JAMES BOND 007®

LICENCE TO KILL

THE SCREEN'S MOST ENDURING HERO

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THE ABYSS

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Sixteen films in twenty-seven years marks James Bond as the most successful and enduring of our movie heroes. This issue takes a look behind the scenes at the making of the latest 007 installment, LICENCE TO KILL, which opens July 1 from MGM/UA.

Timothy Dalton returns for his second outing as Bond, following in the foot-steps of Sean Connery and Roger Moore, making his 007 portrayal closer to the books written by the late Ian Fleming. New York writer and Bond aficionado Mark A. Altman interviewed Dalton, as well as 007 director John Glen, producer Michael Wilson, writer Richard Maibaum, gagemaster Desmond Llewelyn, who plays Q, Bond girl Carey Lowell and Robert Davi, whose role as Sanchez places him in the exalted company of other memorable Bond villains. In tailoring the series to their new star, the leaner and meaner style of Dalton has given 007 a gritty sense of realism that harkens back to the best of the early Connery vehicles.

Altman also provides a thumbnail retrospective look at the series, offering up the comments of Glen, who has directed the last four installments, Maibaum, who has contributed to scripting all but three, and Q actor Llewelyn, who has worked with all four Bond stars. And Stephen Rebellto tops it all off with a nostalgic view of Bond movie posters and the artists who made us believe that "nobody does it better."

The issue also takes a look at others among the biggest, most hotly anticipated horror, fantasy, and science fiction projects set to open this summer. Steve Biodrowski talks to the producer and director of A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD, the new Freddy sequel that is set to square off against Jason Voorhees in THE 13TH PART 8 when both films open August 11. Taylor L. White talks to writer Sam Hamm, whose gritty, noir-drenched script launches the biggest-budget adventures of the Dark Knight when BATMAN opens June 23. And our scoop on THE ABYSS reveals all about James Cameron's secretive science fiction epic.

Frederick S. Clarke

CINEFANTASTIQUE Magazine (ISSN 0145-6032) is published five times a year, in January, March, May, July and September at P.O. Box 270, Oak Park, IL 60303 (312) 866-5562. Second class postage paid at Forest Park, IL 60130. POSTMASTER: Send address changes to CINEFANTASTIQUE, P.O. Box 270, Oak Park IL 60303. Subscriptions: Four issues $18. Eight Issues $34. Twelve Issues $48. (Foreign $100/9 (1-800-221-3483) In Great Britain by Titan Distributors, P.O. Box 250, London E3 3RT. Phone: (01) 880-6167. Submissions of artwork and articles are encouraged, but no correspondence can be answered unless accompanied by a self-addressed, stamped envelope. Printed in USA. Contents copyright © 1989 by Frederick S. Clarke. CINEFANTASTIQUE® is a Registered U. S. Trademark.
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By Frederick S. Clarke

Although it's associated in the public's mind as the next in a string of underwater monster films, director James Cameron's THE ABBYSS, tentatively scheduled to open June 30 from 20th Century-Fox, has more in common with Steven Spielberg's CLOSE ENCOUNTERS OF THE THIRD KIND than Ridley Scott's ALIEN. With production costs on the troubled project rumored to have skyrocketed to the $60 million level, you can bet that Fox will soon be trying to get out the word to disassociate the film from DEEPSTAR SIX and LEVIATHAN, underwater predecessors that performed poorly at the box office earlier this year (see 19:4:13). Nevertheless, Anne Marie Stein, marketing and publicity director for Cameron and producer Gale Anne Hurd's GJP Productions, declined to return our calls to discuss the film, nor was Fox publicist Eddie Egan forthcoming with information. (Egan did confirm that Fox pulled a trailer for THE ABBYSS from distribution in January to avoid confusion with the then-playing DEEPSTAR SIX, but hotly disputed our report that the move was made at Cameron's request: "Directors don't pull trailers," said Egan, "studios do."

THE ABBYSS stars Ed Harris (John Glenn in THE RIGHT STUFF) as the rig foreman of DeepCore, an underwater oil drilling operation 2,000 feet beneath the Caribbean. Mary Elizabeth Mastrantonio (THE COLOR OF MONEY) plays Harris' wife and the project's chief engineer with whom Harris constantly butts heads and is soon to be divorced from Cameron, who wrote the film's script, may have imbued it with a touch of autobiography. According to a source on THE ABBYSS, the director has split with Hurd, his producer wife, whom he married after they worked together on THE TERMINATOR (1984). "I don't know if they filed [divorce] papers," said the source. "I know they're not together." The couple formed GJP (Gale and Jim Productions) to make THE ABBYSS. "She's the best producer for him," said our source. "They didn't want to blow what worked in their relationship because of what didn't work."

Michael Biehn, who starred for Cameron and Hurd in THE TERMINATOR and ALIENS (1986), plays the U.S. Navy commander who involves Harris and Mastrantonio in a desperate rescue mission to aid the downd U.S.S. Montana, a nuclear sub incapacitated by an extraterrestrial force, sitting on the brink of the Cayman Trough. Among the supporting cast, mostly New York actors hired for filming based at the Earl Owensby Studios in Gaffney, South Carolina, are Kidd Brewer, Jr., Leo Burmeister, and Todd Graff.

Though not in the ALIEN mold of the other underwater science fiction films released earlier, THE ABBYSS still abounds with action involving suited divers and small submersibles sure to strike a chord of de ja vu with audiences, according to sources familiar with the script and a publicity slide show of scenes from the movie. Perhaps even more troubling for Fox' marketing efforts, however, may be the striking similarities between Cameron's film and producer Roger Cormon's LORDS OF THE DEEP, trade screened in Los Angeles April 19 and set for regional playdates in April, May, and June, well before the opening of Cameron's THE ABBYSS.

Both films posit a close encounter of the third kind with extraterrestrials deep beneath the sea who provide mankind with a dire warning. In LORDS OF THE DEEP, the aliens' message is an overt
demand for us to stop polluting the planet. At the conclusion of Cameron’s film, the aliens descend into THE ABYSS with a suited-up Harris, taking him to their spaceship where he learns they have decided to leave because man makes the Earth not worth living on. “It’s very much a message picture,” said a source who worked on the production. The aliens depart in a huge mothership, which rises from the sea in imagery said to be straight out of Spielberg’s CLOSE ENCOUNTERS.

And both films feature aliens of a similar design. The extraterrestrials in LORDS OF THE DEEP are giant manta rays, while the aliens of THE ABYSS are translucent, manta ray-like humanoids, with glowing fiber optic veins, fabricated for the film by EFX, Inc., supervised by Steve Johnson (DEAD HEAT). For his part, Corman expressed surprise at the similarities and noted that his project was based on a script by Howard R. Cohen, a long-time collaborator, that was at least eight to ten years old. That dates the script at around the time both Cameron and Hurd worked for Corman, producing effects for pictures like BATTLE BEYOND THE STARS (1980). Regardless of who’s ripping-off whom—or are the similarities purely coincidence?—Corman’s film reaches audiences first and is bound to dilute some of the surprise and impact of Cameron’s project.

But unlike Corman’s low-budget effort, THE ABYSS will boast high-powered special effects from some of the biggest names in the business—effects alone on the film are said to have cost upwards of $16 million. ILM, the Cadillac of the industry, is supplying a show-stopping computer animated effect of an alien instigated tidal wave for the film’s finale. Beach onlookers see the massive wave well up, transform into a translucent tentacle of water and sprout heads of the film’s characters.

Dream Quest, in Simi Valley, is supplying sophisticated motion control work of miniature submersibles with puppet actors, filmed dry-for-wet in action with a huge 70-foot Montana miniature, supervised by Hoyt Yeatman and Eric Brevig at Dream Quest in Simi Valley.

The sunken ship is investigated by the crew of DeepCore, an oil drilling company, nearby, using the first of small submersibles. Inset: A miniature motion control submersible piloted by a model of “One Night” (Kimberly Scott).

on’s director’s fee—but that practically speaking the studio was long past the point of ever being able to recover what was actually being spent. The studio is said to have considered replacing Cameron as director but abandoned such an option when no one could be found who would even consider taking over the complex, problem-plagued production.

Why is the film costing so much? For one thing, the shooting ran way over schedule. Cast and crew hired for 22 weeks work ended up spending $60 million by several sources close to the production. One source suggested that Cameron may be dragging his feet to force Fox to release the film at Christmas, to avoid the stiff summer competition.

But the big story about THE ABYSS could be its runaway budget, said to have topped $60 million by several sources close to the production. One source suggested that the Fox deal to back the picture called for any budget overruns to come directly out of Camer-
By Steve Biodrowski

Moviegoers who hate sequels on principle will have plenty to complain about this August when the fifth installment of the NIGHTMARE ON ELM STREET saga opens in head-to-head competition with the eighth FRIDAY THE 13TH. Those with a more tolerant attitude may be pleased to find that despite four movies and a television series, there are still a few new wrinkles in the Freddy Krueger formula.

The tremendous success of A NIGHTMARE ON ELM STREET IV: THE DREAM MASTER has persuaded New Line Cinema to push the current installment through a whirlwind schedule in order to duplicate the earlier film’s lucrative August release strategy, moving up the date to August 11 to get an extra week of summer screen time. Producer Rupert Harvey, replacing series line producer Rachel Talalay, who has moved up to work for the majors, came onto the project in January. Director Stephen Hopkins joined on in February. After six weeks of preproduction, the eight weeks of principal photography began April 5, leaving seven weeks of post-production time to meet the August debut.

New Line chief Robert Shaye is again executive producer, and David Miller returns to provide Freddy Krueger’s makeup. Alan Munro acts as visual effects supervisor, a post he filled with distinction on BEETLEJUICE. Optical effects will be provided by Pete Kuran, makeup effects by Rick Lazzarini and Chris Biggs. Returning in the cast are Lisa Wilcox, Danny Hassel, and—of course—Robert Englund as the immortal “bastard son of a thousand maniacs.”

The story focuses on survivors Dan and Alice (Hassel and Wilcox) following their graduation from high school. Krueger wants revenge against Alice, the Dream Master who defeated him in Part IV; however, too weakened to confront her directly, he finds the perfect victim in Alice and Dan’s unborn child. Taking up residence in the child’s uninterrupted dream state, Krueger hopes to be reborn into the world as a flesh-and-blood entity. Meanwhile, Amanda Krueger, Freddy’s mother from Part III, begins appearing in Alice’s dreams to warn her of the fate which awaits her unborn daughter.

Using characters who are no longer in high school and who have adult decisions (college, marriage) to make, Harvey and Hopkins hope to fashion a film which has more of an adult appeal while not alienating the teen audience. Although the framework set up by the previous films might seem restrictive, part of that framework insists on avoiding repetition.

Harvey, who described producing his first Freddy film as “a crash course in Fredriology,” said, “there’s this lexicon of do’s and don’t’s. The Freddy rules are like an encyclopedic Bible, including things that have been done before that you can’t do again. It’s a bit like the English legal system, which is a result of years and years of precedent. There are arguments which begin, ‘Well, in Part IV...’ or ‘Yes, but in Part II...’ and ‘However, in the TV series...’

Within this framework, Harvey hopes he and Hopkins can make a film which returns more to the dark and frightening tone of Wes Craven’s original, rather than the roller-coaster thrill rides of Parts III and IV. “The first one is my personal favorite, and III and IV expanded the scope and range,” said Harvey, who described the current effort as “an attempt to make a horrifically scary film again, rather than a fantastically scary film.”

He added, “The narrative storyline is much stronger in this one; Freddy’s not just attacking a bunch of kids for
non-specific purposes. It's not a simple one-on-one confrontation, so executing the storyline becomes more complex, in the context of an effects picture that has to appeal to a clearly known market.

Director Stephen Hopkins has a background that includes an Australian thriller completed last year entitled A DANGEROUS GAME, second unit work on HIGHLANDER, plus commercials and rock videos. Despite this, he plans to avoid the episodic set-piece approach of the previous film. "Part IV was very well directed, aimed at the MTV audience, with Freddy almost a stand-up comedian—which worked for one film, but I think all of us intend to make this one a lot more scary," he said. "We're trying to make this one a bit more complete as a film, where the story's up front and everything else has to follow."

Hopkins also plans to change the tone of Freddy's humor. "The sarcasm can be there in a black way, but I don't think I can go any farther with the funny thing," he said, adding that when the humor does erupt it should augment rather than dilute the horror. "Freddy makes these jokes to humiliate his victims, to dominate them. He causes them to panic—that's how he wins. If they stop and think, maybe they can turn things against him."

Hopkins promises fewer deaths and less blood in favor of more nightmare sequences, including flashbacks to a grotesque 1940's Bedlam-type asylum to illustrate Freddy's origins. A self-professed comic book freak, Hopkins also added a sequence to the script which calls for the characters to turn into a black-and-white animated comic strip—in his words, "a cross between ANGEL HEART and ROGER RABBIT!" Freddy himself will undergo at least a few transmutations, such as growing from a fetus and being torn to bits and sewn back together.

"You never see any blood—not because I'm avoiding gore but because these are more dream-based deaths," said Hopkins. "Freddy's making things happen rather than just using his claws—that makes him too much like an ordinary killer. I find tension and suspense more interesting to experience than seeing a head fly off. I like spooky horror films, like THE INNOCENTS—that was the first movie that terrified me."

Paramount's opening of their FRIDAY THE 13TH this summer, on August 4, a week before Freddy arrives, instead of waiting for a real Friday the 13th opening date, might be seen as an attempt at competing with A NIGHTMARE ON ELM STREET. Englund said he doesn't see any real competition between the two series, despite overtures from Paramount—rebuffed by New Line—that Freddy square off against Jason in a future film.

"We're not allowed to mention 'slasher' or 'slasher' on our sets," Englund said. "It's unfortunate that critics who haven't seen the films tend to lump them with 'slasher.' If there's any way to describe the movies, it's surreal, very stylized. There's no element of style in the Jason movies. That's not to put those movies down. Those movies are dealing with a kind of punk evil with no face. Freddy has a face. Freddy enjoys his work. Freddy's on a pure zen crystalline mission of revenge. Freddy is evil incarnate, but he does have some motivation: death by fire, and his own personal loathing for children."

In Hungary to play the title role in John Hough's remake of PHANTOM OF THE OPERA, Englund will return to Hollywood just one day before the cameras role on ELM STREET V. In the course of playing the role for several years, Englund has developed his own theories for the series' continuing popularity. "One is, in all modesty, that Freddy is the new monster on the block for the '80s," said Englund. "What contributes to that is not so much my performance. Wes Craven laid down such a subliminal structure: Freddy haunts White, Anglo-Saxon, Protestant America—there's something rather subversive about that, a little anarchy. I think a good portion of the fans sense that, whether they can intellectualize it or not."
Sam Hamm on writing the script that launched the Dark Knight’s big-budget film career.

By Taylor L. White

FADE IN:
EXT. CITYSCAPE—NIGHT
The place is Gotham City, the time, 1987—once removed.
The city of tomorrow: stark angles, creeping shadows, dense, crowded, airless, a random tangle of steel and concrete, self-generating, almost subterranean in its aspect...as if hell had erupted through the sidewalks and kept on growing.
A dangling fat moon shines overhead, ready to burst.

EXT. CATHEDRAL—NIGHT
Amid the chrome and glass sits a dark and ornate Gothic anomaly: old City Cathedral, once grand, now abandoned—long since boarded up and scheduled for demolition.

On the rooftop far above us, STONE GARGOYLES gaze down from their shadowy, windswept perches, keeping watch over the distant streets below, sightless guardians of the Gotham night.

One of them is moving.

This first half-page of Sam Hamm's screenplay for Warner Bros upcoming BATMAN sets a mood that is undeniably dark and ominous. The stalwart Caped Crusader of TV fame would have been laughed off the gritty streets of this Gotham City. Likewise, an inserted cartoon KAPOW! or WHAM! during one of its many action sequences would prove equally out of place. In this version of BATMAN, the emphasis is on noir. Warner Bros plans to open the film nationwide on June 23, after investing a reported $32 million on its filming in London.

The idea of bringing the legendary Caped Crusader—celebrating his 50th birthday this year—to the big screen has been an on-again/off-again prospect tossed around for several years. In 1984, 007 and SUPERMAN screenwriter Tom Mankiewicz took a stab at it with a script based loosely on the late 70s Steve Englehart/ Marshall Rogers issues of Detective Comics. Directors like Joe Dante and Ivan Reitman showed interest over the years, but little came of it. It seemed Batman was doomed to sit on the batshelves for years to come.

Then came Hamm, whose comedy script PULITZER PRIZE started a bidding war, landing him a two-year contract at Warner Bros, the home of BATMAN. His only prior experience came with a grueling 12-week stint in Alaska doing location rewrites on NEVER CRY WOLF, followed by three years of unemployment. Needless to say, the prospect of scripting a BATMAN feature was more than enticing for the 33-year-old screenwriter and comic buff.

"I was a religious reader of 'Batman' when I was a kid," he recalled. "It was during the 'time travel and pink aliens' phase when they were treating him like just another superhero in the Justice League. I think the comic writers ran out of inspiration on what kind of stories to do, so the stuff was getting pretty wild and wacky. But what really caught my fancy as a kid were the reprints from the late '40s and early '50s which had the more pulpy and noirish Batman with the disfigured villains."

In his script, Hamm wastes little time detailing Batman's origin, but instead has the winged hero battling thugs even before the opening credits roll. Taking a different tack was Hamm's intention from the beginning. "SUPERMAN set the model for how to do a superhero movie by opening up with the big, spectacular origin sequence," said Hamm. "It struck me that Batman was a different kind of character and couldn't be treated quite the same way because, while being rather exaggerated, grand, and operatic, 'Batman' deals with material that is within the province of possibility. You really don't have to explain why a man can fly or why bullets bounce off his chest.

"I thought the best thing was to establish Batman as a fait accompli and move backward by treating him as a mysterious character where you don't really know what his agenda is or what motivates him to do what he does. Therefore, the unlocking of that mystery becomes part of the plot of the story."

In writing BATMAN, Hamm attempted to add dimension to the main character by instilling a dose of psychological depth amidst the fast-paced action. "I tried to take the premise which had this emotionally scarred
millionaire whose way of dealing with his trauma was by putting on the suit. If you look at it from the aspect that there is no world of super heroes, no DC Universe, and no real genre conventions to fall back on, you can start taking the character seriously. You can ask what if this guy actually does exist, and in turn, it'll generate a lot of plot for you.”

In writing BATMAN, Hamm understood that his work would be under close scrutiny by comic fans everywhere, but he didn’t expect bootlegged copies of early drafts of his script to reach such a wide circulation. “It’s really weird that everyone in the world that I talk to seems to have read my script,” he laughed. “At this point, I’m surprised they don’t bundle them up and pass them out as a free bonus gift if you buy four issues of Detective Comics.”

Bootlegged scripts aside, he did feel a sense of responsibility in writing BATMAN. “Whenever you’re doing a major movie version of a beloved comic who’s been hanging around for 50 years, obviously the most rabid aficionados are going to have strong opinions about whether you’re taking the character in the right direction or not. But I had no idea that this was going to develop into the huge brouhaha that it has.”

The brouhaha in question came with the announcement that Michael Keaton would play Batman, a bit of casting news that rocked comic fandom from coast to coast. In response, petitions surfaced in comic stores asking fans to “Stop the Batman Movie.”

“It’s kind of disorienting to walk into a comic book store and find a petition to stop something you worked on,” said Hamm. “It’s like suddenly finding yourself on a bad episode of The Twilight Zone,” he joked. “You can’t do anything but laugh.”

Like most fans, Hamm does admit to being initially taken aback by the casting. “It came as a jolt,” he said. “But I think a lot of the backlash is based on misconceptions. It’s kind of a knee-jerk response from fans because when they hear Tim continued on page 61

*Keaton makes a dramatic entrance as Batman when he attends a charity benefit at Gotham City’s Flugelheim Museum.*

Michael Keaton as Batman, outfitted in costume designer Bob Ringwood’s “muscle suit,” fabricated out of latex by makeup artist Nick Dudman.

*The Batmobile, a bullet car concept by production designer Anton Furst, built as a working prop by Terry Ackland Snow using a 350 Chevy engine and Harrier jet parts.*
Effects wiz Richard Greenberg turns director on comic fantasy.

By Dan Persons

Richard Greenbergs sits in an office overlooking New York's bustling (and these days, refurbishing) Times Square. When he talks, his voice is warm, pitched just above a whisper. His position in the chair is relaxed; a smile readily, and often, comes to his lips. Seen this way, he hardly seems the type of person who would choose, for his debut as feature film director, to work on a project built around the most primal of childhood fears. Yet that is exactly what he has accomplished in LITTLE MONSTERS, a horror/comedy that Vestron is slating for August release.

In the $7 million production—scripted by Terry Rossio and Ted Elliott—actor Fred Savage (THE PRINCESS BRIDE, THE WONDER YEARS) plays Brian, a 12-year-old who, like many children, can't rid himself of the notion that a monster lives under his bed. In Brian's case, though, such thoughts are not childish fantasy. Underneath his mattress, and living quite comfortably with the worn socks and dust-bunnies, dwells a real monster, named Maurice. Played by actor/comedian Howie Mandel (ST. ELSEWHERE) in a mottled, green makeup that makes him look like a Beetlejuice way past his expiration date, Maurice is just one of a society of demons whose task it is to make that special brand of mischief that parents automatically blame on their children, and for which children's pleas of innocence almost inevitably fall on deaf ears.

"It's basically a kind of coming-of-age film," said Greenberg, as he sat in one of the film's post-production offices, a room whose walls are lined with production and effects stills, as well as sheets of paper on which LITTLE MONSTERS has been printed in numerous typefaces. "Once he takes responsibility for his own life, his child's world opens up, and he discovers that there's more and more offered to him. The story's a wonderful idea, something that you almost wonder why it hasn't been done before. It's the type of idea that I feel a good effects movie has to have: it has to be very, very simple, with real, strong emotions. It has to be built around people. If it becomes too tech-y, or too cerebral, you lose the audience."

It is no surprise that Greenberg can easily talk about the balance between a film's effects and its human elements. LITTLE MONSTERS is his first credit as director, but, as founder of R/Greenberg Associates, he has been involved with the creation of elaborate, effects-laden title sequences for such films as ALIEN, TRON, and PREDATOR. In fact, it was because of this in-depth knowledge of the complex work required by the typical fantasy film that Greenberg decided, whenever possible, to generate his LITTLE MONSTERS effects in-camera. "There were budgetary reasons," he said, "but just on principle, I tried to avoid blue-screen. I never thought it worked very well, I've always hated it. What I wanted was to do as much of it in principal photography as possible, so I wouldn't come back and start editing the film with big blocks of it missing. I wanted to know what it was we had while we were there. I wanted to work with the actors on the set, and not call them back. I've seen too many movies where you're waiting three, six months to see whether a scene works, because you're waiting for that critical effects scene to be stuck in. It's a funny position to be in—because what if it doesn't work?"

Greenberg decided not to take that chance. When audiences see the scene in which Brian tries to capture the inventively evasive Maurice, or the numerous sequences in which boy and demon step through the bedroom floor to enter the netherworld, what they will be watching are images shot on specially built sets, partially blackened so that additional elements could be combined during principal photography via a 45° mirror. But Greenberg doesn't like to dwell on special effects when talking about LITTLE MONSTERS. "What I am most proud of about this film is that you really care about these people, that we've set up a fable and it really matters what happens. That to me is the most important thing in any film, particularly fantasy. I'm really most interested in telling a story. I want it to be special; I want people to really feel it. Hopefully, that will come through."
DEAD II—DEAD BY DAWN, has already sold the idea for the third in this popular cult series (EVIL DEAD III), but is currently working on another genre entry, DARKMAN, for Darkman Productions, and Universal release. DARKMAN, which began shooting on April 19th, is co-written by Raimi, his brother Ivan, Chuck Pfarrer, and Joshua and Daniel Goldin. The theme, according to Raimi, is "a tragic disfiguration of body and soul."

The film tells the story of Peyton Westlake (Liam Neeson), a scientist—researching the use of synthetic skin—who is severely burned and presumed dead as a result of a fire set by mobsters. Westlake then becomes his own guinea pig, using his experimental technique to reconstruct his damaged face. However, in the process, his nerve endings are destroyed, rendering him incapable of registering physical pain, which in turn causes his emotions to heighten. Westlake's extreme emotional highs and lows provide lots of dramatic tension as he seeks a reconciliation with his former love interest and vengeance against those who started the fire.

