeper") and the demon Vinz Clortho (the "Key Master"). A temple on the roof of an Art Deco high-rise, designed by the mentally ill architect and Gozer worshipper Ivo Shandor as a dimension gate, is the scene of the great confrontation and the climax of the film plot.

In the subplot, a love story between Dr. Venkman and Dana Barrett unfolds, who lives in the high-rise and is again admired by her neighbour, the somewhat eccentric tax consultant Louis Tully. Under the influence of Gozer, Dana and Louis turn into the gatekeeper and the keymaster who make the return of their god possible and take the form of demons. As Gozer prepares to attack the city, he gives the Ghostbusters the choice of what form to take. One of them accidentally selects the "marshmallow man" (a fictional advertising character for marshmallows) and immediately attacks a huge, smiling marshmallow monster. The Ghostbusters succeed in destroying it by crossing the energy beams of their proton packs, causing a powerful explosion that blows up Gozer and destroys the demons who had taken possession of Dana and Louis. At the end of the film the Ghostbusters victoriously come out of the building and Venkman and Dana kiss.

Music. Ghostbusters (soundtrack) was, among others, a number 1 hit in the USA and France.



It remained number 1 on the Billboard Hot 100 Charts for three weeks in 1984 and number 2 in the UK Top 40 for three weeks in the summer of 1984.

In 1985 Ghostbusters was nominated for an Oscar in the Best Song category, but lost to Stevie Wonder's I Just Called to Say I Love You. But there was a Grammy for the best instrumental performance - Pop.

Plagiarism charge. Huey Lewis sued Ray Parker Jr. for similarities to the song "I Want A New Drug" by Huey Lewis & the News. They settled out of court. In an article in "Premiere Magazine", the film producers later admitted that they had temporarily used the song "I Want a New Drug" as background music for numerous scenes. They also claimed to have offered Huey Lewis & The News to write the main theme for the film, but the group refused. To help him write the theme song, they then provided Ray Parker Jr. with excerpts from the film that still contained the music of Huey Lewis & The News.

New editions/covers. In the following years several new editions or cover versions of the title appeared, among others of Run-D.M.C. (for Ghostbusters II, see Ghostbusters II (soundtrack)), The Ventures, The Rasmus, Bowling for Soup (for as long as you are there) and Mickael Turtle. The rapper Mistah F.A.B. used samples in his single Ghost Ride It.



Disco-Beat (T=120)

The musical score is arranged in five staves, all in 4/4 time. The Fantasia staff uses a treble clef and a key signature of one flat (Bb). The Over-Git. staff uses a treble clef. The Strings staff uses a bass clef. The Bass staff uses a bass clef. The GM-Drums staff uses a drum clef. The score includes notes for Fantasia, Over-Git., Strings, and Bass. The GM-Drums staff includes specific drum notation: HH-closed (Hi-Hat closed), Crash-Cymbal, BD (Bass Drum), and SD (Snare Drum).

Programming instruction

This DISCO-BEAT graphic is a typical "title-related" style. Only the song "GHOSTBUSTERS" can be played with it! Musically, the given chord programming is essentially involved in this: If the first half of the bar is still in C major, we go to the three in B \flat major and to the four immediately after F major and then back to the beginning of C. Only in the middle section of the title a change has to be made, which consists only in leaving the bass on the fundamental and programming the chord tracks in different octaves in unison with the fundamental. The result is amazing: Suddenly the Ghostbustres dance is interrupted for eight bars and if you then concentrate the input on the specified basses that deviate from the basic tone, almost the original sounds!