Beaeting the same group of writers as DARKMAN: EVIL DEAD III which is next on Raimi's busy agenda. This third installment begins in 1300 A.D. where main character, Ash (Bruce Campbell) was stranded at the end of EVIL DEAD II. "It's sort of a Medieval Dead," Raimi joked. The Evil Dead are basically running rampant and Campbell must "armour up" to battle the forces of the dead. "It plays on one of my favorite fantasy themes—the supernatural versus modern technology," added Raimi. Ash then attempts to discover the source of the "evil force" which is again alluded to, but never actually seen.

Locations for EVIL DEAD III will include North Carolina, Detroit, Michigan, and an undisclosed overseas location for the 1300 A.D. sequence. Working for Dino De Laurentiis again, Raimi has a healthier budget of approximately $6-7 million for this sequel. "This will be an experiment for the audience," Raimi portends. EVIL DEAD III's makeup effects team of Tom Sullivan, Jake Jacobson, Dave Hettner, and Bob Kaynakich are expected to return.

In reflection Raimi admits that the first film was more serious than its sequel because the ultimate goal was to terrify the audience. "The second movie was meant to scare the audience at times, but I also had a strong desire to entertain them—to make them laugh, to excite them," explained Raimi. "So, our goals were more diverse in EVIL DEAD II. We traded a lot of gore for absurd comedy."

Of course, many fans expecting the gore and high levels of horror generated in the first film were somewhat confused by the tone of the sequel. In his usual candid manner, Raimi commented on this confusion: "THE EVIL DEAD was a minor success because it tried to be different. So, I didn't want to make a sequel to a film that 'tried to be different' the same as the first. I knew that a part of the audience would be upset because I changed the tone. But, also knew that another part of the audience would be upset if I didn't make changes. Since there were so many similarities already, if I hadn't changed the tone, I might just as well have made a contact print of the original and changed the title."

When the versatile Raimi isn't directing or playing bit roles (like the parade reporter in MANIAC COP) he's working with partner Robert Tapert at their California-based company which finances the writing of screenplays. If they like an idea, they attempt to get it produced. Raimi's tried-and-true advice to first time directors like EVIL DEAD series star Bruce Campbell—who is currently shopping around his $800,000-budgeted script titled, MAN WITH THE LAUGHING BRAIN—is: "If you are making an independent flick, try to stay in the $100,000-$200,000 range which is a dealable amount of money to raise from private investors." Raimi has three basic criteria for judging a screenplay: first, it has to be different, second, it has to be entertaining; and third, it has to be uplifting.

Some of EVIL DEAD's myopic critics fail to see any redeeming or uplifting qualities in Raimi's films. Raimi had a strong rebuttal regarding the recent 20/20 feature on ABC dealing with violence in the movies which used an EVIL DEAD II clip as an example of excessiveness.

"If you take any clip out of a horror movie for a 'documentary' it won't give you a well-rounded picture," said Raimi. "It is going to show you the monster in the most violent moment of the picture without telling you the circumstances precipitating this moment. EVIL DEAD II is a roller-coaster ride of horror, but the message is that love conquers evil."

FRIDAY THE 13TH—PART 8: JASON VS. FREDDY

Eyeing the enormous profits raked in by A NIGHTMARE ON ELM STREET IV last summer, Paramount has their Jason square off against Freddy at the box office on August 11, when FRIDAY THE 13TH—PART 8 is set to open against A NIGHTMARE ON ELM STREET—PART 5. Will there be enough teenage victims or viewers to go around?

PART 8, subtitled ASHES TO ASHES, returns Kane Hodder to the Jason role, and moves the slasher's base of operations from Camp Crystal Lake to the Big Apple. An early draft of the script, written and directed by Robert Hedden, was titled JASON TAKES MANHATTAN. Jason gets revived by electroshock and chases the kids who did it on board an ocean liner. His shipboard killing spree climaxmes when the liner docks in New York, with a finale set in the city's sewer system.

Does Paramount's throwing down the gauntlet to vie for horror film supremacy have anything to do with being rebuffed by New Line on ovetures to team Jason with Freddy? And isn't it odd how PART 8 mirrors New Line's THE DREAM CHILD (see page 8) with Jason being reborn into the world as a baby at the climax?
THE MONSTER MAKER

June episode of “The Jim Henson Hour” to feature magazine cover as special effect.

By Alan Jones

“The Monster Maker,” a special segment of THE JIM HENSON HOUR that incorporates a Cinefantastique magazine cover as a special effect, was tentatively set to be telecast Friday, June 9, 8:00 p.m. CST, on NBC.

The segment stars Harry Dean Stanton as the special effects pro who is idolized by teenager Kiernan O’Brien. In a 30-second effects cut, O’Brien imagines himself as a monster maker and sees a mockup of the magazine’s cover dissolve from Stanton’s face (right) into his own.

The segment was produced last September by Duncan Kenworthy, top U.K. producer for the Henson Organization. Abandoning the studio-bound formula for “The Storyteller”/“fairy tales, and “Muppet Show” segments that comprise most of the series, Kenworthy shot “The Monster Maker” using mostly English locations on a 15-day shooting schedule. A co-production between Henson’s company and British independent television station TVS, the segment was developed by Kenworthy and Kate Fawkes, Henson executive in charge of script development, to showcase the kind of animatronic creature effects Henson has become famous for, but in a real setting.

The segment is based on the book of the title by Nicholas Fisk which Fawkes was familiar with. Matthew Jacobs (PAPERHOUSE) was hired to write the script in which O’Brien, through a lucky coincidence, is asked to join Stanton’s monster workshop team. A robbery subplot is the cue for Stanton’s supreme creation, the 20-foot high Ultragon, to come alive and scare off the villains and save the day.

Jacobs’ script changed the lead in the book from a child to an adolescent and made the crime twist come from within the family rather than a gang of schoolboys,” said Kenworthy. “We liked the story because we get so many letters from young would-be creature designers who want to work in the movies. One specific fan letter was used heavily as a basis for the letters Kiernan writes to Harry in the show, and we invited the boy down to watch the filming. Harry got so involved with the script he co-wrote the central monologue based on his own childhood.”

In accordance with Henson policy, Kenworthy was reticent to discuss production costs, but readily admitted the show wasn’t exactly cheap to produce. "Cheap is not a word we associate with the Henson Organization," laughed Kenworthy. "The show was expensive to produce, especially when you consider the Ultragon needed 20 full-time operators." Use of the cover, however, was gratis.

THE EXORCIST III

WILLIAM PETER BLATTY TURNS DIRECTOR

By Steve Biodrowski

Sixteen years after THE EXORCIST pushed horror into big-budget, mainstream, Academy Award territory, William Peter Blatty is finally set to direct his sequel. Blatty wrote the novel and produced the original film, which shocked audiences like no film before. Filming on the sequel begins in May with three weeks of location work in Georgetown, and then moves to Dallas for another three weeks of interiors. Jason Miller has been signed for a cameo appearance as Father Karras, who died in the original film, and George C. Scott will replace the late Lee J. Cobb as Detective William Kinderman.

The project has a long history. Although generally pleased with director William Friedkin’s work on THE EXORCIST, Blatty felt that too much philosophical discussion of the possible reasons for the existence of evil had been cut out in order to get the film down to its two-hour running time. After producing, directing, and writing THE NINTH CONFIGURATION in 1980, which dealt with similar themes, Blatty wrote a screenplay entitled LEGION, which he called “the real sequel to THE EXORCIST”—a snub against John Boorman’s critically blasted EXORCIST II: THE HERETIC (1977).

Blatty failed to interest Friedkin in the project, and then tried to take over the directorial reins himself, but poor boxoffice receipts for THE NINTH CONFIGURATION didn’t inspire much confidence from investors. After a near-miss at Lorimar in 1982, Blatty finally adapted his script into a novel, which went on to become a best-seller in 1983. Now, six years later, the project is at Morgan Creek Productions, with the title changed to THE EXORCIST: THE NEXT CHAPTER, evoking the name of the original while simultaneously avoiding numeric continuity with part II, which Blatty once said should have been retitled SON OF EXORCIST and sold as a comedy. Carter De Haven is producing.

The new film focuses on Detective William Kinderman, who must solve a series of grisly murders—and a much larger mystery which has plagued theologians for centuries: how can a benevolent God allow such evil to exist? Although a detective story, Blatty’s book on which the film is based contains several supernatural elements, including possession, so the change in title can be justified beyond the obvious commercial considerations. As to how Father Karras, who died at the end of the first film, makes an appearance—that’s a major plot point, so it wouldn’t be fair to give it away. Of course, you can always read the book.
FLESH GORDON WITH THE COSMIC CHEERLEADERS

A raunchy, R-rated follow-up to the legendary porno film parody.

By Robin Brunet

Howard Ziehm, the driving force behind 1974's cult classic FLESH GORDON and director of its long-awaited sequel FLESH GORDON MEETS THE COSMIC CHEERLEADERS, reflected about finally getting the film off the ground in Vancouver, British Columbia. “People keep asking me if I’m excited,” said Ziehm. “Quite frankly, the project has started and stopped so many times over the past 14 years, it’s still a bit dream-like for me!”

Dream-like though the upcoming sequel may be, it began its 36-day shooting schedule in Canada last January on a budget slightly under $1 million. Producer Maurice Smith and Ziehm set up shop in a modest Vancouver warehouse last fall, and production designer Al Benjamin constructed 14 major sets that were erected and knocked down within the confines of the 10,000 square foot facility.

The original FLESH GORDON was a $15,000 porno film that dropped the porno angle mid-way in production, and had to improvise as a result. The sequel was planned from the start as a racy R-rated send-up. “It was tremendously difficult to get backing, despite the first movie’s success,” said Smith. “You mention the first film today and people still say, ‘Oh yes, the porno film!’ The problem even extended to the casting agents, who operated under the same delusion. The budget was put together in the end via private financing out of L.A.”

Nowhere is this basic intention of the sequel more evident than in the casting of Flesh and Dale: local dance performer Robin Kelly plays Flesh’s stunning brunette companion, while Canadian kick-boxing champion Vince Murdocco makes his movie debut “fleshing out” the lead role—both were chosen not only for their physiques, but their “unusual ease” performing for the camera. A huge local casting call went out for “adult babies,” turd men,” victims of Emperor Wang and the Master Baiter, and various muscular hero and heroine extras.

The women of FLESH GORDON WITH THE COSMIC CHEERLEADERS are all skimply-dressed, squeaky-voiced nymphettes or towering amazons. The up-and-coming actresses behind the pulchritude are another matter entirely. Morgan Fox, who plays the dominatrix Robunda Hooters, typifies the hard-working performers who need an impressive amount of determination to succeed as actresses in this beauty-conscious business. A promising talent with a passion to learn the ropes, she is a strikingly beautiful businesswoman who has fun on-camera with her good looks.

“This is my first film—I heard of the movie entirely by accident,” said Fox, 18, a British Columbia native who is currently the reigning Miss World/Canada for 1988. “When they offered me the role of Robunda I wasn’t sure I was cut out for that kind of tough-talking woman. On the other hand, I didn’t want to be one of the Cheerleaders, so I told the producers ‘okay’ and then scrambled to learn everything I could about how to act in front of the camera.” Fox had planned to train in the animal sciences until she discovered the world of drama in high school. From that time onward, the striking six-footer built a career for herself modeling across the world.

“I think the film will be a success, if only because of the following FLESH GORDON has,” said Fox. “At first, of course, everybody thought I was doing a porno film! But my parents, whom I live with, are backing me—not to mention reading scripts with me—100 per cent.”

Budget restrictions have seemed to inspire rather than discourage the production crew: many set sections were mass-manufactured courtesy of Al Benjamin’s homemade vacu-form machine. Miniatures for the film’s opening space-junk sequence were created from tin cans; and a beautiful, finely detailed New York skyline miniature was purchased at the auction for the now-defunct MAX HEAD—

continued on page 61
It was going to be a Buena Vista [Disney's distribution company] film, a negative pick-up, so the budget was extremely low on the thing, which worried me a great deal because it looked like there would be a lot of special effects. (Estimates on the budget range from $10 to $20 million, less than the average studio film today but more than most low-budget efforts by a good margin).

The film was shot in Mexico's Churubusco Studios over five months with the majority of effects supplied by Peter Chesney and his Image Engineering Inc. staff. Chesney and production designer Gregg Fonesca had the difficult task of making the scale alterations seamless. Add to this the problem of working with animals, visual effects, editing, compositing, and animation, and it is easy to see the challenges faced by the film's novice director.

Johnson's only previous film as a director was a student project at USC. He enrolled at the college's film school after leaving ILM, and with the sponsorship of George Lucas, who hired him to do second-unit directing on the two TV movies featuring his Ewoks that Smith produced after leaving ILM. Johnston had been head of the ILM art department for two years and had been to approve by him. Johnston also directed second unit work for Lucas on \*L\*\*W.

Although Smith said he would have loved to use ILM extensively, he estimates that by assembling his own team of talented effects people, he was able to do the effects for the film at about a third of what ILM would have charged. (ILM did, however, provide five brief shots for the film.) Rick Fichter was the director of visual effects and supervised most of the special effects photography, while Mike Muscal was visual effects coordinator. David Sosalla supervised the design and construction of the mechanical ant and the giant bee, as well as all stop-motion models and all miniature sets. The three different stop-motion animators used on the film were: Phil Tippett, Laine Liska, and David Allen.

HONEY, I SHRUNK THE KIDS promises a world of adventure in one's own backyard, with the comedy of Moranis, Marcia Strassman, and Matt Frewer as the frantic parents as an added attraction. Apart from the particular size employed, the film offers no new groundbreaking effects that haven't been treated in other shrinking films (from THE DEVIL'S DOLL and DR. CYCLOPS TO THE INCREDIBLE SHRINKING MAN AND WOMAN), but it does contain the eye-catching work of a number of Hollywood's top smaller effects houses, and the refreshing "sense of wonder" experienced when filmmakers invite you to look at the world from a new perspective.
The ’50s horror comics debut on HBO in all their grisly glory.

By Sheldon Teitelbaum

Here’s a real bone-chiller straight out of Hollywood’s Vault of Horrors, heh, heh. On a sunny day in mid-March, a deservedly famous director said he had come to believe that the film industry may have to seek its ultimate salvation in television.

The director was Walter (48 HOURS, RED HEAT) Hill, interviewed soon after shooting “The Man Who Was Death,” the second of three segments in HBO’s ambitious upcoming 90-minute horror anthology, TALES FROM THE CRYPT. Hill’s episode, based on a story from the comic’s first issue in 1950, tells of a prison executioner played by Bill Sadler who gets a dose of his own medicine.

Hill, who produced ALIEN and is now involved with ALIEN III, the upcoming sequel to ALIENS, apparently believes cable TV is the only operation left in this town with any gumption. And if that doesn’t scare the stuffing out of film purists, it’s a sure bet no EC comic ever will.

Cable TV, said Hill from the dubbing stage for his forthcoming feature, JOHNNY HANDSOME, is no less than “unique and terrific.” In marked contrast to the studios, which have aimlessly been kicking around the TALES FROM THE CRYPT project for more than a decade, HBO never balked at the prospect of running faithful if somewhat souped-up screen adaptations of Bill Gaines’ and Al Feldstein’s seminal ’50s comics, however grim the Grand Guignol endings that became their trademark.

In fact, when HBO company execs saw the first of the episodes produced by Joel (DIE HARD) Silver and Bill (TALES FROM THE DARKSIDE) Teitler, and directed by Robert (WHO FRAMED ROGER RABBIT) Zemeckis, they are reported to have cackled with glee while commissioning an additional three episodes and five scripts.

The first trilogy of episodes is slated to hit screens in June—with a second trilogy to follow in late Summer/early Fall—all incorporating the kind of unadulterated horror EC became justly famous for while updating the original material with a dramatic depth and contemporary sensibility.

Following Hill’s segment, SUPERMAN director Richard Donner came on board in April to direct the third episode of the trilogy, “Dig That Cat, He’s Real Gone.” The story, which first appeared in EC’s companion horror comic The Haunt of Fear in 1953, tells of a carnival daredevil dubbed “Ulric the Undying” who inherits what he thinks are nine lives from a dead cat. Signed to kick off the second HBO trilogy of EC tales is director Howard Deutch, who will film “Only Skin Deep,” a story of a Mardi Gras reveler who beds a beautiful girl whose costume turns out to be more authentic than he ever imagined.

Deutch directed PRETTY IN PINK for producer John Hughes, and as a music video stylist was the director behind the imagery for pop songs like Billy Idol’s “ Flesh For Fantasy.”

Hill said that when the current incarnation of TALES FROM THE CRYPT was discussed last year, a number of directors approached indicated they were not terribly interested in restricting themselves to the actual comic stories. Instead, they wanted an opportunity to film their own stories under the TALES FROM THE CRYPT rubric. It is very much to the credit of Silver and fellow producer Teitler (who was brought on to the project last October to help rush the first story into production in time to involve Zemeckis—then slated to direct BACK TO THE FUTURE II and III in one fell swoop) that this approach was mixed. Indeed, if anything is clear from their decision to hire first-rate directors, it is that these people possess a healthy regard for the material and are intent to do it justice for a change.

Production costs for each of the episodes, said Teitel, is running at about $850,000, of which “HBO is by no means financing the whole part.” The producers have turned to makeup effects artist Kevin Yagher (CHILD’S PLAY) to create an animatronic Crypt-Keeper. Academy Award-winning Richard Edlund has been hired to film the series’ ambitious opening sequence.
Timothy Dalton returns as Ian Fleming’s James Bond, agent 007 in Her Majesty’s Secret Service, armed with the weapon of his CIA companion Pam Bouvier, played by Carey Lowell. In the new installment, set to open nationally July 14, Bond has his famous “license to kill” revoked as he embarks on a personal vendetta.
Behind-the-scenes, filming the latest exploits of the screen’s most enduring adventurer.

By Mark A. Allman

The term secret agent seems like a misnomer in describing James Bond of the British Secret Service, a figure whose legendary exploits have spanned 16 films and 14 Ian Fleming novels including a number of short stories. In fact, he’s probably the best known spy in the world, with fan clubs and admirers across the globe.

Having survived for over three decades, Bond prepares to enter the Nineties this July when LICENCE TO KILL, the latest installment in the James Bond series, opens worldwide.

As in 1987’s THE LIVING DAYLIGHTS, Timothy Dalton will portray the world’s most famous secret agent, giving it a contemporary, hard-edged reality which is a far cry from the Bond films of the 70s. In Bond’s latest outing, he becomes involved in a personal vendetta against a vicious Columbian drug lord who has murdered the wife of his close friend, CIA agent-turned-DEA enforcer, Felix Leiter (David Hedison reprises the role which he played in LIVE AND LET DIE). Displaying the emotional scars he still suffers from the brutal slaying of his own wife, Tracy Vicenzo, a decade before (in ON HER MAJESTY’S SECRET SERVICE), Bond goes after drug kingpin Franz Sanchez (Robert Davi) with a vengeance.

M orders Bond to give up his pursuit of Sanchez and let the CIA deal with the matter. When Bond refuses, M revokes 007’s license to kill and demands Bond keep out of American affairs.

Having been effectively cut off from her majesty’s secret service, Bond sets out on his own trail of vengeance freely disclosing his identity to members of Sanchez’ cartel, explaining he is a former British agent seeking employment within the drug lord’s operation. Enlisting the aid of a CIA pilot, Pam Bouvier (Carey Lowell), and receiving some unexpected and welcome assistance from Q (Desmond Llewelyn), Bond sets out on his mission of revenge.

Clearly, this is a Bond adventure unlike any other, which is exactly what co-writer and producer Michael Wilson was aiming for. “I think you always want to do something where there will be some surprise,” he said. “The problem with any sequel or series is meeting that criteria.” Unlike the Roger Moore vehicles, Wilson readily admits, Dalton opens up for the filmmakers a whole new area to explore. “Roger Moore’s talents and abilities worked better in the more humorous and fantastic style,” said Wilson. “Timothy’s talents work best in a different style. We anticipate this to be a PG-13. It reflects a decision to give it a realistic style and at the same time make it exciting and fun.”

Richard Maibaum, who co-wrote the script with Wilson and collaborated on 12 of the previous 15 Bond scripts agreed. “We had seven pictures with Roger and they became lighter and lighter,” said Maibaum. “You couldn’t become too serious, but that was beginning to wear a little thin. What we’re doing here is making it more serious. The humor is more ironic than funny. I think it’s about time we did that.”

The importance of Dalton to the new approach is echoed by Robert Davi, who plays the vicious drug lord Franz Sanchez in the new film and is a long time Bond aficionado. “Timothy Dalton brings a different reality to Bond,” said Davi. “The filmmakers are taking advantage of that. They’re also growing with the times, while maintaining all of the series’ spectacular action and entertainment value. You’re now getting something that’s rooted in a gritty realism that makes it more vital to today’s audiences.”

Director John Glen couldn’t be more pleased with Bond’s new direction. “When Timothy Dalton came along we really had someone who had tremendous potential,” said Glen. “Those possibilities really hadn’t been open to us before to do a harder type of film,
I think the worldwide popularity [of the Bond films] could be explained quite simply, for the same reason a film about an American archaeologist proved so successful," said Timothy Dalton, the latest actor to take on the role of James Bond, the fictional Ian Fleming hero who has transcended the realm of pulp fiction into a worldwide phenomenon and American pop icon. "They are extremely well made and highly entertaining films."

Dalton, who assumed the role of the British secret service agent in 1987's THE LIVING DAYLIGHTS has had a prestigious and diverse stage and film career. However, it is his starring role as 007 which has garnered him world wide acclaim and recognition.

Although Dalton's resume includes appearances in British stage productions of "The Taming of the Shrew," "Richard III," "King Lear" and Byron's "The Lunatic, The Lover, and the Poet," and the films LION IN WINTER, HAWKS, and WUTHERING HEIGHTS, his filmography also includes such failed genre efforts as Dino De Laurentiis' FLASH GORDON, THE DOCTOR AND THE DEVILS, and the unreleased BRENDA STARR WITH BROOKE SHIELDS.

Dalton, who studied at Britain's Royal Academy of Dramatic Art, was announced as the successor to Roger Moore when front-runner Pierce Brosnan was prevented from taking the role due to a commitment to NBC to act in REMINGTON STEELE, Brosnan's weekly series. In fact, Dalton reportedly was considered for the role as early as 1971 when a massive talent search was launched to replace one-time 007 George Lazenby before Connelly was lured back for his last Eon production DIAMONDS ARE FOREVER.

"THE LIVING DAYLIGHTS was a transitional film," said director John Glen about Dalton's first outing as James Bond. "When we started writing it, we just didn't know who Bond was going to be. It had been decided Roger wasn't going to do it anymore, but at the same time we weren't sure who it was going to be. Pierce Brosnan was the most likely prospect at that time. We saw Pierce as being in the [Moore] type of not too heavy, slightly good-humored entertainment. So we didn't really change our star dramatically on that film. It was written with Brosnan in mind. Dalton wasn't cast till within, I think, six weeks of shooting. We had to do quite a bit of rewriting. Obviously we could not change the whole nature of the beast, but LICENCE TO KILL has been tailor-made for Timothy Dalton and I think you'll see that when you see the film."

Dalton is renowned for his attention to detail and reverence for the Fleming source material. Not surprisingly, he doesn't find it difficult to account for the character's enduring popularity. "I think
having run out of titles from the Fleming novels, the filmmakers, rather than use another short story title, decided to create the first non-Fleming title, LICENCE TO KILL. "It's an original story," Dalton pointed out, "using elements from Fleming's stories 'The Hildebrand Rarity' and 'For Your Eyes Only.'" (The film's title was changed early in production from LICENCE REVOKED, perhaps to avoid confusion with John Gardner's Bond novel Licence Renewed. Teaser posters were distributed with the title LICENCE TO KILL, but MGM/UA and the filmmakers eventually decided to go with the less common British spelling.)

Using an Ian Fleming remark as their maxim, the writers crafted the most credible Bond story yet: "My plots are fantastic," said the late writer, "while often based upon truth. They go wildly beyond the probable, not, I think, beyond the possible." Keeping this in mind, Maibaum and Wilson fashioned a story which addressed a compelling contemporary issue—drugs.

"I feel that in the popular cinema it was an issue that hadn't been addressed," said Wilson. "It's usually people in the United States working with drug dealers and drug users and what goes on about stopping drugs. This, however, is an effort to say if you look at what's happening to the countries where drugs are grown

than a stupid policeman," I knew that was the tone that all of the villains should have, a touch of elegance."

In addition to being marked by an exceptional performance by Wiseman, Ursula Andress was radiant, particularly when she wasn't speaking, as the voluptuous Honey Rider, the first in a long line of Bond girls.

FROM RUSSIA WITH LOVE (1963) Connery returns in what is considered the most serious and, to some, the best and most faithful Bond outing. SPECTRE's latest plot involves the use of a beautiful Soviet agent to lure Bond into a deadly game of extortion and revenge with the promise of a Russian Lektor decoding machine.

"My favorite of all the Bond girls is Daniella Bianchi," said Maibaum. "She didn't really want to be an actress. She would sit on the set and read an Italian novel and eat chocolate and when [director] Terence Young] would get peeved, he would scream at her, 'You cow!', but she would just shrug and laugh. The great thing about her was that there could be anything more ridiculous than a cipher clerk working for the Russians who sees a picture of Bond and falls in love with him. She made it stand up. She seemed to be the kind of girl who'd do that... and, my God, that scene in the stateroom is probably the sexiest scene in the Bonds."

The late Robert Shaw and Lotte Lenya are both...
and exported, is it true you're not hurting anyone but yourself when you do them? LIVE AND LET DIE dealt with it in a vague way, but it's really only been dealt with in journalism and documentaries."

"The area of evil had to be with what was contemporary since we ran out of the Fleming novels and short stories," added co-writer Maibaum. "What is the great Satan today? The drug lord. What we have is for the first time Bond becoming personally involved to a much greater extent than he's ever been before because of the death of Leiter's wife and the maiming of Leiter. This starts him off on a purely personal mission of vengeance."

Sanchez is a Columbian drug lord who's virtually unarrestable. "He buys his way out of everything," said Glen. "He just offers so much money that people become corrupt. At last, he's up against a guy that's after him for a personal reason. That's what makes the difference."

Davi, the actor, sees it in terms of Shakespeare. "It's 'Hamlet','" said Davi. "The story is a revenge play. It becomes Bond having to face someone close to him that's suffered. When Shakespeare wrote his plays, there were tremendous swordfights and a sense of humor. If he wrote for the screen today, I'm sure he would have a character very Bondian."

However, the formidable foe that Sanchez represents was not always intended to serve as Bond's foil in LICENCE TO KILL. Early drafts of the film took place in China, rather also superb as two agents of SPECTRE out to eliminate 007 and John Barry provides the first in a long line of beautiful and effective Bond scores.

GOLDFINER (1964). Widely considered the best of the Bonds, Gert Frobe shines as the "man with the Midas touch" with an able assist lent by Harold Sakata as Odd Job. "I thought GOLDFINGER was as far as we could go spoofing a little bit, but staying serious," Maibaum said. "Sean (Connery) was magnificent [as Bond]. I marvel at how good he was."

Ken Adam's production design was first-rate and his design for the super-secret interior of Fort Knox seemed entirely credible. The haunting image of Bond conquest Jill Masterson's nude body covered in gold paint still remains one of the series' most memorable moments.

THUNDERBALL (1965). After striking gold at the boxoffice with GOLDFINGER, THUNDERBALL set out to top its predecessor with even more elaborate stunts, gadgets, and sets. In this regard it is not entirely successful. Although it boasts one of the series' best pre-credit sequences: Bond kills SPECTRE agent Jacque Boivard and escapes using a portable jet pack, the film's finale, an epic undersea battle, becomes monotonous and uninteresting. Marked by a number of flaws in continuity, THUNDERBALL was the third and last Bond film to be directed by Terence
loved Robert Shaw [in FROM RUSSIA WITH LOVE], Gert Frobe [in GOLDFINGER], Joseph Wiseman [in DR. NO], and Klaus Maria Brandauer [in NEVER SAY NEVER AGAIN, the only serious Bond effort not produced by "Cubby" Broccoli's Eon Productions]. My guy, though, is someone [the audience has] never seen, and I'm hoping that's the effect it will have.

"More important than seeing what was past, though," Davi added, "was reading everything I could [on drug lords] and getting in touch with a Columbian who was from Medellin and knew about the cartel."

Davi's other extensive preparation involved translating the script into Spanish to learn his lines. Then he gradually began to speak it in English to perfect his accent. "I wanted it to be palatable and understandable," he said. "Not stereotypical. I went into the documentaries about Noriega, Escobar, and Carlos Lehder, and then I got into the music of the country to give me a certain style of movement, feeling, and repose. He was a terrifically drawn character and I added little things that made me more comfortable. [Co-producer] Michael Wilson, who was there on the set, and [director] John Glen were both very open to suggestions."

Davi enjoyed working with Glen with whom he is discussing the possibility of doing a non-Bond project. "John Glen is known for his action, and doing these spectacular films," said Davi, "but I found him very keen and protective of what we were trying to do with the character. You see some of the films in which sometimes the villain is a bit overblown, larger than life, and I was going the other way. John was right there with it, seeing my instinct. I loved working with him. I can't give him enough praise. I think he's underrated when it comes to handling actors because in a lot of the films he's taking unknowns and getting performances out of them. Maryam d'Abó was pretty good in THE LIVING DAYLIGHTS."

Now, with LICENCE TO KILL under his belt, Davi hopes to parlay his experience into a successful feature career. "I hope this film will give me an international profile," he said. "Now, I'm looking for Mr. Good guy. I'm intelligent enough to know I'll find something in which I can play the good guy. Besides a handful of actors, of which Timothy is one and Arnold Schwarzenegger and Mickey Rourke, I think most of the guys on the screen today are leading boys, not leading men. It's not like the Mitchums. That's what I'd like to see brought back and I'd like to help do that."

Among his future projects, Davi hopes to have a film produced he wrote with a friend called THE DUKES OF MELROSE, which is the story of a pre-Beatles rock and roll group and their life through the decades that follow. "It's an adult DINNER, STAND BY ME, POPE OF GREENWICH continuing on page 56.
than the Mexican and Florida locales which are featured in the new picture. "We wrote two treatments for this one in China," revealed Wilson. "It involved the treasures of China and was a quite different story. There was a question of whether we were getting a good result, though, and how expensive and what problems there might be working in China."

"We had wanted to pick up on a warlord in the Golden Triangle from a previous film who was all mixed up in drugs," said Maibaum, who worked with Wilson on the

ON HER MAJESTY'S SECRET SERVICE (1969). George Lazenby replaced Sean Connery as Bond and Peter Hunt stepped out from behind the moviola to assume the directorial reigns of the best-writ-

uneventful. The film's most memorable sequence is its dramatic finale where ninja warriors penetrate SPECTRE's secret lair hidden within an inactive volcano—another awe-inspiring Ken Adam set—for their final confrontation with Blowfield's minions.

By Mark A. Altman

With the exception of YOU ONLY LIVETWICE, LIVE AND LET DIE, and MOONRAKER, Richard Maibaum's prolific pen has been involved with the scripts for a large majority of the Bond films. Although an established actor, producer, and playwright since the '30s, Maibaum is best known for his contribution to the James Bond series.

Despite having his participation in LICENCE TO KILL curtailed due to last year's Writers Guild strike, Maibaum was heavily involved with devising the newest installment's storyline. The new film's drug cartel plot is one of the most contemporary of any Bond film, and like other Maibaum installments which foreshadowed detente with the Russians and a Gorbachev-like Soviet minister, it addresses a current concern.

It should therefore come as little surprise that Maibaum's work, which has shown such prescience in presenting new technology and predating political trends, has its origins in his youth. Two of his earliest works were milestones in their field. In 1930, while still only 22 years old, Maibaum wrote The Tree, which was produced on Broadway in 1932, and was the first American play about lynching. His second play was Birthright, which was the first American play to deal with Nazism.

"So now here I am writing James Bond," he said. "My only explanation of it is something that Santayana said, 'The young man who has not cried is a savage and the old man who has not laughed is a fool.'"

Maibaum first began chronicling Bond's exploits back in the early '60s when he penned DR. NO in collaboration with Wolf Mankowitz. "We read the book again," he fondly recalled, "and we both fell on the floor laughing. A Chinaman with two hooks, Fu Man Chu. That's gone out with long winter underwear. Instead of including the character of Dr. No, whom they considered ludicrous, the two writers decided Dr. No would actually be a monkey who sat on the shoulder of Professor Dent, SPECTRE's number two man. When we handed in the treatment, both [producers] Cubby [Broccoli] and Harry [Saltzman] screamed, hollered, and yelled, 'That's terrible, we

George Lazenby as Bond with Lois Maxwell as Miss Moneypenny.

THE 007 FILES

WRITING BOND

Richard Maibaum has had a hand in scripting all but three of 007's sixteen screen adventures.

Maibaum, James Bond's main word man.

ten and most faithful Fleming adaptation of the series. With a brilliant John Barry score, the film seemed to have all the ingredients for success except for its leading man, an inexperienced Australian model, and a pre-KOJAK Telly Savalas, the second actor to unsuccess-}
want the Chinaman with the two hooks! So, as a matter of fact, Wolf Mankowitz didn’t like it and he quit. But now, of course, it worked so well that whenever Cubby and I have an argument about something, he’ll yell at me, ‘Dr. No was a monkey!’”

Maibaum’s inclusion in the Bond family became a tangible asset when his observations on the set of FROM RUSSIA WITH LOVE helped save a crucial scene. Originally daunted by the task of finding a satisfactory way for Bond to escape Rosa Klebb’s poisonous spiked shoe, the screenwriters had her accidentally jab her own ankles as Bond repels her (in the book, Bond is actually struck and almost dies). “In the scene,” Maibaum said, “there is the gun that has been kicked out of her hand and the girl picks it up and shoots her. That was created when we were shooting the scene. The way the script had it was Bond deflected the poison in the shoe into her ankle. They tried to do it, but they couldn’t get it right. I was standing with Cubby on the set watching them shoot the scene and I said to him, ‘For God’s sakes, there’s a gun laying on the floor, why doesn’t the girl pick it up and shoot her?’ It shows sometimes a writer should be on the set.”

Although as time went on, the plots to the books were slowly abandoned, Maibaum is still a great admirer of the Fleming source material. “He was a terrific writer,” said Maibaum of Fleming. “They still make good reading. I’m always surprised when I go back and read them how good they are.”

Although critical of Roger Moore’s campy approach to Bond, Maibaum has a great deal of respect for Sean Connery, the actor who immortalized the character through seven films. Said Maibaum, “I think Sean put it best when someone asked him how Roger’s 007 varied from his. He said, ‘Well, Roger comes in the comedy door, I go out.’ Sean didn’t have to do anything, because there was a kind of inbred irony that’s part of the Scottish character. In his own

he got bad press because of his own stupidity.”

In retrospect, Lazenby’s Bond was actually fairly successful. Had he been given a chance to grow into the role, he could have made an exceptional addition to the Bond pantheon rather than become the obscure answer to Bond trivia questions.

DIAMONDS ARE FOREVER (1971). A film with a distinctly ’70s flavor marked Connery’s return to the Bond role. It featured some great stunt work and Las Vegas locales. After the soft reception of the previous entry, the film was an attempt to restore the luster to the Bond boxoffice take with more elaborate stunts and gadgets. This time Charles Gray essays the role of Blofeld, who is masterminding a diamond smuggling scheme in which the diamonds will be used to power a high intensity laser designed to blackmail the world’s superpowers with the threat of annihilation. According to Maibaum,
THE 007th FILES

DIRECTING BOND

Working on his fifth Bond in a row, director John Glen has shaped audience perceptions of the screen's most enduring hero.

By Kenneth R. Feinleib

"I suppose I was very young and impressionable when I saw DR. NO," laughed John Glen. "I was always a great admirer of the Bonds."

But he was no star-struck teen when James Bond made his cinematic debut in 1962. Glen had already spent 15 years in the editing room at Shepperton Studios, working on such luminous features as THE THIRD MAN and THE WOODEN HORSE. Nor is he your average 007 fan today; LICENCE TO KILL is the fifth consecutive Bond film Glen has directed, an achievement unrivaled by any of his predecessors. He has more to his credit than merely longevity, though. He's been no less than vital in shaping our perception of the screen's most enduringly successful hero.

"As a character, Bond is a very strong man," said Glen. "He's also a man with a lot of depth, a man that doesn't let his feelings be known easily. He's suffered a great deal in his personal relationships in the past because of his work. I think in a lot of ways he despises himself in what he has to do. But he has a charm and has... panache and tongue-in-cheek humor. I think he's a man that is able to adapt very quickly... he's a very resourceful person, obviously."

Resourceful, too, is the director himself. He's moved adeptly from the almost prankish Roger Moore to the more somber Timothy Dalton; LICENCE TO KILL seems to have more in common with noir thrillers like KISS ME DEADLY than with the light adventure of OCTOPUSSY or A VIEW TO A KILL.

"One has to really work with what you have at your disposal," Glen explained. "I think your lead actor really dictates to a large degree how you make your films, what treatment you give them. With Roger Moore, we used a kind of light comedy touch, which was something Roger was very good at. [THE LIVING DAYLIGHTS] wasn't really written for Timothy Dalton specifically, although during and prior to shooting we did change a few scenes to accommodate Timothy. But in this new film, LICENCE TO KILL, you'll find we've gone a long way to using Timothy Dalton's potential in more of the thriller aspects. It'll be a harder film. The story is very personal to Bond. It's a vendetta of sorts. I think it'll surprise a lot of people... I mean, Bond bleeds in this film."

The previous changes in Bond, from Sean Connery to George Lazenby, back to Connery, and then to Moore, proved to be somewhat jarring for fans and filmmakers alike. But under Glen's direction, the change to Dalton has been far more readily accepted. Although some were initially disappointed that front-runner Pierce Brosnan failed to step into the familiar tuxedo, Dalton has, by and large, been greeted with acclaim. Glen, in particular, is almost effusive in who penned the film's early drafts before he was replaced by Tom Mankiewicz, the villain was actually going to be Goldfinger's twin brother. "The only thing I like about it," Malbaum recalled, "is that we had a line for him to say that goes, 'I think you knew my brother Auric. Mother always said he was a bit retarded.' I don't know why we dropped it, but somewhere along the way we did. There were some good things in the film. It isn't one of the ones I dislike."

LIVE AND LET DIE (1973). Saintly Roger Moore took over the role of the only gentleman agent with a license to kill in this installment of the series filled with voodoo, violence, and voluptuous vixens. Helmed by Guy Hamilton, the film abandoned the "epic" world in peril plots of previous films and dealt with a heroin-smuggling operation led by Mr. Big, played by Yaphet Kotto.

"Roger Moore had the light Bond touch everyone loved," said Desmond Llewelyn, "but I think a great deal of who you liked best had to do with whichever Bond you saw first. That sort of fixes in your mind what Bond is. I think luckily when Roger took it on, he made it a completely different Bond, so you couldn't really compare them. Even if you didn't like him, you certainly accepted him, and said these are bloody good films. But he's not my idea of Bond."

Clearly, the filmmakers were groping to find Moore's proper niche, but...
praise for his new leading man.

Said Glen, "The younger generation thinks there's no one but Roger Moore, the older ones think Sean Connery is the greatest, so it's quite a challenge to get them to accept another guy in the part, but I think he'll prove to be the best of all. I think Roger did a wonderful job, but his time was up and had been, probably, for a couple of pictures. I think we were due for a change.

"It's a very physically demanding job to play Bond and Timothy is the perfect age. He was 40, I think, when he started. Timothy is very physical and does a lot of [stunt work] himself. You'll see in the film there's no way you could ever 'cheat' that stuff that we're doing. He's very professional. Dalton has tremendous expertise as an actor and great depth. I think you'll find that Dalton will turn out to be, if not the most successful Bond, certainly as successful as Connery, I would imagine."

Before assuming the directorial reins, Glen worked as an editor and second-unit director on ON HER MAJESTY'S SECRET SERVICE, THE SPY WHO LOVED ME, and MOONRAKER, and did the same on THE WILD GESEE and THE SEA WOLVES, both of which starred Roger Moore and were directed by Andrew V. McLaglen. He called his editing experience "invaluable," and explained, "It's a really important part of my success, [especially] in the planning of action sequences. It's almost a reverse process, where you take the ideas and storyboard them.

"To storyboard, you have to have a pretty fair idea of the duration of each shot," said Glen. "We sometimes use four different units simultaneously when we're making these films, so you have to storyboard very accurately. I personally find that very easy to do, but I don't think I would find it easy if this film wasn't it. But check out Maurice Binder's wonderfully imaginative title sequence—his best for the series—enlivened by the title song sung by Paul McCartney and Wings.

MAN WITH THE GOLDEN GUN (1974). One of the least interesting Bond films, and one of the few that opened to a lackluster boxoffice response. Bond receives a gold bullet with 007 inscribed on it, a warning from the world's highest priced hitman that he is the next target.

"I didn't think Christopher Lee was properly cast as Scaramanga," Mai- baum said of the film's titular villain. "For some reason, they got it into their heads he would be just like James Bond. Lee played him as if he were a god's officer who had veered off into crime, unlike the book where he was a South American assassin with a circus background. There was no conflict between them from the standpoint of
Churubusco is situated in the southern part of the Mexican capital and is the biggest filmmaking facility in Latin America. It has housed several Dino De Laurentiis efforts as well as RAMBO II and THE OLD GRINGO, among others. Location shooting ranged from downtown Mexico City to Acapulco—where the luxurious home of Sanchez was filmed—to Key West, a new American location for a Bond movie (just south of Miami where GOLDFINGER opened), to the winding roads of Mexico, where the film's climactic trailer-truck chase was photographed. Several weeks were spent filming this ambitious sequence involving giant Kenworth trucks, a deluxe Maserati sports car and Pam Bouvier's commandeered cropduster plane.

Not surprisingly, there is no shortage of daring stunts in the latest Bond film despite its more serious storyline. "John Glen is the finest action director in the world," asserted Maibaum. "It's hard to find anything better than the Bonds in terms of action and excitement. When I see every action picture imitating all the things we have done for so many years, I realize what Glen has accomplished. His action sequences are always stunning and different. What about that touch of sliding down the bannister in OCTOPUSSY? Writers aren't always so happy with their directors, but I'm just delighted with John and have been from the start."

Glen's orientation as a director was readily apparent to the actors on the set. "His interest is really in the action," said Lowell. "He's not really interested at all in the character's personality, and consequently their scenes seemed to flatten out a bit."

In the film, Scaramanga is involved in a scheme to harness solar energy, a plot hatched by the Red Chinese. "The solar agitator was my idea," Maibaum said. "I sort of felt there wasn't enough to keep it going. We felt we had to flesh it out and it just didn't work."

**SPY WHO LOVED ME (1977).** Unlike the previous entry in the series, this Bond film worked in every way, although it is virtually a remake of Connery's YOU ONLY LIVE TWICE. The most successful and effective of the "epic" Bond films, it offered breathtaking locations, exciting stunts, and beautiful women. Shipping magnate Stromberg (Curt Jurgens) is capturing nuclear submarines in order to start a world war between the superpowers so that he can start a new race of human beings under the sea. Teamed with a Soviet agent, played by Soviet agent Barbara Bach in THE SPY WHO LOVED ME.
Dalton watches as the camera crew sets up a shot of Lowell in the gambling scene at the casino headquarters of Franz Sanchez.

Andreas fault and destroy Silicon Valley,” she said. “It’s more realistic and that’s more appealing because the suspension of disbelief doesn’t have to be so broad. I think audiences want to go to the movies to be entertained, but they also want to be entertained by a realistic point of view.”

Surprisingly, Lowell never bothered to read any of the Fleming novels. “In a way, the books didn’t really affect my character,” she said. “The way Fleming wrote his women was not necessarily the person I was playing.” The sexism which typified Fleming’s work and the early Bond films is less discernible in the later movies which have featured stronger women characters, she noted, including her own portrayal of Pam Bouvier in LICENCE TO KILL.

“I was delighted that my role was someone who was very capable, confident, and competitive with Bond, and also on the side of the law,” said Lowell. “It was a very welcome change for me. I think that when women go to see the film they don’t want to see someone who is just looking beautiful and hanging around, being a pain in the neck.”

Of all the Bond women, Honor Blackman’s Pussy Galore, stands out as Lowell’s favorite. Unlike Fleming’s novel in which Pussy was a lesbian, Blackman’s portrayal was of a strong, self-sufficient, heterosexual woman. “She was more masculine in her way, even though she was very beautiful,” remembered Lowell. “That is why she probably wasn’t so susceptible to Bond’s charm. Now I can be resistant to Bond’s charm and I don’t have to be gay.”

Lowell’s acting career began in sixth grade when she played an elf in the Irish musical “Ballard of Brian Michael.” It was only later, after having done some modeling, when she was offered a small part in Harold Ramis’ CLUB PARADISE, that she realized she wanted to become an actress.

Her acting credits prior to LICENCE TO KILL include the Albert Pyun actioners for Cannon, DOWNTWISTED was dropped due to pending litigation over rival Bond producer Kevin McClory’s ownership of the SPECTRE organization and characters.

MOONRAKER (1979). Although the most successful Bond film of the series, this entry is considered the most abysmal by purists who criticize it for copying the plot of SPY WHO LOVED ME while attempting to inject STAR WARS-flavored space action into the secret agent’s formerly earthbound activ-ities.

by Barbara Bach, Bond triumphs in an explosive and action-packed finale.

“I think SPY WHO LOVED ME was the perfect Roger Moore vehicle,” said co-producer Michael Wilson. “We got it just right between drama and his light touch. I think in the early ones he [Moore] probably played against the script a bit because they weren’t quite written for him—they were written for Sean [Connery].”

Originally designed to pit Bond against arch-foe Blofeld, the character

With CIA agent Holly Goodhead (Lois Chiles) in MOONRAKER.
THE 007TH FILES

ARMIN BOND

Desmond Llewelyn's Q, the man with the golden gadgets, continues to be a staple of the series.

By Mark A. Altman

Even if it's true you only live twice, there can be little doubt James Bond would have been long dead without the able assist of her majesty's secret service armorer, Q. Having appeared in 14 of the 16 films, Desmond Llewelyn brought the inventive English gadgeteer to the screen and has outlasted three actors in the role of Bond, the late Berhard Lee as M, and Lois Maxwell as Miss Moneypenny in their respective roles. He's the man with the golden gadgets.

In the new film, LICENCE TO KILL, the jovial Llewelyn plays one of his largest parts to date, which features some of the most exciting weapons to appear in the series. "The main thing about all the gadgets is that they're all prototypes which are made to work absolutely perfectly in the Bond films," said Llewelyn. "Perhaps in 10-20 years they will work as perfectly in real life." Among the real life innovations to grace a Bond film is the radar tracking system in GOLDINGER, used by CIA operative Felix Leiter to shadow Bond and, of course, the jetpack from THUNDERBALL which was on loan to the Bond company from the United States Navy. "Practically all of the gadgets used are real things," said Llewelyn. "Phillips Electronics supplies us with lots of stuff and, of course, they get great publicity from it. The [tack-gas] keyrings and ghetto blaster [missile launcher] from THE LIVING DAYLIGHTS are all things that work. Even the [submersible] car from THE SPY WHO LOVE ME works, only you'd have to wear a wetsuit and a breathing apparatus. But the car actually went 27 knots and to a depth of 450 feet."

All of this was enough to inspire real-life entrepreneur Stuart Fields, a New York businessman who specializes in the lucrative field of high-tech spy supplies. At his Counter-Spy Shop in New York he sells such items as a bulletproof jackstom, homing devices disguised as hearing aids, and cars which emit tear gas, spray oil slacks, and have secret portholes for well-armed passengers. He even stocks a version of Bond's attaché case featured in FROM RUSSIA WITH LOVE. Only this model, dubbed 'The Shockers, sends 47,000 volts of electricity coursing through the body of anyone unfortunate enough to touch it the wrong way.

Among the many new gadgets ground in technological plausibility to appear in LI-
CENCE TO KILL is a device Bond uses called a "signature gun." Said director John Glen, "It is programmed to the person who is issued it and no one else can fire the gun but the particular man whose handprints match the computer built into the stock. It's a useful kind of toy and a very original idea which I think may possibly exist in the future."

Llewelyn has nothing but praise for Glen, the latest in a distinguished series of directors to helm the Bond saga. He's magnificent," said Llewelyn. "He is a very good director. Not only a good action director—I think he's one of the best—but he's extremely good with the actors. It's funny because I don't think John particularly likes actors or the dialogue—he wants to get on with the action—but his patience is terrific. I have complete confidence in him. An actor is always slightly unsure with his part and when you're saying your lines, you don't quite know if you've got them right. If John says it's right, I accept it."

Having worked with every director to helm an Eon Bond production, Llewelyn has a unique vantage point on the series and the men who brought it to life. "Lewis [Gilbert] is, of course, an actor's director," he said of the man who helmed the biggest Bondbusters, YOU ONLY LIVE TWICE, THE SPY WHO LOVED ME, and MOONRAKER. "He is extremely good with actors."

However, it is Guy Hamilton who directed GOLDFINGER whom Llewelyn credits with giving Q the definition which made him a staple of the Bond pictures for over 25 years. "If it wasn't for Guy Hamilton, I'm absolutely certain my Q wouldn't be as successful," Llewelyn conceded. "He told me how to play it. In GOLDFINGER, I'm working at a desk and Bond comes in. In rehearsals I got up, but he [Hamilton] said, 'No, don't take any notice of Bond. You can't stand him. He treats all your stuff with contempt.'"

While Llewelyn dismissed his predecessor in the role of Q, Peter Burton in DR. NO, as having given "an ordinary straight performance" in an ordinary, straight role, he is quite impressed by Alec McCowan who played Algenon, the Q equivalent in the rival Bond project NEVER SAY NEVER AGAIN. "I was most complimentary and very flat that Alec, who I know quite well, played Q in a totally different way," Llewelyn said. "It was a very funny performance."

Having appeared in almost every Bond effort, Llewelyn finds it difficult to account for their enormous popularity. "It is pure escapism," he said. "You're sitting there watching this wonderful world you would love to be in. I think the great thing is [producer] Cubby Broccoli has followed Ian Fleming's dictum which was: add all the advantages of expensive living, give Bond the right background, the right women, set your story in the most beautiful
dard..."
With filming completed on the sprawling production, Davi recalled the trepidation he felt after auditioning for the role of Sanchez. "When I met John Glen I got the feeling they wanted me for this part," said Davi. "But first it was 'Let's round up the usual suspects' to steal a line from CASSABLANCA. I heard that this one was interested, who was a name, and that one, and it got back to me that the casting director thought I had gained weight, said I was 'puffy.' Now, I hated this casting director for a week until I found out it came from Cubby Broccoli."

Broccoli, Wilson's father-in-law, is the godfather of Bond, the producer who began the series with former partner Harry Saltzman. Broccoli, now in his seventies, still takes a primary and very active role in the series production, even though his involvement on LICENCE TO KILL was curtailed by his problem with the high altitude in Mexico. It was Broccoli and Maibaum both who first spotted Davi in the TV movie TERRORIST ON TRIAL: THE U.S. VS. SALIM AJAMI, which prompted the Bond camps' interest after an exchange of phone calls between them during a telecast in which both were mesmerized by Davi's performance. "I went back to the gym," recalled Davi, "and started boxing again. I dropped 12 pounds. It [Broccoli's remark] was a quite thing that wasn't meant in a negative way, but I blew it up in my mind."

Lowell was brought in somewhat later to test for the pivotal role of Pam Bouvier. She would be following in the footsteps of such classic Bond leading ladies as Ursula Andress, Honor Blackman, Daniella Bianci, Claudine Auger, Barbara Bach, Maud Adams, Carole Bouquet, and Grace Jones. "They put me on tape and I was asked to go back and meet with Broccoli, John Glen, and Michael Wilson," said Lowell. "I was asked back to meet the president of MGM and I went to London the next day. The following week they made me an offer. It really happened in two weeks."

THE 007 FILES
SELLING BOND

The artists behind the outrageous movie poster ideas that convinced us nobody did it better.

By Stephen Rebello

Red-hot colors... phallic guns pointing north... the suave man in evening clothes, sporting the "studen-can't-help-it" grin... half-clad pneumatic lovelies melting over him... underwater slugfests, jet-packs, and marauding choppers... slyly suggestive copy lines... "James Bond does it everywhere"... "Nobody does it better." Ticket-selling? Absolutely. Influential? Doubtless. Sexist? Sure. But such hyped-up imagery and double-entendres have been the stock-in-trade of 16 movie poster promotions for James Bond adventures beginning with DR. NO (1962).

To say that fans and memorabilia collectors hotly pursue posters is about like saying Goldfinger enjoyed ingots. The current catalogue for Cinemonde, San Francisco's upscale movie poster emporium, demands $250 for a DR. NO 14" x 36" insert. No wonder vintage Bond posters fetch such sums. The series itself is the all-time movie success story and the illustration talent behind the Bond advertisements ranks among the best in the business.

In 1961, David Chasman, then director of marketing and advertising for United Artists, hired Mitchell Hooks and Joseph Caroff to design the "007 logo" for DR. NO. A modestly budgeted item shot in Jamaica, the moviestarrd a 32-year-old Scotsman who earned $15,000 to play a shrewd, strapping secret service agent. Lightning struck everyone involved; DR. NO became a runaway hit; Sean Connery earned stardom; David Chasman is now a top production executive; Joseph Caroff designed the striking poster campaign for Martin Scorsese's THE LAST TEMPTATION OF CHRIST.

In promoting FROM RUSSIA WITH LOVE (1963) and GOLDFINGER (1964), Chasman and United Artists abandoned illustration for posters in a crisp photographic style. Producers Harry Saltzman and Albert Broccoli had posters for the latter film designed in England by the late, influential British art director Robert Brownjohn.

In 1965, Donald Smolen superceded David Chasman as worldwide marketing and advertising executive for United Artists. Since then, Smolen has played a key role in the creation of eight Bond campaigns—from THUNDERBALL forward. Trained at the Beaux Arts in Paris, Smolen appren-
ticed in the exploitation art department at 20th Century-Fox, where he illustrated posters for such movies as AN AMERICAN GUERRILLA IN THE PHILIPPINES (1950). With UA until 1974, later that year Smolen opened the Smolen, Smith and Connelly agency, consultants not only for the Bond pictures, but also the marketing masterminds behind the ad campaigns for such projects, as THE OMEN (1976), STAR WARS (1977), APOCALYPSE NOW (1979), and EXCALIBUR (1981).

"With the Bond pictures, we set out to sell—in a stylish, classy way—the girls, the action, and, to whatever extent we could, the gadgetry particular to the film," recalled Smolen, a precise, cordial man in a pin-stripe studio. "The central idea was always this: Bond is cool in the midst of the beautiful girls, the villains out to get him, and the chaos bombarding him. For the illustrators, we used only the best and, in the United Artists of those days, everyone was willing to spend the money to get the best. Fortunately, the best were also friends: Robert McGinnis, Frank C. McCarthy, and Bob Peak."

Consider the oeuvre of 63-year-old Cincinnati, Ohio-born painter Robert McGinnis, who, with six such assignments to his credit, might be crowned king of the James Bond posters. "Painting provocative, seductive, elegant women brought me to the Bond people," said McGinnis, whose canvases glow with alluring femme fatales—a key sales element of the kiss-kiss-bang-bang factor.
1965—Smolen hired premiere poster artists Frank C. McCarthy for action and gadgets and Robert McGinnis for glamour, and created a sensational poster campaign that set the tone for the Bond series.

1962—David Chasman’s logo concept and Mitchell Hooks’ art launches Bond.

1963—Chasman’s early photo posters were for the most part unexciting.

1964—Bond designed by Influential British art director Robert Brownjohn.
1967—Two of the three one sheet paintings artist Frank C. McCarthy did for YOU ONLY LIVE TWICE, the quintessential Bond campaign which former UA marketing chief Donald Smolen ranked as the pinnacle of the series. McCarthy, who has specialized in historical western paintings since 1972, detail and heroic men-in-action. Not shown is McCarthy’s work on the theme for THE SPY WHO LOVED ME.

Sean Connery
as James Bond 007

"Diamonds Are Forever"
Forever
Forever
Forever
Forever

1971—McGinnis followed UA marketing chief Smolen’s bid to surround Bond completely in pulchritude to mark Connery’s return to the series.

Roger Moore as Bond

"Live And Let Die"

1973—McGinnis outdid himself for the debut of Roger Moore as Bond, the highlight of his collaboration with Smolen on the marketing of 007.

1974—McGinnis supplied art that, even if the film wasn’t.
Bond posters that boast what McGinnis terms his “women drawn with a high-fashion edge” are THUNDERBALL (1965), ON HER MAJESTY’S SECRET SERVICE (1969, main figures only; action vignettes were painted by Frank C. McCarthy), DIAMONDS ARE FOREVER (1971), LIVE AND LET DIE (1973), THE MAN WITH THE GOLDEN GUN (1974), and the key figure of the sexy dazzler in MOONRAKER (1979).

Duly impressed by McGinnis’ productivity (1500 paperback book covers) and his illustrative way with women, in 1965 art director Smollen set him and another highly skilled painter to work on the THUNDERBALL poster campaign. McGinnis explained, “Frank McCarthy was known for action paintings, so before doing our painting, we were assigned to go to London to see the rushes.”

The pizzazz of the McGinnis-McCarthy THUNDERBALL campaign and its sophisticated sensibilities was a brilliant colorist with a special gift for depicting explosive take on glamour, Bond bathing with a bevy of Oriental beauties.

1969—McCarthy supplied the action and artist Robert McGinnis did the main figures for the first entry in the series not to star Sean Connery.

1977—Robert Peak was called in by Smollen to paint his first Bond poster when the producers asked for “something we never had before.”

1979—Dan Gouzee supplied the art for Bond’s challenge to STAR WARS. McGinnis said he contributed the main figure of Bond girl Lois Chiles.
1983—New York poster artist Daniel Gouzee's visual play on words for OCTOPUSSY had Moore in the grip of Maude Adams as the film's title character.

1981—Sex got the hard sell in UA's brief, controversial return to photo compositions.

1987—UA returned to photos for Timothy Dalton's Bond debut, designed by Don Smolen.

1985—For the last Roger Moore vehicle in the series, Daniel Gouzee came up with a blend of action and glamour worthy of the best of McGinnis and McCarthy.

BALL posters proved to be a key element in a stop-at-nothing publicity blitz that included the launching of a guy with a jet-pack over Times Square. When THUNDERBALL grossed $27 million, Smolen and United Artists retraced McGinnis and McCarthy. But some later Bond assignments posed greater challenges for the poster illustrators than the first. “Most of the other movies were not that far along in the filming,” explained McGinnis in his studio in the Southwest. “So I did the artwork from stills or my imagination. Don [Smolen] would give us rough sketches and say, ‘Here we want action scenes, here we want Bond, and there, the women.' I'd submit drawings for approval, then do a finished painting in tempera with casein white.”

With movie poster work of the late ‘60s and ‘70s reportedly paying illustrators in the high figures, freelancer McGinnis considered those assignments the "prizes of the business." The painter recalled, "The time things didn't go smoothly was DIAMONDS ARE FOREVER, which was down to the wire." Art director Donald Smolen picked up the narrative. "I had asked Bob to continued on page 58

1988—Robert Peak's unused teaser poster for LICENCE TO KILL—Bond as Dirty Harry.
Ironically, Lowell's screen test consisted of reading material from "VIEW TO A KILL. "I read a scene where Tanya Roberts is describing how they're going to flood the San Andreas fault," she revealed. "I just went on the impulse of being very strong and straightforward. I never thought of myself as a Bond person. My perception of what a Bond person is was tied to what we've seen in the past. I didn't think of myself as a beautiful gun moll, so emotionally I was a bit unsure about it."

Changing with the times, 007 is as fit and ready for action as ever. Although the faces have changed through the years, the premise remains the same: action and excitement, all on an epic scale. Desmond Llewelyn, who plays gadgetmeister Q and has his largest role to date in LICENCE TO KILL recalled producer Cubby Broccoli's impromptu discussion of his Bond philosophy. "When we were making MOONRAKER and someone said to Cubby, 'Why are you writing a new story? Ian Fleming's was terrific,' he said, 'Yes, but it's so old-fashioned, it's only got a piddling, little atom bomb in it.' And so I think Cubby and his team are definitely looking the whole time to keep it contemporary and up to date."

Now, with the infusion of new blood and the series poised to enter the Nineties, the world's only gentleman agent with a license to thrill seems more capable than ever of proving to a new generation of moviegoers that nobody does it better.

performance as Max Zorin, Tanya Roberts is laughable as a geologist who discovers Zorin's plans to sink half of California into the sea. To add insult to injury, Grace Jones, who plays Zorin's evil henchman May Day, turns into a good guy at the end of the picture to help Bond prevent the destruction of Silicon Valley. The film is far too long and incoherent.

"Even Shakespeare wrote "Two Gentlemen of Verona,"" laughed screenwriter Maibaum. "And that girl... ugh!"

THE LIVING DAYLIGHTS (1987). Timothy Dalton assumed the Bond mantle in this not entirely satisfying adventure involving a plot by a Soviet officer to smuggle heroin through Afghanistan. Dalton gives a strong debut performance although his delivery of Bond's one-liners falls totally flat.

"I think you can say that Timothy Dalton is a real Bond," said Q actor Desmond Llewelyn, who has worked with all four of the Bonds. "I don't want to denigrate [Sean Connery or Roger Moore] because they were magnificent, but you've got to remember that it's getting to be over 30 years since the first Bond and life has changed very much in the interval. We now have a very contemporary Bond and he's a real person."

Maryam D'Abo gives a good supporting performance as Kara, a female cellist who becomes involved with Bond. Caroline Bliss is introduced as the new Miss Moneypenny.
Mark Hamill nixes his Luke Skywalker image as the heavy in a science fiction western.

By Alan Jones

Man's pollution of the atmosphere and slow destruction of the earth is the philosophical backdrop for SLIPSTREAM, a $15 million fantasy adventure from STAR WARS producer Gary Kurtz. Set in the future after a river of wind—the Slipstream—has washed the planet clean, destroying most of civilization and creating new cultures. The post-apocalyptic character study is directed by Steven Lisberger and stars Mark Hamill, Bill Paxton, Bob Peck, Kitty Aldridge, and Oscar-winners Ben Kingsley and F. Murray Abraham in cameo roles. The film opened in England in February to lukewarm reviews and lackluster boxoffice. The producers are currently shopping for an American distributor for a planned U.S. release this summer.

SLIPSTREAM began ten weeks of principal photography on March 14, 1988, at Pinewood Studios. Locations in Yorkshire and Turkey stand in for the spectacular environments accessible to the small communities of survivors via light-weight aircraft piloted by those daring enough to take the risk of flying in the air currents caused by the catastrophe. The script, by Charles (THE FLY, D.O.A., and PSYCHO III) Pogue, Tony Kayden, and TRON director Lisberger, follows the fates of a fugitive, the two law officers taking him to prison and the young adventurer who kidnaps him for a large reward. Heading off down the Slipstream—battling cults of wind worshipers and finding a lost, decadent civilization in the process—the changing relationship between these four airborne characters comes sharply into focus when the fugitive is revealed to be an android. As one of the last surviving mechanical members of his race, and the possessor of incredible knowledge, the android could be the Messiah for a new age.

Kurtz generated a lot of fan interest in SLIPSTREAM by offering one of the lead roles to STAR WARS actor Mark Hamill, perhaps too well known for his portrayal of Luke Skywalker. "I saw a great opportunity for Mark to break the curse of being identified with one role," said Kurtz. "I told him I would love to see him play the antagonist. Don't call him a villain as he's more an over-zealous lawman whose attitudes are right even if his methods are suspect. It was a strong, intense part, one far removed from the Luke Skywalker mold."

Hamill, who plays Tasker, one of the film's skyborn lawmen, hadn't taken a film role since RETURN OF THE JEDI, (1983) preferring to concentrate on a stage career instead. "I was_tablepering my Luke Skywalker image on stage by bringing more substantial than audiences expected from a space hero," said Hamill, who liked Kurtz's casting suggestion. "But movies haven't been so easy, especially when the last people saw of me was in JEDI. If anyone has a preconceived notion about me in SLIPSTREAM, I am surprised them, that may be a good thing. It has been great working with Gary again and I hope the film shakes things up for me as far as film work goes, as I do have some bills to pay!"

Besides the acting change of pace, Hamill saw SLIPSTREAM as differing from the science fiction fantasy style of STAR WARS. "I don't think of SLIPSTREAM as fantasy so much as a post-apocalyptic spaghetti western," he said. "As the western genre is dead, you have to dress the cowboys up in MAD MAX garb. I play a vanishing breed of lawman taking his job dead seriously, like a legendary Wyatt Earp bounty hunter. I'm the law but I could also be the villain! My kids didn't want me to take this role as it plays so unsympathetically."

Hamill's co-star in SLIPSTREAM is Bill Paxton, the adventurer who snatches Hamill's prisoner. "I'm the futuristic Clint Eastwood," said Paxton, extending Hamill's western reference point. Paxton has become something of a cult actor, a kind of Peter Lorre for the Nineties, thanks to showcase roles in films like NEAR DARK, WEIRD SCIENCE, and ALIENS. The former set dresser on Roger Corman pictures such as BIG BAD MAMA and EAT MY DUST said he liked SLIPSTREAM's "what if?" premise.

"What if the Mississippi river were the Grand Canyon of the 21st century and I'm a river trader?" asked Paxton. "I liked its nice moralities about friendship, and the Old West odyssey feeling. It was a chance for me to play more of an anti-hero protagonist, hopefully enabling me to cross over from character parts to leading roles. I always said I wanted to
be a leading man while I still had teeth—I had them fixed for this part!”

The Texas-born Paxton said he felt at home on the set of SLIPSTREAM. It’s the third film he’s made in Britain and was shot on the same stages used for ALIENS. Kathryn Bigelow, Paxton’s director on NEAR DARK (a prequel is presently in the discussion stages), stated that the actor has the enviable ability to put an audience in his back pocket. “If that’s true I’m not aware of it!” Paxton laughed. “I like offbeat movies where I can play a role to the edge and often over it. Perhaps audiences relate to that energy. I am confident in what I do and that positive charge is something the camera can never seem to get enough of.”

For THE DARK CRYSTAL and RETURN TO OZ producer, Kurtz, gettingSLIPSTREAM on the Pinewood backlot was the culmination of 16 months extensive preparation and pre-production time. “The original script was written several years ago by Pogue and was intended to be something of a MAD MAX rip-off set in the Australian desert,” said Kurtz, who read the script on a friend’s recommendation. “I thought the basic idea was intriguing but far too violent and heavily exploitation oriented.” Kurtz brought in Lisberger in the fall of ’87 as director and to help reshape the script.

“I felt it needed a lot of work,” said Lisberger. “Our script is completely different from the Pogue original, which was based on an outline from another producer’s ramblings back in the early ’80s. Pogue worked from a Huckleberry Finn travelogue base—a 14 year-old’s encounter with an android as he journeyed into the future, a coming of age saga mixed with sci-fi. But Mark Twain’s brand of narrative sarcasm was missing.”

Lisberger, well known for his commercial animation work and a cartoon feature, ANIMALYMPICS, felt TRON was the penultimate of what he could achieve with animation and special effects. With SLIPSTREAM he said he was looking for a new direction. “It’s hackneyed to say this but I liked SLIPSTREAM because it was character oriented,” he said. “And so few films can find a balance between character and effects. Great directors like Peter Yates say ‘I’ll show them how to do it properly,’ and KRULL is the result! I can’t get excited over WHO FRAMED ROGER RABBIT for the same reason in terms of its special effects breakthroughs.”

SLIPSTREAM posed the question of how to create the right balance on a limited budget. “I purposefully wanted to produce a film at a low cost to see if we could do the unusual on a medium budget,” said Kurtz. “This idea of spending $25 million on every film is crazy, and the lower a budget the more chance we had to experiment. There are special effects, but it’s the character studies in an adventure setting which carry the story—not hi-tech visuals.”

In early development stages, before Kurtz and co-producer Steve Lanning were involved, SLIPSTREAM was being touted as the feature directing debut for veteran special effects man Brian Johnson. Exactly what happened no one is saying. But Johnson, creator of effects for ALIEN, ALIENS, THE NEVERENDING STORY, DRAGONSLAYER, and THE EMPIRE STRIKES BACK (also produced by Kurtz), is still on board as the film’s visual effects supervisor.

Though Lisberger consulted with Johnson on a daily basis, he emphasized that SLIPSTREAM is not an effects picture. “People also want to categorize it as a ROAD WARRIOR,” said Lisberger, “But it isn’t that simple, as it has moments of philosophy. Simplistically it’s a futuristic western, but it grows into something more complex and addresses issues I’ve never seen dealt with before—the android as a Christ-like figure, for example. The public may be uncomfortable until they come to grips with it, since the fundamental base isn’t ecology-minded either. What’s centrally important is how a perfect man becomes involved with a less than perfect man and their interaction with those they encounter.”
Smart Egg Releasing challenges the majors with an effects-laden summer comedy.

By David Tagart

What happens when five battle-hungry aliens inadvertently intercept the 50th anniversary radio broadcast of Orson Welles’ “War of the Worlds,” and land on Halloween night ready to literally blow the home folks off the front porch? The result is MARTIANS!!!, the directing debut of special effects expert Patrick Reed Johnson (WARLOCK). Smart Egg Pictures plans to give the screwball comedy a national release in late August.

Johnson, who sold his first script to 20th Century-Fox at age nineteen and once worked as an assistant for effects grand master Douglas Trumbull (2001: A SPACE ODYSSEY), co-wrote the MARTIANS!!! script with Scott Alexander. Johnson came up with the idea for the film last year in April, and the deal to make it fell quickly into place. “The people at Smart Egg said we’ll put the money in the bank tomorrow, start preproduction next week, and you’re the director,” remembered Johnson. Principal photography began on November 7, 1988 with an estimated seven-week shooting schedule. And they’re already talking about sequels.

To create portions of a Midwestern farm belt town on locations around Los Angeles and present the complicated Martian technology, Johnson handpicked his production team. “It was all very challenging because of the budget limitations,” said art director Scott Alexander.

For MARTIANS!!! Johnson wanted menacing but lovable creatures. “Captain Blipto” is the alien commander with a James T. Kirk chin whose “largon translator” frequently malfunctions. “Blaznee” is patterned after Jack Nicholson (in a Laker T-shirt). “Pez” is a wisecracking Jerry Lewis type. The task of creating the zany invaders was assigned to John Criswell and Greg Johnson, who claim to have worked on over 40 features in four years, most recently including makeup effects for STAR TREK V: THE FINAL FRONTIER. “Each Martian head contains about 16 servo motors and takes four operators using radio control,” Johnson explained. “Blaznee has that Jack Nicholson kind of sideways smile.”

Stars Doug Barr (DESIGNING WOMEN) and Royal Dano are citizens of Big Bean, Illinois, the Martian landing site, who meet the hilarity of the Halloween invasion. Barr, the newly elected sheriff, must also cope with the precocious antics of his 11-year-old daughter (newcomer Ariana Richards). Dano grabs his camera, and with his pet dog, tries to snap the winning entry for a National Enquirer photo contest.

For an opening battle cruiser sequence, described as “a rollercoaster,” director Johnson enlisted the aid of ILM special effects supervisor John Knoll (WILLOW, STAR TREK: THE NEXT GENERATION, INNERSPACE). “We used traditional techniques like hanging models combined with motion control, getting the best of both worlds,” said Knoll, who is moonlighting from ILM in handling the film’s effects chores.

“The Martian spacecraft, a B-17, outer space style, with a Martian siren stenciled on the nose, can only fly in 300 foot spurs, and hops down country roads like a frog,” said Johnson.

On Halloween, trick or treaters—among them a gas station Zoror, and an Uhura look-alike—encounter the Martians. The aliens are equipped with a “world domination kit” that includes Spiff, a multi-purpose mascot with glowworm eyes capable of gliding through the air. The evening becomes a hide-and-seek battle of wits.

Production designer Tony Tremblay (RAMBO III, A NIGHTMARE ON ELM STREET III and IV) fashioned a startling array of Martian planetary siege weapons. Their size and sometimes ineffectiveness reflect the tyranical but wacky Martian nature. There is the “hover vid,” a snooping, propeller-driven video scout; the “enforcer drone,” a tentacled extraterrestrial probe; “Giggywigs,” over-engineered cosmic blasters that operate like an anti-aircraft gun gone berserk; and the “farmazoid,” a giant attack vehicle contructed by a garage.
mechanic who's turned into a robot slave by the Martians.

"Doctor Ziploc," an unflappable Carl Sagan alien type, sees it all through his "sensor-goggles," including the farma-zoid crushing a "scored" pickup truck prepared by special effects co-coordinator Frank Ceglia (a three year T.E.A.M veteran). Said producer Luigi G. Cingolani, who is making the picture for Smart Egg under his Anna Karin Productions banner. "The Martians are very violent, but the effect of the violence is not explicit."

A full-scale Martian spacecraft, weighing several tons, was capable of being disassembled, and was taken on location to Indian Dunes, California. Curious on-lookers stopped in their cars with a "what the . . . ?" look.

Director Patrick Reed Johnson called on his effects experience to orchestrate the 90 trick shots demanded by the script during production, including hanging miniatures and a matte painting. "You'd think this'd be his 20th picture," Dano said of the way Johnson handled the complex set-ups. "He can visualize."

On a spaceship interior set specially scaled to fit Martian proportions, Johnson was seen directing little people Tony Trumbloy (HOLLYWOOD ZAP) and Debbie Carrington (HOW-ARD THE DUCK) in their alien get-up during a madcap flight. "It's warm-hearted," said Johnson of the film's action, comparing it to Joe Dante's GREMLINS, but with a big difference. "GREMLINS, I felt, had a mean streak below the surface. People were getting killed and people were laughing."

Above: One of the Martians' robotic enforcer drones, designed by production designer Tony Tremblay. Left: Split, the Martians' machine mascot. The film's elaborate special effects are the work of effects expert-turned-director Patrick Reed Johnson and John Knoll, an ILM effects supervisor and friend of Johnson's who is moonlighting from ILM to work on the film.
Building

Pee-Wee's Playhouse

New York's Broadcast Arts added effects magic to the Saturday morning blueprint.

The jungle set for the stop-motion tracking shot that opens PEE-WEE'S PLAYHOUSE each week, directed by Phil Trumbo for Broadcast Arts, which parted ways with Pee-Wee after the first season.

By Dan Persons

What does it take to shake up Saturday morning TV? In 1986, it took a production company a reputation for outlandish, high-energy visuals, a group of designers with backgrounds more in the fine arts than in television, and a cult comic who knew how to entrance kids at the same time he was winking at their parents. Complete strangers to the stomping grounds of the Hanna-Barbarians, these were the people who created the first season of PEE-WEE'S PLAYHOUSE, turning Saturday morning from a no-man's-land of recycled SCOOBY-DOO plotlines to a realm that offered as much for adult viewers as for their children.

When CBS first proposed to Paul "Pee-Wee Herman" Reubens the idea of hosting his own kid's show, he was not enthusiastic. True, he had previously starred in a satire of '50s-style children's programs, a stage production called THE PEE-WEE HERMAN SHOW (which HBO transcribed to cable in 1982). Between then and '86, though, came the success of PEE-WEE'S BIG ADVENTURE, a film that had given the character a large, cross-generational following. Reaching beyond kid-vid demographics, Reubens disdained wasting his energetic, off-kilter alter-ego in a world where Smurfs held sway.

It was at this point that CBS showed him the sample reel of Broadcast Arts, a commercial house that had, amongst other projects in its six-year history, helped to establish the look of MTV's Clokey-ized logos, and created the animated noir-inspired rock video, DON'T ANSWER ME, for the Alan Parson's Project. Impressed by the company's flair for multimedia production (which, according to founders Peter Rosenthal and Stephen Oakes, comes from melding the creativity of freelance artists and sculptors with the talents of experts in cel and stop-motion animation), Reubens abandoned his reluctance.

In April, Reubens met with members of Broadcast Arts for a four-day planning session where, using the PEE-WEE HERMAN SHOW as a template, the details of PEE-WEE'S PLAYHOUSE were hammered out. It was agreed that elements of the stage show would be transferred to television, including Perri the Pterodactyl, Captain Carl, and Jambi the Genii. Counted amongst the newer characters would be bad-boy puppet Randy, Chairry the Chair, Mister Window, and something, at that point, known only as the Swiss Army Radio. (After many design changes, it would become Conky the Robot.) While most animation would be handled by Broadcast Arts' in-house corps of directors, members of Great Britain's Aardman Animation were flown to New York, at Stephen Oakes' recommendation, to create the clay-animated, stream-of-consciousness Penny cartoons.

Broadcast Arts was also supposed to supply the team that would handle production design. But with six weeks left before the scheduled start of shooting, the company had yet to come up with someone satisfactory to Reubens, who, in addition to performing in PEE-WEE'S PLAYHOUSE, would produce the show with his then-manager, Richard Abramson. Aware that time was running out, Reubens recommended the hiring of Gary Panter, the artist who had created the punk comic strip "Jimbo" for Slash magazine, as well as the stage design for THE PEE-WEE HERMAN SHOW. Facing a near-impossible deadline, Panter recruited college friend and fellow Texan Ric Heitzman, while Broadcast Arts tossed into the creative mix Wayne White, the only other artist whose designs met Reubens' demanding standards.
With the clock running, the three settled down to what Heitzman describes as "jam sessions of drawings. We would time ourselves—we'd have 40 minutes to do a drawing of Roger the Monster. And the three of us would work on Roger the Monster drawings for 40 minutes, and then we'd pack them off to Paul, and he'd fax back a reply, and we'd have a builder waiting there to do it."

The race became so hectic that, when the builder's workload had reached the saturation point, the designers found themselves in the unorthodox position of doing it themselves—all the way down to Heitzman participating in the construction of the Playhouse miniature, and White hand-carving Randy out of a solid block of pine. (Carrying the spirit of participation to the limit, White also operated and voiced the puppet, while Heitzman appeared within the Salesman puppet, and did voices for Mr. Window and Cool Cat.)

The result of these marathon design sessions was a look that White terms "Roadside America. Instead of the Playhouse coming from all this storybook illustration background, we brought to it more of this sculptural idea about big things out in space—like a big thing by the side of the road, or some goofy tourist attraction." Heitzman added, "When we were talking about it, we tried to think, like, 'When we were 13 years old, what was the coolest stuff to us? That went into the design sense of what the Playhouse is.'"

With the playhouse set completed, live-action shooting commenced in a rented loft located in the middle of Soho, Manhattan's combination industrial district/artist colony. As an economy measure, the entire pre-scripted season was shot out of sequence, allowing all the scenes involving, for instance, the Playhouse Gang to be done over the span of a few days. It was a sensible approach, but one that did not take into account the peculiar technical demands required by PEE-WEE'S PLAYHOUSE—not the least of which was that Panter and company, in consciously designing such characters as Magic Screen and Conky to have a distinct, low-tech feel, were simultaneously creating a logistical nightmare for the humans who would interact with the puppets.

"We'd have a shot where a character would come into a scene," said Heitzman, "and we'd have Magic Screen, and Conky, and Globey, and Pterri, and there'd be so many monofilament lines that it was like a cobweb. An actor would actually have to dance his way in and over all these lines. People were getting tangled up in that junk and then they'd have to act with a piece of monofilament wrapped around their heads,"

The dinosaur family plays tennis, one of the weekly segments featuring the puppet animated prehistoric characters, directed by Phil Trumbo for Broadcast Arts.

Filming PEE-WEE'S PLAYHOUSE: performance artist Paul Reubens as Pee-Wee cavorts with Miss Yvonne (Lynne Stewart) and Mrs. Steve (Shirley Stoler).
trying to act like it's not there but they don't know which direction to move. Paul would have to prance around, like the way he does as Pee-Wee, just to get out of the way of the lines."

If Pee-Wee Herman's slyness allowed Reubens to rescue himself from the hazards of a monofilament obstacle course, the character's hyperactivity must have come in handy when the cameras stopped and Reubens, as the show's producer, had to deal with all of the production details thrown his way. By all accounts, Reubens had a hand in nearly every aspect of production. Said Phil Trumbo, director of the weekly "Dinosaurs" sequence (as well as the animated short "Futuropolis") : "He's a very personal artist, who naturally wants to control everything that represents him or his image. It must have been a difficult position to be in—to try and keep track of all that, while trying to let people have the creative freedom they need."

All agreed that, when the system worked, Broadcast Arts' directors did have that freedom. Sometimes, though, the system broke down. That certainly was the case with the opening titles—a 55-second, animated sequence wherein the camera drifts through a fantasy forest, across a backyard campsite, and up a rise to circle Ric Heitzman's forced-perspective model of the Playhouse. Achieving the move called for camera operator John Benson to design a customized rig for Broadcast Arts' motion-control system, and for a corps of animators, under the direction of Phil Trumbo, to handle such details as arranging grains of salt on the Playhouse's pool to simulate the reflection of sunlight off water.

More important, the sequence required Reubens' approval, and he was not easily satisfied. Numerous variations were tried—at one point Reubens even visited the set and, video camera in hand, experimented with different approaches. In the end, it took seven weeks and 48 preliminary takes (done on videotape) before Reubens would agree to having the sequence committed to film. According to Trumbo, even the creator of the eternally effervescent Pee-Wee had to admit that the whole experience was "an endless hell of revisions."

Post-production was a bi-coastal operation. Editing was done on the east coast, and copies of the rough-cut were flown to Los Angeles for scoring by a collection of composers that included Todd Rundgren, Devo's Mark Mothersbaugh, Oingo-Boingo's Danny Elfman, and art-rockers The Residents. It was an arrangement that ensured a unique sound, as well as unlimited potential for disaster. "The toughest thing," said coordinating producer Jeff Schon, "was getting the shows delivered. We were delivering five o'clock Friday for broadcast at eight the next morning. The coordination was most difficult, to make sure that nothing slipped between the cracks."

The complications of shooting, the difficulty of creating elaborate animation sequences, the demands upon Paul Reubens' time—all took their toll. The live-action shoot, originally scheduled for 23 to 25 days, took 43. The budget was exceeded, resulting in lawsuits and enough bad blood between Broadcast Arts and Reubens' production company, Pee-Wee Pictures, that for the show's second season Reubens packed up the Playhouse and transported it, lock, stock, and Conky, to Los Angeles.

Yet, despite the confusions, conflicts, and lawsuits, the first season of PEE-WEE'S PLAYHOUSE established the show as a critical and popular hit. It was awarded six Emmys in 1986, including best art direction/set construction, and best opening sequence. CBS not only renewed the show for 1987, but, in 1988, sprang for a Christmas special based on it and a two episode mini-season (a truncation forced by the writer's strike).

Broadcast Arts founder Peter Rosenthal, whose company has since gone on to produce several network pilots and the fantasy-based NORMAN'S CORNER for Cinemax, refused to talk about the on-going lawsuit, or the subsequent switch of the show from his own company to L.A.'s Binder Entertainment. However, he is more than willing to let his pride show when comparing the series' first season to what was done during the second. According to Rosenthal, the second season is "not as intimate as the first. It doesn't have the energy and the fire that the first season had. The set is much larger, and I think that works against the sense of clutter that we worked very hard to bring to the original concept. But it's a reasonable copy of what we established in the first season."

While the members of the PEE-WEE'S PLAYHOUSE team who went on to the series' subsequent seasons expressed relief at the professionalism found in L.A., some also confessed that the frenzy that characterized the first season may have been to the show's benefit. Said Heitzman: "There seems to be a little more soul in New York. Out here [in L.A.], it's like, 'Okay, what do you want us to build? It's a monster, right? We've done a million monsters. What's this monster?' It's a business that everybody's been doing for 50 years. Then's

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By Thomas Doherty

Pee-Wee Herman has always seemed more than a fanciful fabrication of performance artist Paul Reubens. To speak of the one as the “character” or “persona” of the other is to miss the depth of commitment and total emersion of ventrilquist to dummy. Reubens virtually astral-projects himself into another being, so complete is the inhabitation. It’s not just a tour de force of acting: it’s downright spooky.

And daring. After dozens of guest shots, two feature-length films, and a succès d’estime Saturday morning TV show, Pee-Wee is a familiar, almost reassuring figure on the media landscape. But remember the first time you saw this guy on HBO or LATE NIGHT? In a world of wackos, calculating posers, and premeditated zanies, Pee-Wee was authentically, jaw-droppingly strange—which these days is saying something. Out there beyond the fringe, only the late, lamented Andy Kaufman is within hailing distance of Paul Reubens when Pee-Wee is in full-tilt snit, jammering and mincing away in his own private world.

As original as Pee-Wee is, the character is not quite sui generis. Infantilized comedians—grown men boo-hooing, cooing, and slobbering like rug rats—have long occupied a crib-sized space in American comedy: Stan Laurel’s sobbing, Paul Lynde’s whining, Belushi’s belching. Perhaps Pee-Wee’s most readily identifiable ancestor is the silent comedian Harry Langdon. Always a notch below the triumvirate of Chaplin-Keanon-Taylor, Langdon was the last of the silent cinema’s great comics and the only one whose popularity modern audiences find unaccountable.

Like Pee-Wee, the pale-faced, red-lipped Langdon was at once pre-sexual and precocious, neuter and vaguely homosexual, a moppet and a man. (Like Pee-Wee, too, there was something unsettling about Langdon: James Agee said he sometimes looked like a “baby dope fiend.”) The polymorphously perverse Pee-Wee can never graduate to the genital stage, a predicament imbued with sexual tension: the tight pants are conspicuously without a bulge, the name a codeword for penile inadequacy and urinary indiscretions.

In this sense, the decision to move the character into adolescent lust in BIG TOP PEE-WEE was an astonishing miscalculation, so unfunny audiences forgot to laugh. A scooter, not a lusty Italian babe, is the proper object of Pee-Wee’s affection. If the difference between great comedians and minor comedians is that great comedians get the girl, Pee-Wee is doomed forever to play with himself.

Of course there are compensations. For the pre-hormonal narcissist (that is, the child), self-involvement is everything. Reubens’ peculiar genius is his ability to recapture the child’s eye-view of the world and to maintain a zen-like concentration on the activity at hand. (Recall how the normally unflappable David Letterman would look on mouth-agape as Reubens absorbed himself in self-absorbed horseplay?)

Tellingly, Pee-Wee’s kids—land is not the world of just any child, but specifically that of the “baby” baby-boomer reared among an affluent bedroom

full of stuffed toys and manufactured fantasylands. The obscure black and white cartoons and stodgy claymation confirm the demographic allegiance. Things must not look too high-tech, too computer-animated, because his is a late-’50s, early-’60s childhood when kids were still more obsessed with crackerjacks than crack, when glue was for models and not for sniffing. Not even the privileged brats of Spielbergian suburbia can match the accouterments of Pee-Wee’s playhouses—magic screens, chatting chairs, gabby gloves, talking pterodactyls, a support system of doting neighbors and eccentric drop-ins—all ready to do the child’s bidding.

That Reubens is able to sustain this character, to extend the range of his hegemony to a private fantasy land with its own Pee-Wee populace, is a real achievement. After all, the boy himself can never grow up; his testosterone can never kick in. Pee-Wee’s playhouse is a utopian zone and, like all utopias, the problem is stasis. Pee-Wee may learn little life lessons, but never make a new life.

The personality stasis may be one reason Pee-Wee thrives on Saturday mornings. Pee-Wee’s BIG ADVENTURE was a pleasant surprise, but it may have been a fluke. The serial, repetitive nature of television seems better suited to Reubens’ talents than the feature-length film. And, true to tell, Pee-Wee is best taken in small, 30-minute doses (after which you’re tempted to tell him to go play in traffic). The taglines, the vocal patterns, the laugh, and the mincing skimpare a quickly wearying bag of tricks. In the end, Reubens’ biggest source of appeal—his uncanny conjuring of the narcissistic kid—is his biggest limitation. Pee-Wee’s trouble is that the secret word for today—and every day—is always: ME!
In Gilliam's epic fantasy, imagination can raise the very dead

THE ADVENTURES OF BARON MUNCHAUSEN


Baron Munchausen... John Neville
Desmond Berthold... Eric Idle
Sally Salt... Sarah Polley
Vulcan... Oliver Reed
Bugart/Adolphus... Charles McKeown
Bill/Albrecht... Winston Dennis
Jerome/Gascon/Vail... Jack Purvis
Queen Ariadne/Violet... Valentina Cortese
Horatio Jackson... Jonathan Pryce
Harry Salt... Bill Paterson
Thy Sultate... Peter Jeffrey
Venus/Rose... Uma Thurman
Henchman... Bill Paterson
King of the Moon... Robin Williams

by Thomas Doherty

"You won't get far on hot air and fantasy," says the Machiavellian rationalist Horatio Jackson (Jonathan Pryce) to the heroic visionary Baron Munchausen (John Neville), providing a guidepost of sledgehammer subtlety to Terry Gilliam's clomorous, cluttered, and totally confounding $45 million epic. A meandering picaree of promethean ambition and awesome preciosity, BARON MUNCHAUSEN is part fairy tale, part shaggy dog story, and all chutzpah.

A plot synopsis will probably only complicate matters, but here goes: in the late 18th century ("the Age of Reason," as the titles note sardonically) during a siege of Vienna by Turks (don't ask), a motley (not to say Monty) troupe of actors performs a drama entitled "The Amazing Adventures of Baron Munchausen." Like the film, the play is based on a 1785 comic novel narrating the unlikely travels of a brawgait cavalry officer in the service of Frederick the Great. Also like the film, the performance is experiencing major production problems: missed cues, shrill overacting, mishandled effects, evil overseers, and incoming artillery fire.

In the midst of the theatrical chaos, an aged, hook-nosed nobleman takes the stage claiming to be the real Munchausen.

The play within a play becomes a flashback within a flashback, the dramatis personae play dual roles, and either the director of that production (Bill Paterson) or this one (Gilliam) then pits real reality against fantasy reality, blends them together, and spits them back out again. Follow that? Not to worry— the narrative confusion is just postmodernist sleight of hand anyway. For Gilliam, the playing's the thing, the reality of fantasy being "realer" than the real thing and a hell of a lot less destructive and more fun.

The old Baron finds a willing listener to his tall tales in little Sally Salt, winningly played by Sarah Polley. Together, the two cavort through Dane Ferretti's astonishing production design, which finds the baron's old companions— his foot-footed manservant Berthold (Eric Idle), the dainty strongman Albrecht (Winston Dennis), the hurricane-force blowhard Gustau (Jack Purvis), and the near-sighted sharpshooter Adolphus (Charles McKeown, who in real life co-wrote with Gilliam the scripts to BRAZIL and BARON MUNCHAUSEN.) With heavy bows to Alice's wonderland, Dorothy's Oz, and Disney's, uh, Disney land, through make-believe worlds Islamic, lunar, volcanic, and ichthyologic, the crew tumbles kaleidoscopically through time and space, set design, and art direction.

The best sequence is an excursion on a Dali-esque moonscape where Robin Williams is the literal head of state. In an hilarious send-up of mind-body duality, his detached, spiraling head floats around spouting airy abstractions as his body seeks the old bumpt and grind with his Fellini-esque powder-caked queen (Valentina Cortese). In the context of this project, Williams' familiar shick is an oasis of normality, which should give an idea of Gilliam's level of weirdness. Williams is conspicuously uncredited (or rather misrepresented as one "Ray D. Tutto.") reportedly because his featured performance was a way of salvaging what looked to be a boxoffice turkey of Cinimooan proportions. The photo of Williams in the film's press kit touchily notes: "This photograph may be used with other pictures from the film but must never be the only one to represent THE ADVENTURES OF BARON MUNCHAUSEN."

Splitting from the split-personality lunatics, the Baron, Sally, and a drollish Eric Idle cascade into Mt. Etna and the realm of the god Vulcan, a role Oliver Reed was born to play. After a quick two-step with Venus (the delicious Uma Thurman), who emerges, in fine Botticelli style, nude on the half shelf, the company plunges yet again, this time down through a whirlpool, up to the ocean surface, and into the gullet of a giant guppy. The intestinal design is strictly Walt Disney's PINOCCHIO, but it does allow Idle to get off more of his lines: "Is there a doctor in the fish?"

Throughout the madcap adventures, the Baron is pursued by a hideous grim reaper, a traditional reminder of the presence of death in even the most wondrous landscape. "Et in arca duerito" was the slogan medieval artists put on their drawings of Eden: "And in paradise too..." is death. No matter how outrageous the fantasy, Gilliam never omits the skull and crossbones. Thus, at the moment of his greatest victory, the Baron is assassinated by the vengeful Mar. Reihan, perceived high amidst the rooftop gargoyles. His teeth, it seems, will gleam no more. Can this be another BRAZILian bummer of an ending?

Yes and no. In a reverse of the one-two-punch that climaxd BRAZIL, the unhappy ending is the "false" ending and a happy ending the "real" one. The funeral flashback dissolves, the drama narrative reemerges, and everyone is transported back to real time, where the Baron is alive, kicking—and talking. In this outing at least, imagination can raise the very dead.

Whether it can raise the stock quotient of Columbia Pictures is more doubtful. For a director who has adopted an idiosyncratic version of the fairy tale as his chosen medium, Gilliam seems awfully committed to putting the grim back into the Brothers Grimm. With TIME BANDITS (1981) and BRAZIL (1985), BARON MUNCHAUSEN completes a kind of trilogy, yoking the chronologically discombobulation of the former with the geographical displacements of the latter. Whether in Newtonian or narrative terms, Gilliam breaks the laws of gravity with equal aplomb, playfully and seriously skewering time and space, death and rebirth, physics and aesthetics. In his work, rationalists, rule-makers, and lawyers, coercive parents, sadistic bureaucrats, sinists, and scientists, and the enemies of all stripes and eras are the enemies of the unfettered imagination.

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The adventures of filming BARON MUNCHAUSEN, a Terry Gilliam postscript

By Dann Gire

"The fact is that the film is done. That's the important thing," Terry Gilliam said. "A lot of people died along the way, including great parts of me. I don't care. The film is the only thing that matters."

By the time Gilliam began shooting THE ADVENTURES OF BARON MUNCHAUSEN, a major calamity was already in the works (see cover story, 19:4). Costumes weren't ready. Sets weren't completed. Promises made by the Italian production teams were broken. Commitments and executives fell by the wayside in staggering numbers. The original $25.5 million budget swelled to more than $45 million. Then the insurance people entered the fray and tried to take control.

"I really honestly didn't think I could finish the film. I didn't think I could survive it," Gilliam said. "I knew I had bitten off more than I could chew. Everything that could go wrong did go wrong. I actually felt like Job. First comes the boils. Now comes the plague. I would be looking at my watch at 5 p.m. hoping the day would be at an end. That isn't the way a boy with the world's greatest toy—or whatever Orson Welles called it—is supposed to be behave! I would just force myself to get up and face it the next day."

At one point, the insurance company, Film Finances, issued an ultimatum to Gilliam and co-producer Charles McKeown: cut the script down to something "acceptable" within 48 hours or lose the show. "I was despondent over the whole thing," Gilliam recalled. "We spent 44 of those hours getting nowhere. We were going to call in the lawyers and say, 'It's over. There's no way we can do this. We called a meeting for 4 p.m. that day to tell them. Then Charles and I went to lunch. I was relieved. I said, 'This is great. Throw! Over at last!' Charles said, 'What are you doing? You've come all this way. You should see this thing die!' I said, 'You don't understand. I'm free. I'm free!'"

"He said we had to save it. Then we did a little exercise. We stripped the story to the bone. Ripped it to shreds just to see what happened. It didn't matter at that point. We weren't going to make the film anyway. The joy of destroying this thing we'd spent so much time on got our adrenaline going. I'd say, 'Yeah, fuck! We don't need that. We'll shoot that fish scene in my office!' The whole thing became very silly at that point. Our idea was that after they [the main characters] got swallowed by the fish, then they would make their way to the boat. Then suddenly we would be in my office with people sitting around in costumes and we'd say, 'This is the part where we ran out of money!' We started giggling a lot. Little by little, over the next hour and a half, we did enough tricks in the thing that we convinced ourselves that we would be happy with what we had done. We met with the lawyers and said, 'It's not over. Here's what we propose.' And they bought it."

One of the crucial cuts involved cutting down the cast of the moon set from 2,000 to 2. Sean Connery, who had agreed to play the King of the Moon, took a pass on the truncated role. Robin Williams, a friend of Gilliam and star Eric Idle, picked it up and turned it into a cinematic tour de force. But to mollify Williams' agents, who were concerned that their star's name was being used as a life-preserver for the production, Gilliam agreed to give no publicity or credit to the comic actor for his contributions. Williams took the alias Ray D. Tutto. "It seems a bit silly now that there's the film and there's this wonderful performance," Gilliam said.

THE ADVENTURES OF BARON MUNCHAUSEN was supposed to take 21 weeks to film. It wrapped one week late, a feat hardly indicative of the turmoil and wrangling that went on. The worst point of the production for Gilliam was about four weeks into filming. "Nobody ever put this in writing, and they would deny it today. But there were threats to sue me for fraud and misrepresentation," Gilliam said. "They wanted to seize all of my assets, including my house. Maggie [Mrs. Gilliam] was pregnant at the time. She was going crazy. We both were going crazy. We spent weeks trying to get the house out of my name so nobody could touch it. They sent a rep down to Spain during a night shoot I was doing. He didn't really know the background. He was just sent down to look at things. He had a manner that drives me crazy. Coid. Steely. Eyes that incriminate you. They tried to keep me away from him, but I bumped into him outside the production office. Something about his manner just irritated me."

I started swearing at him. You $4-$5-$6-$7 I left raging. I got downstairs and I decided I was going to get a rock and kill the bastard. Yeah, there was going to be blood all over the place! I couldn't find a rock and I started hitting this car. Bam, bam, BAM! My fist went right through the windscreen. I didn't think you could do that. I had so much adrenaline going. We went back and had a good night shooting. Sure, I cut myself. The only big problem was that I got back and I looked at the car and it was my car!"

"So, for the rest of the time I was in Spain, we were driving around said I never would be driving in my car. I don't know how I got through it. I guess my skin got thicker and thicker until I became a walking callous."

Gilliam is now more outspoken about his stormy relationship with the film's producer, Thomas Schuhly, whose ego and ambition Gilliam said was a two-edged sword in getting the movie mounted. "He's an incredibly energetic guy who was very good at using other people's reputations to fool the people with the money and the insurance," said Gilliam. "He convinced everyone, even me, we could do it for $25.5 million. As the budget got out of control, he was basically replaced when Film Finance took over the production.

"His office had permanent lights set up in front of time-views. Anytime a journalist would come to Rome, Thomas insisted they be brought up to get his three-hour lecture on filmmaking. There was one scene with the balloon rising above the theatre. A very complicated shot with these people and this fucking balloon and a crane. Then, just as we were getting ready to go, I turned over and looked. The crane with his back to everything we were doing was Thomas with his video crew, doing an interview and talking about 'his' film. We were just the backdrop! I was crazed. 'Get that fucking asshole out of there! I was screaming.' Added Gilliam, "You couldn't have invented anything as bizarre as this film."

In the immediate future, Gilliam plans to join forces with Hollywood producer Joel Silver to make WATCHMEN, based on the comic book about middle-aged superheroes. Admitted Gilliam, "I'm doing exactly the thing I signed a contract with a major studio, 20th Century-Fox. Joel's a Hollywood producer. And it's a script I haven't written. I'm doing this partly to do something I'm a bit more detached from and to do something quickly. I don't want to spend two years on another movie."
Among the key elements that have contributed to the distinctive identity and success of the James Bond films are the scores created for them. There have been sixteen “official” films including the newest, LICENCE TO KILL. Of these, 11 have music composed by John Barry, with one score apiece contributed by Monty Norman, George Martin, Marvin Hamlisch, Bill Conti, and Michael Kamen (hired to score the new Bond effort because Barry is in poor health.).

Though Norman got credit for the famous “James Bond theme,” it is Barry whose work has defined the generally brassy, lightly jazz-flavored, brightly colored music world of 007. Other trademarks of the Barry style include an addiction to abrupt loud/soft juxtapositions for suspense scenes, dramatic sequences built out of simple musical phrases which are repeated instead of developed, often striking effects achieved through unusual instrumental doublings, and a wizard’s touch for finding ways of integrating the James Bond theme into the fabric of the whole. (It should be noted that the Bond “theme” is actually three distinct elements — there is the plucked guitar tune, the steadily accented rhythm, and the brass/percussion “fanfare” that first greets viewers as Maurice Binder’s gun barrel tease tracks across the screen.

Original soundtrack long-playing vinyl disc recordings have been released for the 15 previous Bond films, but thus far only eight have made the jump to compact disc. All but two have been reissued recently on EMI’s "Manhattan" label. The company had planned to include the scores for FROM RUSSIA WITH LOVE and GOLDFINGER in its batch of CDs, but these releases have been held up pending further rights negotiations.

A few general comments about the EMI reissues. The good news is that EMI has managed the digital transfers of the original analog recordings quite well, with a minimum of tape hiss and even a slight improvement over the boxy sound that was standard for the series. The bad news is that the company has not combined scores to take full advantage of the silver disc’s 75-minute playing time, nor has it taken the opportunity to add previously unreleased material to the recordings. That having been said, here are the Bond scores now on compact disc, listed from best to worst.

THUNDERBALL (1965—EMI “Manhattan” CDPT 90628, playing time 39:03). The best currently available, representing the pure Barry orchestral sound without the electronics and other gimmicks of his later scores. Barry’s ability to evoke the shimmery underwater world of the film along with his clever instrumental touches (including the use of a harmonica) make this score a must.

ON HER MAJESTY’S SECRET SERVICE (1969—EMI “Manhattan” CDPT 90618, playing time 37:55). The better composers use electronics in order to add to their color palette, not as a substitute for traditional instruments. Barry’s combination of synthesizer and ensemble in this score is masterful and the cues here are especially action-packed.

LIVE AND LET DIE (1973—EMI “Manhattan” DCDPT 90629, playing time 32:25). Former Beatles’ producer George Martin proved to have the Bond touch for his single entry in the series. He not only equalled Barry’s deft use of the James Bond leitmotif, but also created one of the loveliest melodies ever in a 007 film with his theme for the Jane Seymour character, Solitaire.

THE LIVING DAYLIGHTS (1967—Warner Brothers 925616, playing time 36:07). Despite a title song with almost incomprehensible lyrics, Barry proved he still had some tricks up his sleeve for this, his eleventh 007 outing. Here a digital machine is added to the patented Barry sound repertoire and it works!

A VIEW TO A KILL (1985—EMI [Japan] CP32-5076, playing time 38:15). Available only on a Japanese import, this is a moody, surprisingly low-key Barry/Bond effort that lacks the visceral appeal of his better scores.

MOONRAKER (1979—EMI “Manhattan” CDPT 90620, playing time 30:52). One of the least inspired of Barry’s Bond scores. It all sounds suspiciously warmed over from his previous efforts.

THE MAN WITH THE GOLDEN GUN (1974—EMI “Manhattan” CDPT 90619, playing time 43:16). This represents Barry’s only serious miscalculation in his Bond soundtracks. The recurring honky-tonk piano simply does not work, and his use of a whistle-slide for one cue must represent the nadir of scoring Bond action.

YOU ONLY LIVE TWICE (1967-EMI “Manhattan” CDPT 90626, playing time 36:32). This recording of Barry’s music was a sonic dud 20 years ago. Digital remastering may have roughed the edges of this audio corpse but it has not brought it any life.

And, for those who like their Bond title songs in a singleserving, EMI has thoughtfully packaged 13 of them on a CD issued on its “America” label (CDPT 46079, playing time 37:31). All the title songs up to “All Time High” from 1983’s OCTOPUSSY are here, including the original “James Bond theme” from DR. NO, and ranging from Nancy Sinatra’s tonelessly appalling “You Only Live Twice” to Shirley Bassey’s powerfully unforgettable “Goldfinger.”

Finally, the best advice about the numerous re-recording of Bond film scores that are popping up now on compact disc is also the simplest: accept no substitutes.

The James Bond Film Scores, Rating the Compact Discs

By Dann Gire

After 12 years of helping other filmmakers shape their visions, Academy Award-winning special effects expert Chris Walas discovered what it’s like being in charge when he made his directing debut on THE FLY II. The toughest part, according to Walas, was keeping his hands off the effects work. For that Walas had hired STAR WARS veteran Jon Berg, whom he termed “my old mentor. He gave me my first break in the business.”

Recalled Walas, “There were moments where I would say, ‘What? You’re going to use a hand puppet for that? A mechanical head would be better. I’d have to kind of ball my hand into a fist and put my hand into my pocket. I wasn’t going to touch anything.’

The fact that Walas, who runs his own effects company called Chris Walas, Inc., worked on the “gastronomical” effects for David Cronenberg’s 1986 remake of THE FLY didn’t help curb his natural inclinations to do things himself. “There were a few times when I had to get in there and paint the blood on Jairway [played by Ann Marie Lee] when she was hanging upside down. Or move a puppet for a shot. I just couldn’t let it go."

The effects for FLY II were a far more elaborate undertaking the second time around. In Cronenberg’s film, the ultimate creature, the full puppet version, as it was called, emerged, threw a woman into a telepod and walked 20 feet across a stage. That was the extent of it. “This Walas’ jockey in a fly suit, supported by an off-camera boom arm on a fork lift."

REVIEWS

THE FLY II

Makeup man Chris Walas on directing

"Manhattan"
was much more ambitious," said Walas. "In the first film, we had two puppets to do all the work. In this one I'd say we had at least half a dozen, each with a specific purpose such as closeups, walking, and full-figure shots.

Walas is most proud of the walking rig developed to make his fly mobile. "We had a jockey working in half of a suit from the waist down that was half-mechanical," said Walas. "We attached it to a huge crane so he could carry bodies around corners."

Walas said he nearly passed on working on THE FLY for Cronenberg. "It didn't seem to me like that great of an idea," said Walas. "I liked the first film for what it was. Why remake that? Cronenberg said, "Just read the script, please."

Walas might have wished to have had Cronenberg's writing talents at work on his film. The script to FLY II began with

Walas works the fly's legs. Keeping his hands off the makeup proved a chore.

screenwriter Mick Garris. He wrote a couple of drafts nobody was really happy with, according to Walas. So the Wheat brothers, Ken and Jim, came on, just about the time that Walas was hired to direct.

"Oh, those poor guys," said Walas of the screenwriters. "They got caught in a huge vise between the studio, Mel Brooks, the producer, and myself. Everybody was giving them a lot of input and pressure. They formulated the basic script, almost an outline of what everybody was talking to them about. It helped tremendously, because up to that point, there hadn't been a clear vision of what FLY II was supposed to be. They needed somebody to finish the script, so Frank Darabont came on. He brought some real powerful dynamics to the story. The whole dog scene was his idea. He gave the major drama more power.

"Unfortunately, he had very little time to do that. It was about half done when we had to go into production. So, there wound up being a fair amount of ad-libbing in rehearsals. There's what I call the Blue Scene, in the Blue Room, the hotel scene where Martin Brundle [Eric Stoltz] is beginning to change his moods. The dialogue that Frank had done was good and solid, but a little over the top. It's the scene where Brundle says, 'I'm not getting worse, I'm getting better.' We shot that scene five ways. Made up the dialogue. Then, we cut together various lines of dialogue from the five different takes.

"It was a very interesting process to get that into the editing room. None of the five scenes continued on page 60"
The old gray ape gets a coat of computer-generated paint

KING KONG


by Dann Gire

The old gray ape just ain’t what he used to be.

When KING KONG swung into video stores in March, he sported something that no movie audience had seen before—a new coat of computer-generated paint.

The original 1933 black-and-white creature feature—a seminal work of special effects cinema as well as the greatest monster movie ever made—is the latest classic to undergo a visual overhaul from Ted Turner’s colorizing factory. The colorized KING KONG ($19.98) was sold alongside a fully restored and refurbished black-and-white version (also $19.98).

The colorized tape reveals the great ape to have brown eyes. The tropical jungles on Skull Island are a resplendent green. Fay Wray’s scream, well, that’s always been colorful. The color-converting process is still far from perfect, but KING KONG is a remarkable improvement over earlier converted black-and-whites from just last year.

The single most impressive use of color is a small splotch of red over King Kong’s heart during the climactic battle atop the Empire State Building. Before, we could only see a dark glistening. Now, we can clearly see the blood from the mortal wounds inflicted by the dog-fighters.

Jack Flowers, the vice president of marketing at American Film Technologies, the company that colored KING KONG, said, “We’ve had a lot of fun on this one. When you’re dealing with science fiction and a little bit of surrealism, you can play a lot more with things. We think this represents our best work so far. In the middle of a tropical island, you can really be creative about colors.”

Movie purists who see mostly red when they see a colorized movie can also celebrate the new, improved black-and-white version of KING KONG. The images have been sharpened through a process that improves the negative printing elements on the original picture.

“The prints which we can now make available for theatrical release, are the best black-and-white prints that anyone has seen of KING KONG since the picture was released,” said Roger Mayer, president of Turner Entertainment. “Actually, it’s better than it ever was because of the better quality printing materials we have today.”

Turner’s restored Kong contains three scenes normally missing from TV prints. Dick May, director of film and tape services for Turner Entertainment, who oversaw the colorizing work at AFT, called them “the ‘peel, throw, stomp, and eat scenes.’” In one, Kong peels off Wray’s dress in the jungle and sniffs it. The others show Kong stomping and eating natives on Kong Island and pulling a woman from her bed in New York, then throwing her off of his skyscraper perch when he realizes it’s not Wray.

Though these scenes had been restored by Janus Films for their theatrical re-release in the late ’60s, using footage from a 16mm print, May said new footage of the missing scenes dating back to 1933 was obtained from a collector by YCM labs for the current restoration. This allowed Turner to match the quality of the master print in image density and soundtrack fidelity when dubbing the missing footage. (The 1933 soundtrack is still fairly shrill. Viewers might consider funneling the sound through a stereo system and turning the treble down.)

Ironically, Turner Entertainment’s renovation of KING KONG hit video stores at the same time that its star, Fay Wray—alias the beauty who killed the beast—published her autobiography, On the Other Hand (St. Martin’s Press, $16.95). In it, Wray reveals she was paid $10,000 to star in the movie, which took 10 months to film and cost a total of $680,000 in 1933 dollars. The producers originally wanted Jean Harlow to play Kong’s co-star, but decided that Wray would do just as well with a blonde wig.
COCOON II
The sequel that you didn't see
By Hugh Kestenbaum

Despite creating the storyline for the original COCOON, the book's author David Saperstein was not involved in the production of the movie sequel. His own sequel, Metamorphosis, was published as a novel last year but was ignored by distributor 20th Century-Fox and the Zanuck/Brown production company. Saperstein, in a recent article in Starlog magazine, confessed to being totally dissatisfied with the cinematic sequel. "I have no involvement with it," Saperstein told the magazine. "I wash my hands of the whole thing. Why someone presumes to know what to do with this story, I don't know. As a writer, I could never do that."

The Zanuck/Brown company refused to comment on why Saperstein was left out of the creative process on the new film, although, as Saperstein said, "The studio was aware of this [his projected trilogy of COCOON novels] and never chose to do the second book." Saperstein is currently making his film directing debut for TMS Pictures on a project called PERSONAL CHOICE.

While COCOON proved to be a boxoffice bonanza for Fox, the sequel, brought in at a negative cost of just under $20 million, managed to gross only a disappointing $17 million during its highly touted Christmas release.

COCOON: THE RETURN

by Harry McCracken

When last we met COCOON's gang of agreeable senior citizens, they were on board a spaceship headed for planet Antarea, a world where they could evade the illness and death that would inevitably claim them on planet Earth. Only one resident of the film's inhospitable nursing home, grumpy Jack Gilford, chose to remain on earth and play out the hand fate had dealt him.

This conclusion always struck me as a profoundly unsatisfying one to what was otherwise a very pleasant fantasy film. When the elderly protagonists left behind the hardships of old age, they also abandoned far more: their families, their friends, their whole way of life. Neither they nor the movie seemed to realize the enormity of the decision they made.

The best thing about COCOON: THE RETURN is its tacit acknowledgment that this ending was too pat, too crudely sentimental. The movie brings the three couples back to earth, and essentially gives them the same Earth-or-Antarea choice at the movie's finish. This time their choice is less easily made, less cheery—and far more realistic.

That ending is doubly surprising and welcome considering how little in the preceding film foreshadows its depth. For most of its running length, THE RETURN obviously considers its task to be that of evoking pleasant memories of the first film. Almost every sequence one is likely to remember from the original has a close cousin in THE RETURN: the older starling of young folks with their unearthly vitality; alien Tahnee Welch's "sharing" of herself with sailor Steve Gutenberg; the aforementioned spaceship at the climax. And so on and so on.

More than many sequels, THE RETURN is a slick well-mounted production that does manage to approximate the flavor of the movie whose success it sprang from. Most of the components of the first film are back, from James Horner's overwrought score to ILM's tasteful effects work. The film's only disappointment is an Antarean who resembles too much an overly winsome mime in a body suit, a makeup designed by Greg Cannom. The most notable missing ingredient is director Ron Howard, but Daniel Petrie does a highly competent job of filling in, mixing humor, adventure, and pathos in the correct proportions that Howard established. Tak Fujimoto's photography is similarly good, and similarly reminiscent of Don Peterman's work in the first movie.

Most importantly, the original cast is back in virtually intact form. COCOON's characters, from Gutenberg and Welch to the old folks, were genuinely likable creations; one of THE RETURN's significant accomplishments is that they still are. In particular,

Magic moments courtesy of ILM effects: the antarean ship departs (above) after picking up the stranded cocoons from Steve Gutenberg's fishing boat (right).

Gutenberg, Stapleton, Brimley and Oliver watch as their friends depart with the antareans—the choice they make to leave this time is less cheery, more realistic.
Dream Quest
Special Effects for
MOONWALKER
By Dennis Fischer

Hoyt Yeatman and Eric Brevig of Dream Quest Images were
given the responsibility for the
elaborate special effects opticals
of "Smooth Criminal," the most
elaborate sequence of Michael
Jackson's MOONWALKER fantasy
anthology. Yeatman, the effects
supervisor, claimed "there are
200-odd effects shots" in the
sequence. "That's the same
number as in the whole of CLOSE
ENCOUNTERS OF THE THIRD
KIND." Dream Quest was brought
in because Jackson had a happy
experience working with Brevig
on the famed CAPTAIN EO 3-D
film that Francis Coppola directed
for Disney.

Though Dream Quest played a
major role in the production of
MOONWALKER, they by no
means worked alone. Rick Baker
was involved in creating the
special effects makeup for
"Smooth Criminal's" transformation
sequence where Jackson turns into a
gigantic robot spaceship and All-Effects manufactured
many of its metallic props. Colin
Chivers, who labored on the
special effects for the first three
SUPERMAN films as well as
TOMMY, THE ROCKY HORROR
PICTURE SHOW, and THE
Cloud tank effects by Dream Quest swell
up behind Sean Lennon as he watches
Jackson ready himself to battle Lideo.

LEGEND OF HELL HOUSE
among others, directed the key
"Smooth Criminal" segment while
Jerry Kramer, who made THE
MAKING OF MICHAEL JACK-
SON'S "THRILLER" video, directed
the anthology's other sequences.
"Smooth Criminal" was the
impetus for MOONWALKER,
according to Brevig. Kramer was
hired to do a "Making of" film to
be packaged with it. The other
segments were added, mostly
from his "Bad" album, when
Jackson decided to stretch out
the project to feature length.

In order to film the sequence
where Jackson's face changes
from flesh to metal, 30-35
separate film elements were
required. "There's lighting effects,
smoke, and ray elements,
rotoscoped mattes and effects
animation," Yeatman said. A
typical shot Yeatman pointed out
might contain 20 different
elements, and if you multiply that
by 200 effects shots, that's 4,000
elements, with each shot requiring
as many as a dozen different
camera passes.

Brevig claimed the transforma-
tion sequence was "as big and as
complex an effects shot as has
ever been done." Originally the
concept had been to build robot
suits that would be physically
manipulated on the set. All-Ef-
teffects built the suits, operated with
cable controls. Jackson and
director of photography John
Hora decided they needed a more
complex imagery.

"We decided to treat it as a
motion-control shot and layered
exposures on it," said Brevig.
"What you see is a combination
of maybe 10 to 15 different
exposures: some of them shot
with diffusion, some shot with
smoke, some shot with neon
passes, some with yellow light
passes for blue screen—all
matted into the background
plates that we shot. It has a very
airbrushed, computer-generated
look, but in fact there actually is
this robot, maybe six feet tall."

Dream Quest took the All
Effects robot and replaced the
manual cable controls with
motion-control servo motors.
"There were actually over 50 axes
of motion on the robot," said
Brevig. "Not all of them worked in
every shot, but it was that intri-
cate. It's the most complex motion
control device that's ever been
built."

The director of photography at
Dream Quest who filmed all the
combined elements was Alex
Funke, providing a Vilmos Zsig-
mond/Spielbergian quality to the
effects footage, which was shot in
VistaVision for worldwide theatri-
cal release. Mike Bigelow acted as
Dream Quest's motion-control
specialist, and Keith Sharlight was
effects producer. Rotoscoping for
the composites was done by
James Valentine, while Bob Scifo
and Ken Allen did the matte
paintings. Ken Swerson, Rick
Price, and Wonderworks all
supplied miniatures for the
sequence, including the robot and
spaceship that Jackson becomes,
as well as the Big Gun that Mr. Big
uses to try to blast Jackson out of
the sky. Cinnabar contributed
design and fabrication services.
Baker, who worked with
Jackson's spaceship was a model built by Wonderworks and filmed by Dream Quest.

Using conventional methods, Dream Quest provided a computer-generated look to Jackson's transformation into a giant robot.
Jackson on THRILLER, had to take a life-cast of the singer to be made into the fiberglass robot body that was built by All-Effects. Baker and his team created five of the 18 sculptures to indicate the changes in Jackson's transforming face, with the final transformation sculpted by Matt Rose.

Dream Quest worked on "Smooth Criminal" for about 18 months. "That's because Michael has the luxury of being able to shoot something, finish it, look at it, and then make changes," said Brevig. "Because there weren't the normal time constraints that a theatrical feature has, he was able to do that. He was in control." Jackson co-produced the film with Frank Dileo and put up a good deal of his own money to make it.

Dream Quest also came up with Jackson's logo which opens MOONWALKER, a shot of his feet dribbling fairy dust that dissolves into an MGM look-alike symbol.

They also did the matte paintings for "Speed Demon." Yeatsman said the film allowed Dream Quest to be very creative. As an example Brevig pointed to the "Smooth Criminal" sequence where Jackson is shot at and forms a protective shield, a kind of transparent geodesic dome. Said Brevig, "It's the kind of thing that you'd say, 'That's got to be computer generated.' But it wasn't. I was very impressed by the animation department that they were able to create that look."

To create the shield, rods were attached to the Jackson robot for what was termed the "pin-cushion" or "porcupine" motion control camera pass. The extended rods determine the vertices of the hexagonal field shapes which were created as a separate air-brushed animation element.

Brevig was involved in the project during design phases and meetings, while Yeatsman was in charge as visual effects supervisor when it came down to shooting the work. Besides the inherent design and effects challenges, just working with a travelling superstar like Jackson brought with it a unique set of hurdles. Jackson insisted on checking the film's effects work from design, to testing, to final composited. "You send it halfway around the world to wherever he's on tour," said Brevig. "You may lose a week or two till you get the feedback." Despite the difficulties, Brevig credited Jackson with important contributions to the effects work.

### MOONWALKER


**by Douglas Borton**

Michael Jackson's best-selling music video MOONWALKER is a feature-length anthology of song-and-dance segments, produced at considerable expense and displaying some of the latest in animation and special effects technology.

The film's most ambitious and least successful segment is "Smooth Criminal." Based on a story by Jackson himself, the extended sequence pits the singer against a villain plotting to take over the world. The bad guy is Frankie Lido (the name is apparently a pun on the video's co-executive producer, Frank Dileo), overlaid with a look-alike aban doned by Joe Pesco. Lido's fiendish master plan is every right-wing politician's worst nightmare: first "stop those kids from praying in school," then pollute their minds with drugs. Jackson rumbles onto the scene, is chased by Lido's goons (unimaginatively presented as your standard Imperial Stormtrooper types), and eventually uses his magical powers to transform himself into a futuristic automobile, robot, and spaceship, in this latter form, he blasts the evil Lido to atoms and saves the day.

The segment features high production values, interesting production design by Michael Ploog, and bizarre, tilted camera angles and smoky street scenes which seem to be a sort of homage to the work of Carol Reed and his cinematographer Robert Krasker in the THE THIRD MAN. Unfortunately, it all adds up to very little.

The characters are left largely undefined, and the attempt at telling a sustained story quickly dissolves into near-incoherence.

Jackson is no actor, and it doesn't help matters that in the role of a superhero, he is, to put it politely, miscast. But Jackson is said to be booked on the idea of more movie work. After the release of MOONWALKER, he parted company with Dileo, who was also the manager of his music business, to concentrate more on film projects.

**Among the highlights of MOONWALKER is "Speed Demon," in which Jackson is pursued through the backlot of Universal Studios by a horde of remarkable Claymation characters. To escape the mob, Jackson disguises himself in a rabbit costume, at which point he, too, is represented in Claymation; a furious high-speed motorcycle chase ensues. Technically, the sequence's only flaw is the occasional use of live actors wearing puppet heads as substitutes for the stop-motion characters; presumably this was necessary as a cost-cutting measure. Overall, "Speed Demon" is yet another example of the superbly inventive stop-motion work being turned out by Will Vinton and his talented associates.**

The video begins with a live concert performance of Jackson's hit song, "Man in the Mirror." Footage of Jackson is intercut with shots of screaming, crying, fainting.
DERANGED

DERANGED is such a surprise. Vincent parlays a well-woven plot and below-average acting into a highly watchable psychological horror film.

The plot is freely borrowed from Roman Polanski’s disturbing classic REPULSION (1965). It focuses on a young woman named Joyce who remains in self-imposed exile in her apartment following a brutal assault which leads to the miscarriage of her baby. Vincent includes the obligatory cut-aways to vegetables decaying in the sink and a dripping faucet that eventually crescendos to a pulsating din.

After killing an assailant in her darkened apartment, Joyce begins hearing voices. People and events from Joyce’s past begin to mingle with the present in unnerving fashion. We see her relive the night she met her husband and the night her father committed suicide. When the identity of her assailant becomes known, Joyce’s hallucinations turn to homicidal rage resulting in the deaths of innocent people who inadvertently interrupt the scenes being acted out in her imagination.

DERANGED is not without problems. The acting is abysmal, though Jennifer Hamilton turns in a creditable performance as the deranged Joyce. Directorial flourishes make the film interesting. Vincent makes the small, one-bedroom apartment conforming in a literal sense but seemingly limitless when decorated by Joyce’s imagination. And Vincent provides an ending that is both surprising and effective.

Former porno director Chuck Vincent takes a stab at horror

by Rob Winning

Sexploitation director Chuck Vincent would hardly seem to possess the credentials to do a horror film. Perhaps that’s why Hamilton pleads with a masked intruder to spare the life of her unborn baby.

Chuck Vincent on directing horror in DERANGED

By Lowell Goldman

New York-based indie filmmaker Chuck Vincent has produced and/or directed nearly 50 films in the past 15 years, mostly in the porno field. Although he’s probably best known as the maker of such renowned X-rated adult movies as IN LOVE AND ROOMMATES, Vincent has also helmed shorts (THE APPOINTMENT), zany comedies (HOLLYWOOD HOT TUBS), and a Sybil Danning sword and sorcery saga (WARRIOR QUEEN).

Vincent began his career in the theatre, working as a stage manager and later as a designer and director, and his theatrical training influenced DERANGED, his first foray into the horror genre. “It’s a lot like a filmed play,” said Vincent. “I’ve been playing around with this idea for years. It’s essentially a one-set piece with flashbacks.” The idea is actually a lot like MEMORIES WITHIN MISS AGGIE (1974), a porno horror film by Vincent’s colleague Gerard Damiano, which starred Georgina Spelvin.

Featured in the cast are porno stars Jane Hamilton (a.k.a. Veronica Hart), James (a.k.a. Jamie) Gillis, and Jerry Butler (who is credited as Paul Seiderman). While Vincent wasn’t exactly eager to reveal the film’s exact budget, he did admit it was well below $200,000. Instead he preferred to discuss the film’s tight shooting schedule.

“We shot this film completely in continuity,” beamed Vincent. “We also had a three-day rehearsal period. Two days with the actors and one day with camera dolly. We actually shot the film in five days. It was an open set. All the interiors were shot on this one set. It all went very smoothly.”

Vincent keeps his mobile camera moving in and around the handsomely furnished set, built at the director’s own modern, mini-studio in Long Island, New York. In addition to his producing and directing chores, Vincent runs his own distribution company, Platinum Pictures, Inc.

When Vincent submitted DERANGED to the MPAA, he couldn’t believe the film received an X-rating. “The MPAA made me cut out some violence to get the R-rating,” said Vincent. “I really only had to make one cut. I got the rating because a baby and an intimate couple in bed were in the same scene. The major problem was simply because the baby and couple were shown in the same

Life goes on for Joyce (Jane Hamilton) as the body count in her apartment goes up.
If history is any indication, the release of the new James Bond movie, LICENCE TO KILL, will again revive interest in all the 007 films that came before it. Fortunately, all 14 of the original Sean Connery/Roger Moore features have been available for several years (and MGM/UA, their new video distributor, has just issued them in repackaged, upgraded versions—more about that in a minute). You can also find Connery's 1983 reprise of the character, NEVER SAY NEVER AGAIN (Warner Home Video, $19.98), and Timothy Dalton's debut outing, THE LIVING DAYLIGHTS (CBS, FOX, $19.95). The masochistically inclined can shell out $60 for the (deservedly) rarely revived CASINO ROYALE (RCA/Columbia), a pop art pastiche—five directors, including John Huston and Val Guest, and it still stinks!—which saw the light of day when Columbia discovered there was one Ian Fleming book to which United Artists had not acquired the rights. It's not worth watching, even as a curio.

Late last year, MGM/UA acquired the “official” Bond library from CBS/Fox Video, which had lowered the price on all titles to about $20 two years ago. Then MGM/UA did something more: it added a preview trailer for the next film in the series to each cassette (for example, DR. NO begins with a trailer for FROM RUSSIA WITH LOVE), and a PINK PANTHER cartoon (does any animated series better recall the UA features of the mid-'60s?), redesigned the packaging, and reissued the lot. Some of the titles—namely DR. NO—appear to have been struck from restored prints, and others are in stereo. All of them carry the Turner Entertainment logo. (My copy of DR. NO has a visual richness that is a substantial improvement over the CBS/Fox tape. Ted Turner may be the Clown Prince of Colorization, but he's also preserving some valuable movies that aren't involved in that controversy.)

The saturation distribution of the MGM/UA reissues also restores 1969's ON HER MAJESTY’S SECRET SERVICE to mainstream accessibility. A one-shot curio that was the biggest budget Bond up to that time (with Connery holding out for the million-dollar salary he would receive for DIAMONDS ARE FOREVER, and Moore not yet cast, the producers hired Australian model George Lazenby and packed the film with spectacular effects and straight-faced mayhem), it has rarely been televised in its original, theatrical version. The television print prepared for ABC in the mid-'70s re-edited much of the film, with Bond (Lazenby speaking narration done for the TV version) relating the entire adventure in flashback.

ON HER MAJESTY’S SECRET SERVICE isn't the only "lost" Bond film, however. And, it turns out, CASINO ROYALE isn't the only non-UA Bond. In 1954, the CBS television anthology program CLIMAX! presented a one-hour version of CASINO ROYALE, with Barry Nelson as “American secret agent” James Bond.

Most Bond aficionados already know that there was a TV version of CASINO ROYALE. What they may not know is that it’s savable on video (but only in VHS). A surprisingly high-quality kinescopic of the live production—which co-stars Peter Lorre, Gene Roth, and Kurt Katch as villains, and Michael Pate as Bond’s Scrocy, “Clarence” (!) Leiter—has been transferred to video by a New Jersey company, Amvest Video. Nelson is no Sean Connery (or even George Lazenby), and the “live TV” production values are only a cheaply reproduced gambling casino and nearby hotel suite—are primitive at best. But the CLIMAX! version of CASINO ROYALE sticks relatively close to Fleming's original text (apart from making Bond an American), and includes a surprisingly graphic torture sequence, also from the book. It’s enjoyable to see what filmmakers toiling under a low budget and TV shooting schedule could come up with, years before Bond became a household name. It’s not exactly good, but it’s a lively curio.

MGM/UA's decision to precede each of its James Bond cassettes with a trailer for the next film in the series is the latest evidence that videophiles are fascinated with the ways movies are sold. Amvest puts out the better of two trailer compilations for Bond fans (again, VHS only). Both its CASINO ROYALE and JAMES BOND AT THE MOVIES can be found at record stores with large collections of videos for sale. Here's the best part: the price is about $10 each.

Amvest's JAMES BOND AT THE MOVIES compiles theatrical trailers (not TV spots) from nearly all of the UA Bond films through A VIEW TO A KILL ('85), the last film with Moore in the lead. It leaves out, for some reason, Lazenby's one stint, and CASINO ROYALE is missing as well. Quality is variable; some of the trailers are splicey, and the older the movies, the murkier the color. But one thing about the Bond films—UA knew how to sell them. These are the best "series" trailers ever made, and the whole package runs about 45 minutes. Since trailers, unlike features, aren't copyrighted, Amvest apparently is free to sell them.

Amvest's competitor in the Bond trailer marketplace is Wes Shank, a Pennsylvania collector whose THE JAMES BOND COLLECTION is a trailer-and-featurette package, running about 80 minutes, advertised in the fan press. At $29.95, it's overpriced, continued on page 60
BILL & TED EXCELLENT ADVENTURE
Directed by Stephen Herek. Orion, 2/89, 90 mins. With: Keanu Reeves, Alex Winter, George Carlin, Rooftop Casey.

This movie is so out and out silly that you find yourself liking it against your better judgment. The picture, a DEG project which had been sitting on the shelf for more than a year, follows the time travel adventures of Bill (Winter) and Ted (Reeves), two California high school students who are on the verge of flunking out of their history class. So an envoy from the future, Rufus (Carlin) travels back in time to present the boys with a time machine which allows them to collect famous "dukes" of history for their make-or-break class presentation. The movie refuses to take anything seriously, including itself, and the use of the time travel device to solve a situation where all of the historical figures are arrested is so loopy as to be inspired. Much as I'm embarrassed to admit it, I got more than a chuckle or two out of this one.

- Daniel M. Kimmel

THE BURBS

Dana Olsen's barren, un-focused script is the weak link in this suburban fantasy which mines the adolescent myth that a family of friends has moved in next door. Joe Dante's direction is as engaging as ever, and there's one hilarious performance — Rick Ducommun as the neighborhood slob, hated by every female and the instigator of every high-stakes plot in the film. But Tom Hanks is oddly low-key, and the action is usually so sluggish that it's as if the entire movie has followed a particularly exhausting weekend block party. The picture, despite being released by Universal, was shot entirely on the Burbank Studios back lot.

- Bill Kelley

CHANCES ARE

This romantic comedy by the director of DIRTY DANCING concerns a young lawyer who is promised success and starts experiencing deja vu when he meets his wife and best friend in his new life. To add to the complications, his "daughter" falls in love with him and can't understand why he becomes standoffish when his memory starts to return. This light piece of froth benefits nothing from the charm of the performers and a healthy, though not hysterical, sense of humor. Chances are you'll find it likable.

- Dennis K. Fischer

CYBORG

Yet another post-apocalyptic excuse for senseless violence, this is a grim, ultimately boring tale. The earth has been devastated by a plague and civilization has plunged into the dark ages. Dayle Haddon as the half-human, half-machine title character is captured by a band of futuristic pirates with the cure for the plague locked in her memory banks. Jean-Claude Van Damme is his karate champ bent on a movie career, sets out to free her. The film does offer a couple of interesting matte shots and a few effects sequence of the cyborg's head, but cliched flashbacks, stupid characters, and a distinctly lack of originality make this a prime candidate for the video junk pile.

- Dan Scapperotti

DEAD CALM

A South Seas cruise turns to terror for Rae and John Ingram when they find a derelict yacht, five mutilated bodies and a psychotic sole survivor. The suspense is almost unrelenting. Director Philip Noyce manages to fill this beautifully shot feature with more cliff hangers than a serial, an easy task with a three-character drama. Unfortunately Noyce succeeds in turning his low-budget counterparts into one of the best musical comedies that works. The film opens with an ingenuous credit sequence that lands three aliens in Georgia Davis' pool. When Davis' boyfriend comes home with another woman she turns to one of the aliens (Goldblum) for comfort. The musical numbers are wild and crazy affairs that liven up the story, especially hysterical is the surfside song lampooning blondes. The film uses splashy, vivid colors to accentuate the fantasy elements as well as the heroine's garish lifestyle. Even Robby the Robot and one of the tin robots from the PHANTOM EMPIRE show up in a neat dream sequence. Here is an old-fashioned bubble gum movie that's fun.

- Dan Scapperotti

FLETCH LIVES

The highpoint of this sequel to the 1985 comedy FLETCH consists of an ambitious dream sequence in which Chevy Chase, as Gregory McDonal's literary investigative reporter F.M. Fletch, steps into a full-blown musical parody of "Zippity-doo-dah" from SONG OF THE SOUTH. (Reportedly, through a Disney shufu, Universal was given use of the song for a mere $200.) In addition to scenes of white plantation slaves performing as a backup chorus, an animated Mr. Miyagi lights on Chevy's shoulder. This scene arrives early on, a mistake as the rest of this routine comedy dies on the cotton vine by comparison.

- Dann Gire

HEATHERS

This outrageous black comedy is vastly superior to any John Hughes teen flick; however, beneath the hip surface
Close encounters of a colorful kind in EARTH GIRLS ARE EASY.

lurk a simple tale of a good girl gone bad who repents the error of her ways—a happy ending devoid of the irony of David Lynch’s bluebird of happiness in BLUE VELVET. The satiric barbs at high school life and media exploitation of teen suicide are right on target, however.

- Steve Biodrowski

I, MADMAN


Present-day actress Wright reads a book titled I, Madman, which depicts a man rejected by the woman he loves because he’s ugly. Angered, he slices off all the features on his face and then kills her friends and acquaintances, mutilating their bodies to steal their features, which he then grafts onto his own face. Wright pictures herself as the female character to whom the madman returns after each murder to see if she has changed her mind—when she doesn’t, he decides to cut out her heart.

When Wright’s friends start showing up dead, no one believes her claim that the killer is a character from a book. The fast-fetched ending has the actress reading from an earlier book by the same author (both labeled non-fiction) in order to summon the dimensionally-animated half-jackal son of the madman, whose hatred for his father fuels his murderous attack even when he’s been sliced in half.

Special effects man on Takacs’ THE GATE, Randy Cook, is all too believable as the demented title character in makeup of his own devising.

- Judith P. Harris

INDIANA JONES AND THE LAST CRUSADE


Steven Spielberg admits that he can’t top the first film in terms of originality,” but in this second sequel, he has at least managed to regain some of the pacing and formula, which seemed to get lost in TEMPLE OF DOOM. The problem, of course, is that the formula can produce little in the way of real suspense, or even surprises.

This time out, it’s a quest for the Holy Grail, a life-long obsession of Indy’s father, Dr. Henry Jones. When the elder Jones mysteriously disappears in Venice, Indy heads to Europe to find him. Along the way he meets his father’s associate, Dr. Elsa Schneider, who quickly becomes his love interest, and to no one’s surprise, turns out to be a Nazi. Indy locates his father in a Bavarian castle, and the pair escape via motorcycle and sidecar, and the film proceeds from one chase to another.

 Casting Sean Connery certainly adds a great deal to the story. However, the film’s climax in the Temple of the Grail is strangely uninvolving. The real highlight is the ingeniously staged prologue, in which River Phoenix plays the teen-aged Indiana, who encounters a cut-throat group of archeologists, and manages to elude them aboard a fast-moving circus train loaded with animals.

- Lawrence French

LEVIATHAN


An extremely unoriginal cross between ALIEN and THE THING, this underwater SF entry is also lumbered with a hopelessly rubbery and fake-looking monster, shown only in the briefest clips in a vain attempt to disguise its obvious phoniness. About the only performer who doesn’t transform into a sea monster by the film’s end is Amanda Pays, possibly because she paid her dues by sprouting gills in THE KIN-
seriously this guy was playing in a Bond picture. He was good, except that he was so kind of above it all.

"Has James Bond finally met his match?" read the tagline to A VIEW TO A KILL in describing Max Zorin, played by Christopher Walken. He certainly didn’t, according to Maibaum. "I wouldn’t say he was one of my favorite Bond villains," said the writer. "Maybe we loaded that part with too much. It’s enough that he should have been an unscrupulous financial wizard without having been concocted to be a mad doctor. I don’t know why we thought that was necessary.”

Maibaum is particularly ene­mored with producer Broccoli’s ability to keep his finger on the pulse of the moviegoing audience. "Cubby is great," said Maibaum. "No matter what anybody says about who did what in the Bonds, it is Cubby. He held it all together with such enthusiasm and taste. It is his taste which is almost in­fallible in terms of casting, lines, and things like that. He instinctively seems to come down on the side of the angels. I’m very pleased with the reticence we’ve used as sex and violence is concerned. The only nudity we’ve had is where Barbara Bach gets on the American submarine to take a shower and there’s a flash of one breast.”

As for the future, Maibaum is not forthcoming with specifics. "If I’m on the next one, I trust we’ll be able to keep doing what we’ve done. Now that we’ve run out of the novels and short stories, it’s just something we’ll have to decide by long and hard thought.”

**BOND VILAINY**

**VILLAGE with the characters as singers,** Davi revealed. “It’s a character piece with rich dialogue,” another potential project is a film that he hopes to do with Glen called THE WIDOWMAKER which he is pitching to producers. [Dr. [H] D. LETHAL WEAPON], a friend.

Reflecting on his few months work in the mythical world of James Bond, Davi said, “You think of Hollywood as a kid when you’re watching the Bond films and you want to be in them. You dream to be inside them. I know so many villains who admit it or not, imagine talking to Cubby Broccoli, who’s telling you you’re so fucking terrific for this movie—it’s like in KING OF COMEDY. I felt here it was, it was happening—without even having to kidnap anyone.”

**ACTING BOND**

continued from page 19

is not constraining at all.”

Likewise, Dal, despite displaying a lack of ability for the sarcastic asides of Connery or the tongue-in-cheek Moore quips, believes humor is an essential ingredient to the Bond films despite its absence from the Fleming novels. "I do not believe the humor, MI6's potent should be reduced," he said. "Good humor is vital. I do believe the character of Bond should be full and multi-di­mensional.”

Many have labeled Dalton’s Bond the most faithful and fully realized portrayal of Fleming ‘character. Dalton’s success in the role is perhaps a reflection of the extensive preparation and pas­sionate interest he has in the char­acter. “He’s quite a historian on the Bonds,” said director Glen of his star. “He goes into great depth with the character—which a great actor always does. He doesn’t take anything for granted, in a sense, and he does question certain things and one has to give a good explanation of why you have them in the film. He tries to really true to the Fleming tradition.”

Carey Lowell, who plays Bond’s love interest in the latest chapter of the Bond saga, shares Glen’s enthusiasm for Dalton. “He is very gritty in his performance,” said Lowell. “There’s a lot of danger, blood, fear, and anxiety. You usually see Bond as a cool-headed secret agent, but in this film he’s not as clean and pretty. Timothy was very good to work with because he’s committed to his work. He is always thinking about how he’s going to make it better and what it all means and that helps everyone working with him because there’s a constant delving into what we’re doing and why you’re doing it. He was always there when things needed to be rehearsed or changed. We would often do a scene and realize the dialogue wasn’t as we would really say it and we’d work together to change it.”

Lowell acknowledged that Dal­ton helped fill a void created by Glen’s preoccupation with the film’s action sequences and stunts and allowed her to spend time dis­cussing her approach to the char­acterization of her role. “What John [Glen] didn’t give me,” Lowell said, “Timothy did. We worked it out and John was free about allowing us to change the dialogue if it wasn’t exactly what you might say. His [Glen’s] forte is his ability to direct action. Luck­ily, Timothy was helpful because he’s very into character and ready to discuss it.”

**WRITING BOND**

continued from page 23

way, Moore was great for the series. He made a helluva lot of money and maybe audiences liked him better. I think Roger is a fine actor and people admire him, but I feel there was too much fooling around.”

In recent years, one of the most challenging obstacles presented in writing a Bond script is to keep in step with political affairs in the world. A picture painting the Russians as the “evil empire” would hardly have the credibility it once did, Maibaum pointed out, and in this respect he feels the Bond pic­tures have been ahead of their time. “Commentary held forth that we weren’t anti-Russian enough,” said Maibaum, referring to a Bond film review in the conser­vative political magazine. "In fact, I think we were ahead of govern­ment policy towards the Russians. We let up on them sooner than the government did. We had Rosa Klebb become a defector from the Russians in FROM RUSSIA WITH LOVE and attributed all that was going on to Blofeld’s bunch, unlike the novel.”

Maibaum acknowledged that thawing the Cold War theme in the Bond vehicles was not entirely because of his own open-minded­ness or foresight, and conceded that he thought “United Artists felt they could release the pictures in Russian one day. You know, some of the characters like General Gogol became a pal.”

Nevertheless, Maibaum said the Bond series still managed to generate some political ire. “The Russians were very unhappy about us for a while,” he said. “The Kremlin and the Vatican both were and they loosed some real diatribes in the press. Cubby Broccoli even went to Russia and they talked about the possibility of doing a co-production. They were very charming, but didn’t feel that the time was right yet.”

Among the recent Bond efforts Maibaum is most pleased with are FOR YOUR EYES ONLY, OCTO­PUSSY, and THE LIVING DAY­LIGHTS. “FOR YOUR EYES ONLY, except for the opening, is great,” he said enthusiastically. “Roger really made amends for all the silliness and was very effective in it. I like OCTOPUSSY a great deal, too. Like GOLDFINGER, all of the bowling pins went down with a crash.”

Maibaum is not as pleased with the Bond villains of late. “Louis Jourdan was okay,” he said of Kamal Khan in OCTOPUSSY. "I thought he stood off and spoiled a little bit too much because he wasa great star and couldn’t take
Desmond Llewelyn, who portrays Q, doesn't share Lowell's appreciation of the Bond films. "Well, you've got to adapt with actors as action. He does share her high regard for Dalton. "He's a magnificent stage actor and a very good film actor," Llewelyn said. "Every Bond is different, not an imitation of the other, and they are all excellent in their own way. Dalton's Bond is sort of contemporary."

Robert Davi, who stars as Bond's adversary in LICENCE TO KILL, Franz Sanchez, also praised Dalton. "The idea of working with Timothy was exciting to me," said Davi. "I've seen his work, which I respect greatly." Ironically, Davi and Dalton's first meeting was almost their last. "The first meeting we had together," recalled Davi, "was in [producer] Cubby's [Broccoli's] office. I thought it was just going to be with Cubby and [co-producer] Michael Wilson, but Timothy was there and he and I just looked at each other for what seemed like ten minutes without saying a word, as if Joe Lewis and Ali saw each other before a fight."

As Wilson and Broccoli grew more nervous about their dynamic duo, lunch was served and the tension subsided. "I said the script was terrific," Davi continued, "and Timothy said, 'You know, we really got a great part.' After that he said we can do this with the character and that. From that instant I knew this was a guy that was not afraid of having good characters around him."

During filming Davi discovered that he and Dalton shared common ground. "He's delightful and giving as an actor," said Davi. "I think we became friends. After all, he likes tequila and Shakespeare, and so do I."

**THE FLY II (continued from page 47)**

there exist legions of fans for whom his mewing expressions are cathartic. Zuniga enacts the hapless role of Female Onlooker with acting school "concern," but little else; her role is a void waiting to be filled. Lee Richardson comes on like a poor man's John Houseman, while noticeably lacking the latter's innate class. But again the fault line resides in the script. THE FLY gave Goldblum and Davis the chance to explore its premise's behavioral possibilities. THE FLY's cast are stick-figures cut to the measure of Screenwriting 101. Only John Getz, reviving Bor- en as an embittered, crippled drunk, fleetingly echoes the earlier film's grim irony (though lines like "I didn't have much love for your father . . . he begged me!" attest to their own level).

But wait. Genre films have a celebrated capacity for unearthing gold among the standardized dross. Lighting, sound, camera placement, music—or the felicitous combination of all of these—in a single shot momentarily turn a humdrum plot into something indelible. Walas hits his fair share of such grace notes; vapid moments and bits of business linger in the mind's eye. Not least is his visualization of a circular pit deep in the bowels of Bartok's installation, where the victims of "teleportation" malfunctions are abandoned to drery agony. Martin in an early scene discovers there a former pet, now gruesomely mutt. The action plays like some ghastly parody of a LASSIE boy-meets-dog reunion, but the nightmarish setting and Christopher Young's somber score (out of Herrmann and Holst, but effective) conjure a disturbing vision.

This unholy place also figures in the storyline's epilogue, a FREAKS-like revelation of deformity that not only delivers the main villain over to a horrendous fate, but also supplies a haunting, visionary image of corporate capitalism's true face. In ways both coherent and obvious, the genre continues to imaginatively deform our ideas of our world and the sort of Reagan Bush economic capacity that underwrote—to cite only one example—ALIEN's parade of death.

Walas evinces some promise as a filmmaker. Particularly fine is one sustained shot that tracks a security guard's search for the mutared Martin. The camera follows his progress in medium shot, then gradually moves in close so that his期盼ful features and the threat of off-screen space combine to create real tension. The visual punchline in which the fly-creature spews acidic vomit into the man's face caps the build-up in a satisfyingly ghastly manner.

Fluently guides Brundle, Jr.'s insect evolution through several distinct stages, the most memorable being his engulfment in a scabrously hued larval cocoon from which a maddened Martin emerges amid nasty-smelling fluids. Fully hatched, the fly blends the ALIEN mother's high-stepping predatoriness with something of THE BLOB's dripping elasticity. (It indicative of THE FLY II's pulled punches that, even at his most murderous, Martin's heart is kind enough to spare girlfriends and little dogs.) And for those of us old enough to have wondered what Al (later David) Hedison's head might have looked like after Patri- cia Owens' ministrations with a metal press in the 1958 version, Walas thoughtfully supplies a deliciously graphic illustration courtesy of a descending elevator.

Like its parent, THE FLY II plays on the audience's familiarity with AIDS and cancer, not to mention the more mundane but equally terminal fact of aging (Cronenberg's preferred take on the material). But such sober associations merely point up the film's painful lack of anything new concerning the awful spectacle of a loved one's physical disintegration. And for all the emphasis on disfigurement and mutilation, nothing in THE FLY II exudes the wonderful eeriness of the mor- tuary scenes with Dan Seymour in the saga's first follow-up, 1959's THE RETURN OF THE FLY.

**ARMING BOND (continued from page 29)**

place, and take it along at such a pace that nobody will notice the idiosyncrasies in it."

Even as Bond plots become more grounded in reality, the film- makers are still attempting to keep things larger than life. Llewelyn readily admitted, "I remember in one film we were shooting in Sar- dinia in the most beautiful hotel and it wasn't considered good enough for Bond—they had to make it even more beautiful. The check-in girl was an absolute stunner, but not good enough for a Bond film. You had an ex-Miss World. I think in this film you'll find everything is bigger than life, but it's real. The Bond films are wonderful fantasies, but this one, like the last one, there's an element of truth in it."
PEE-WEE'S PLAYHOUSE
continued from page 42
not that energy of “Oh, we’re gonna get to do a weird show with weird stuff!” It’s like, “Oh, it’s another weird show. Just show us the drawings, we’ll do it.”

The difference was also noted by Prudence Fenton, who, beyond her role as the program’s producer of animation, was responsible for interviewing the kids whose dialogue became fodder for the Penny cartoons: “In New York, the kids were incredibly spontaneous and opinionated. The delivery was strong, and they really had a lot to say. But last year, in Los Angeles, it was much more difficult. They were more laid back and they all had access to pools and saunas. I saw 35 girls last year, and ended up using four of them.”

For some, though, the experience of the show’s first season had a more personal effect. Wayne White, in recalling the hectic schedule that preceded the first day of production, conceded that, for him, it all paid off one evening: “The day we finished dressing the set, the day the lights were up and everything, everybody was real excited about what was going on. We knew it was going to be different; it was going to be noticed. After the lights went off and everybody was leaving, I walked back into the Playhouse, there was a light coming in through the kitchen, and it was like being in your house! I had become so familiar with it, and the same time it was this weird place we had just invented—but it had this sort of eerie, house-at-night quality to it. And I just knew, standing in this place, that it was going to be burned into the psyches of little kids all across the country, and they were going to remember this the rest of their lives.”

Considering that much of PEE-WEE'S PLAYHOUSE seems a kinetic monument to the power of unchained imaginations, such memories may not be a bad thing at all.

SELLING BOND
continued from page 34
surround Bond completely in pulchritude. Literally the day the poster was to go to press at National Screen Service in Cleveland, someone at UA looked at the painting and said, “How can the figure of Bond be lower than the two girls?” [McGinnis recalled that “someone” as Sean Connery’s agent.] Under pressure, Smolen applied cosmetic surgery to the McGinnis painting. Laughing McGinnis at the recollection, “Luckily, Don was a good illustrator. Most people don’t notice, but if you look carefully at that poster Connery has an awfully long neck.”

Posters for LIVE AND LET DIE (1973), are a highlight of the collaboration of McGinnis and Smolen’s UA marketing team. “One of the really great McGinnis pieces,” observed the art director of the “tarot cards, beautiful women, and crocodiles” motif that was to prove far more dynamic than the debut of Roger Moore as 007.

In the late ’70s, McGinnis abandoned movie art to paint Western canvases. Admitted the artist, whose work is represented by a prestigious Southwest gallery, one film assignment might tempt him to backslide: “For a time, the Bond pictures got too casual, too tongue-in-cheek and the adventure went out of them. But now, I’d love to go all-out with one more exotic, exciting James Bond poster.”

Frank C. McCarthy is another legendary American painter and brilliant colorist who has three times applied his considerable talents to selling Bonds. The zingy advertisements for two of the best entries in the cycle—THUNDERBALL (1965)—in particular—YOU ONLY LIVE TWICE (1967)—attest to the gifts of McCarthy for explosive detail and for heroic men-in-action.

YOU ONLY LIVE TWICE (1967) is a quintessential Bond campaign that its art director ranks as a pinnacle of the series. “Frank is now one of America’s great Western painters and I remember sending him to London to watch them shoot the volcano sequences,” said Donald Smolen. “Frank took the idea that Bond can do anything and painted a phenomenal poster of 007 walking horizontally along the volcano walls with an Atlas missile being launched from it. We opened that picture simultaneously at the Astor and Victoria Theatres in New York and ran Frank’s painting on a billboard an entire city block on Times Square.”

Hundreds of magazine covers, national ads, and movie posters attest to the gifts of Robert Peak as one of the most distinctive contemporary illustrators. Peak plays dexterously with shadow and light, candy-colored expressionistic backgrounds, and stylized portraits that evoke the drama of a bygone Hollywood and afford aficionados love Peak best for THE SPY WHO LOVED ME (1977) posters. “We were making a fortune with every Bond film advertised with posters by Bob McGinnis and Frank McCarthy,” recalled Donald Smolen. “But I called in Bob Peak when someone said, ‘We want something we’ve never had before.’”

Of the demand for his talents by movieland advertising art departments, 61-year-old Colorado-born Peak can well boast, “I turn down ten times as much as I do.” Since 1961, the artist—reportedly at fees upwards of $30,000—has enlisted the marketing of over 100 films, including ROLLERBALL (1975), SUPERMAN (1978), and STAR TREK (1979).


The shutdown of UA and its takeover by MGM—the fate of which itself now hangs in the balance—had thrown into turmoil the poster campaign for the 16th Bond. Late last summer, producer “Cubby” Broccoli hired a new creative team—poster campaigns for Christmas and Easter for the movie then called LICENCE REVOKE. “After 16 pictures,” observed Smolen, “there was fear that Bond might be passe, that the average teenager might say, ‘James Bond? Oh, yeah, my dad
used to tell me about that."

Although Smolen subscribes to the axiom "Don't tamper with success," he nevertheless attempted to jazz-up Bond for audiences hip to the high-impact visual style of the '80s. Smolen also sought to rough up the image of the new 007, Timothy Dalton, as "more tough than glamorous." Collaborating with photographer Douglas Kirkland and illustrator Robert Peak, Smolen contributed to the development of nearly half a dozen poster prototypes. The results ranged from Elle magazine chic (Bond photographed lounging with spectacular female consorts in a tropical setting) to bracingly moody and sinister (Dalton as Dirty Harry by Robert Peak.)

Suddenly, MGM annexed UA. The studio's advertising and publicity director, Gregory Morrison, jettisoned the efforts of Smolen, Kirkland, and Peak. Last winter MGM shipped to theaters 'teaser' posters for the film, retitled LICENSE TO KILL, that were a virtual replay of the by-the-numbers ads for THE LIVING DAYLIGHTS (1987). Now, Morrison is out of MGM and the future of the studio—not to mention the posters of Smolen, Peak, and Kirkland—is anybody's guess.

With so much in flux, in-house art director for the Bond company, Saul Cooper, termed the efforts of Smolen and company as "work in progress." It would seem that in Hollywood these days, to paraphrase the theme song, only 007—and the posters for Bond movies—are forever.

Special thanks to Maurice Binder, Franz Brown, Dr. Wallace B. Maynard and Art Scott. Photographic assistance by Louis Minaya.

Stephen Rebello is author of "Reel Art—Great Posters From the Golden Age of the Silver Screen" and of "Alfred Hitchcock and the Making of Psycho—American Gothic," to be published Spring, 1996.

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COCOON: THE RETURN
continued from page 49

Don Ameche and Hume Cronyn return to their roles with nearly the same zeal they had the first time around, even though the ensemble cast of fine older actors in a fantasy film no longer has the novelty effect it had. (And did we really need to be reminded of Wilford Brimley's position as TV spokesman for Quaker Oatmeal by strategically placed boxes of the product on his daughter's kitchen counter?)

There are new elements in this episode of the COCOON story, but the film addresses itself to them only intermittently, and usually not very well. In a subplot which doesn't do much other than provide a little action at the film's climax, an Antarean is abducted by evil government scientists and military men for experiments (shades of E.T. and SPLASH).

Gwen Verdon's character becomes pregnant, a feat apparently made possible by residual effects of her stay on Antarea. The only new story thread which gets woven into the old material with much success is Jack Gilford's budding romance with noisy new cast member Elaine Stritch.

Few of the interesting questions that might be answered by a COCOON sequel even get asked by Petrie and Elizabeth Bradley's story and Stephen McPherson's screenplay, let alone answered. The expatiatory earthlings' decision about whether to return to Antarea, after all, should be a very different one from the choice to go there in the first place: this time, they know what life on Antarea is like. For the audience, though, Antarea remains nearly as fuzzily defined as it was in the first film. We know it supports eternal life, that its denizens are friendly, lighthearted, gregarious folk—and almost nothing else about it.

More unaccountably, we don't know much about these characters' lives on this planet, either. Their home base while on earth is a motel, not the homes of family or friends. The only real link to the first film is the couple of decades of their lives which gets explored is Brimley's relationship with grandson Barrett Oliver, and this is confused by several heavy-handed scenes reminding us that Oliver is the worst player on his school's baseball team—as if Brimley might strike out for that.

Only near the film's end do the repercussions of the return to Earth get seriously dealt with. Jessica Tandy's character, struck by a car and dying, is nudged back to life by a transfusion of husband Hume Cronyn's Antarean energy which ends up killing him. The scene is moving, despite its somewhat confusing dependence on the never-too-clear physical effects of the characters' Antarean experiences; had the couple remained on Antarea, of course, Cronyn wouldn't have had to give up his immortality. But his end seems an unnecessary or tragic one, and Tandy's decision to live out her days on earth, along with Brimley and wife Maureen Stapleton, seems bittersweet but entirely wise. Only Ameche and Verdon catch the ship back to their second home, in what they consider the best interests of their children-to-be.

Some COCOON fans—the ones who were enjoying THE RETURN's amiable recapitulation of the first film—will be upset with the new film's conclusion. That's a shame; not many sequels have the nerve to end on a note so discordant with the tone of the films that inspired them, and more should.

BARON MUNCHAUSEN
continued from page 44

Unlike the military buffoons satirized by his Python partners—say, John Cleese's bellowing twit of a drill sergeant—Giilliam's authoritarians are truly as sinister as they are silly. Hence, the evil Man of Reason played by Pryce (who was the victimized clerk in BRAZIL) has an incongruously infantile speech impediment that masks a reptilian cruelty. In a quick opening vignette, a stalwart young officer (Sting) is brought to his attention for conspicuous, uncalled for gallantry. "Have him executed immediately," he orders. Reason doesn't want heroes, he wants drones. Coming off the scandal of BRAZIL, the obvious auteur analogy is Gilliam himself, valiantly battling for creative freedom against the bottom-liners of the studio system.

For all the explosions, somersaults, plummetts, and pratfalls, Baron Munchausen is curiously totpid and wearying. It manages to be both overpowering and underwhelming at the same time. Gilliam never gets the horse started. It really is a picture—
one damn thing after another—with no sense of development, structure, or lesson—as if Dorothy just continued to blunder down the yellow brick road bounicing into a never-rending parade of munchkins and scarecrows. Like the artillery that explodes on the soundtrack and busts up the set design, Gilliam's bombardment of noise and image is ultimately numbing. To be sure, the $45 million is all up on the screen, but it couldn't buy the essential ingredient this fairy tale needed—charm.
BOND VIDEOS (continued from page 53)
particularly since it duplicates many trailers available more cheaply on Amvest's JAMES BOND AT THE MOVIES. In addition, Shank's "featurettes" are, with only a couple of exceptions, silent 16mm footage of Con- nery et al. on the sets of the early Bond films, accompanied by John Barry's and John Alلب music. However, Shank does offer one of two alternate theatrical trailers for DR. NO (not available with its counterpart on the Amvest tape), although the Eastmancolor has turned pink; and there's a hilariously dated promo in which a chubby, bespectacled narrator "introduces" Bond to the movie-going public and explains why Connery was cast in the role.

THE ABYSS
(continued from page 5)
Nuclear Power Station. It was Cameron's idea to fill its two abandoned concrete containment vessels with water and use them for miniatures and live-action filming. The idea proved a costly one when it turned out that both vessels leaked and needed re-tiling. Another problem: exposed metal rusted and made the water murky; so much chlorine was needed for purification that it blached the hair of those working in it. "People's eyebrows were falling out," said one cast member. "Their hair was turning green."

When a vessel roof collapsed, the production covered the water with micro beads to keep out the light, but the beads got everywhere, jamming equipment and causing health problems like ear infections. There were billions and trillions of these black plastic beads, said a prop master, and still finding them in the apartment. They're like the trilobites on STAR TREK, they were everywhere!"  

One actor who worked on the Gaffney location, who had nothing but praise for Cameron, suggested that the picture's costliness stemmed from the director's authoritarianism. "One can sort of debate whether his chosen genre is worth all the effort, artistry, and perfectionism that he puts into it," said the performer about Cameron, "but if you're going to do a picture like this, I'll tell ya, he's the guy to work with. To him, he's Orson Welles.""One can sort of debate whether his chosen genre is worth all the effort, artistry, and perfectionism that he puts into it," said the performer about Cameron, "but if you're going to do a picture like this, I'll tell ya, he's the guy to work with. To him, he's Orson Welles."  

DIRECTING FLY II (continued from page 47)
worked very well. We said, 'We'll put this line here and this one there. And we'll have to rework a question that he never asked!' It was a very creative way to put a scene together. I wouldn't want to do it again."

Cronenberg, the Canadian horror master who made THE FLY (1986) and its commercial and critically durable genre hits of the '80s, never set foot on the set of FLY II. Originally, he had agreed to play the obstetrics director during the birth-delivery scene. But Cronenberg had commitments for the opening of the Toronto Film Festival, so Wulans snuck in an image of The Shape of Rage, a book on the director.

"I don't think Cronenberg was ever approached to direct FLY II," said Wulans. "I think he made it very clear early on that he wouldn't be interested in directing a sequel. But I did talk to David a few times during the pre-production..."

David, what am I doing? How do I get out of this mess?" Wulans said Cronenberg's calming voice was helpful.

To get an R-rating, Wulans said he had to trim by half the shot of the head being crushed by an elevator, to just 16 frames, two-thirds of a second in screen time. Wulans said he battled to get the shot in, and got the MPAA to allow it by adding two cuts to lessen its impact, a shot of the elevator descending and one of the victim looking up at its approach. "It's a very powerful shot," Wulans conceded. "I wanted to show that the whole film could have been that, you know, gone delivered on a grand scale. But we weren't after that. That's not what the film is about, although there are certainly those moments. It was fascinating to me that the MPAA had no opposition whatsoever to the guy who gets his face melted off. That was ten times longer than the head-crush shot."

Wulans' first choice to play Seth Brundle's "insectually" excited offspring was Kiefer Sutherland, son of his then manager. "Orson Welles," he said. "One can sort of debate whether his chosen genre is worth all the effort, artistry, and perfectionism that he puts into it," said the performer about Cameron, "but if you're going to do a picture like this, I'll tell ya, he's the guy to work with. To him, he's Orson Welles."  

Wulans' biggest casting coup was a young never-heard-of-before actress named Saffron Hender-
son. While casting in Vancouver, where most of FLY II was shot, Henderson came in to read for the part of Daphne Zuniga's girlfriend. She wound up being cast as Ronnie, played by Geena Davis in the original. "She was reading and my casting director was needling me," said Walas. "He kept saying, 'Geena!' It was a stroke of luck. She looked so much like Geena that very few people are aware that it's not Geena. A lot of people think it's out-takes from the first film."

FLESH GORDON

continued from page 13

Model-maker Jim Towler's foam-rubber cable, puppet, and full-body suit creations for such creatures as the Dominatrix Spi-nder-Woman and the Octopussy-Eater may surpass the first film's Pienaurus in popularity. Ziehm even promises a touch of movie-making class with several stop-motion animation sequences and a glass shot or two.

"The film demands a plethora of special effects, so considering our budget the execution of every last shot has to be considered in depth," he said. "It might sound rather class y when we say we'll be using glass shots and hanging foreground miniatures to compliment our warehouse sets, but these tech- niques not only prevent a first-gen- eration loss of film quality, they are affordable production—not expensive post-production—tricks." For the same reason, the film's spaceship/starfield sequences will be accomplished using the Lyddecker wire suspension method rather than post- blue-screen processing.

BATMAN

continued from page 9

Burton's theme, they think of PEE- WEE'S BIG ADVENTURE and when they hear Keaton's name they think of any number of Michael Keaton comedies. It's a natural response, especially since the project has been announced again and again over the last year, or two as being a serious 'Batman'.

"In thinking about it, I can see what Burton's up to there, plus they've certainly figured out ways to cover up for the fact that he's not six foot seven and heavily muscled," said Hamm in reference to Bat- man's multi-faceted Batsuit, which resembles muscled armor. "More than anything, I think Keaton will do an interesting job as Bruce Wayne. The straighter parts I've seen him in have been really pretty good."

Despite the left-field casting, Hamm reassured that 'Batman' will be no farce. "Keaton's casting certainly hasn't resulted in any changes in the tone of the script. The film would've been the same even if they had cast some square-jawed bulk in the role." To clarify the nature of the comedic aspects, he added, "There's going to be plenty of nasty, dark humor all the way through the movie, but I don't think anyone's going to mistake it for a gagfest. The sense of humor is very dark and deadpan."

Although the black humor is still intact, Hamm admitted that Bruce Wayne is no longer the same psychologically mixed-up charac- ter he was in earlier drafts thanks to later rewrites by Charles McKewon and noted script doctor Warren Skaaren.

"Bruce Wayne's character has been lightened up considerably," said Hamm with disappointment. "My Bruce was fairly dark and tormented in addition to being charming and enigmatic, but a lot of those elements have been scaled back. Now he has a little more doubt about his program than he did in my version. I hate to use the term, considering the casting, but he's now a little more 'square-jawed' than he was when I wrote it."

Hamm blamed the changes on what he calls the "monolithic stu- dio mentality." Said Hamm, "It's typical studio thinking that when a big, expensive picture is going into production, they start getting itchy about any of the more idio- syncratic material in the script. There's always a blind rush to change things and they start get- ting rid of anything that is mildly disturbing to anybody watching it. As a result, everything tends to get homogenized. They take out a lot of what I call 'the organic matter,' which is the material that makes it interesting to a writer."

Although annoyed with the changes, Hamm is not entirely unsympathetic. "I see what they're doing in that they don't want to have a larger-than-life, heroic character who is plagued with doubts about the validity of what he's doing, but it's stuff that I miss."

Whether this will be a deterrent to the film, I can't really say."

Even if BATMAN flies or falls, Hamm will go to bat again script- ing another legendary comic book series. This time it's WATCH- MEN, a multi-charactered epic which he describes as "one of the most incredible pieces of architecture I've ever seen." Terry Gilliam is set to direct the 20th Century- Fox film, with Joel Silver produc- ing.

Meanwhile, Warner Bros has left BATMAN's Gotham City sets standing in London for a sequel to go into production in May of 1990, providing the first film turns out to be a success.

DIRECTING BOND

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hadn't been an editor."

Unlike some directors, Glen prefers to use a number of differ- ent crews to film various sequences, and insists that the Bond films would be far more difficult to make otherwise. "I couldn't afford to spend the time with my huge unit doing three days getting a shot of a tank crashing over a cliff," he said. "It just wouldn't be economi- cally feasible. I'm not a director that necessarily has to do every shot in the film myself. I know that I can't get the best results that way. I have to farm out sequences or parts of sequences to other people. It's a fundamental principle, and unless you realize that, I don't think you're going to make a suc- cessful Bond film. You have to be prepared to delegate if you're going to do it successfully, other- wise you're limiting your horizons very much."

Glen expanded his horizons on LICENCE TO KILL by taking his crew to film in Mexico for the first time, which presented some new challenges. "Let's face it," he laughed, "we've always been feather- bedded. We've worked in Pine- wood Studios, with all the facili- ties of a modern studio. It was rather daunting to suddenly be faced with Mexico. It was a whole new experience for our crew, and some people adapted better than others. Anyway, that I don't think there's anywhere in the world where set craftsmanship could be better. The floors are all uneven, and there's the remains of past sets on the floor, and the ceiling's falling down... but underneath all this you have this won- ders of nature and a great willingness and friendliness. Once you adapt, it's a very nice place to work."

After LICENCE TO KILL, which Glen called "the most tiring" of the Bond films he's worked on, Glen plans to direct a non- Bond project as soon as August, and is currently in the midst of reading scripts while putting the finishing touches on LICENCE TO KILL. But, he emphasized, he intends to continue directing the Bond films for as long as he can. "I would love to," he said proudly, "if they can find me a script that fits me in-time. It would be wonderful because they're great films to work on, and wonderful people, and you're free to plan a film and exe- cute it as you wish. You don't have restrictions other than the kind you put on yourself."

BOND'S GIRL

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and DANGEROUSLY CLOSE, and one of the last films to be greenlighted by former Columbia topper David Puttnam, ME AND HIM. The film, shelved by the stu- dio, starred Griffin Dunne as a man whose penis talked to him. The experience wasn't a good one for Lowell, who complained about the film's director, Doris Doerrie. "She was not true to the script," said Lowell. "I didn't get any sort of direction from her. She was more interested in camera moves."

With the hope that LICENCE TO KILL will help increase her visibility as an actress in much the same way that LIVE AND LET DIE launched Jane Seymour, Lowell harbors the ambition to someday work with such noted directors as John Boorman, Peter Weir, and Gillian Armstrong. As for Wendy Allard, she said, "That would be heaven."

"I'm just amazed by the follow- ing for the Bond films," she said. "I don't think I comprehended how much attention this film would get. It's a little overwhelming. It's very exciting as well as to be in the company of the people who came before me—Sean Connery and the women. I had somebody the other day ask me how does it feel to know you're going to be in book indexes one day?

"It feels pretty good," said Lowell.
Cheat Tape Not for Goodtimes

Regarding "Goodtimes" Video Releases Genre Classics for Under $10 [19:3-53], I assure you that Goodtimes is not a friend of the "budget-minded collector." The severe quality loss caused by recording at half speed ("LP"—thereby using half as much tape) has very little to do with the low price. As writer/director of the highest-quality workout videos made (we just beat Jane Fonda in two national competitions), I assure you that Goodtimes' low-speed recording is saving them roughly only $1 per tape! It cuts audio fidelity (even more than picture quality). Cheap videotape used by many basement-quality operations limits replays, and may cause frequent VCR head cleaning. Pity the truly talented filmmakers (like Jacques Tourneur) whose beautiful work is diminished by such senseless penny pinching!

Mark Henriksen
Columbia, SC 29250

[Henriksen is the writer-director of "The Firm Workout" videos.]

Whose Spawn Is It?

Although I appreciate the opportunity for coverage in what I consider the Time magazine of the science fiction genre, I felt it necessary to write to you and point out a few facts that were misrepresented in your coverage of DEADLY SPAWN II: METAMORPHOSIS [19:3-16].

My main concern lies in the credit given to the Spawn's creator. Although Vincent Guastini was one of the head supervisors on our project, the design and creation of the Spawn should be more accurately given to others. It was Brian Quinn who was responsible for realizing 95% of those designs into the 3-D sculpture that was then turned into the foam latex skin. A major portion of the creature that was overlooked in the article was the complex metal and fiberglass understructure designed and built by Ken Walker. This incredible bit of cable controlled/hydraulic engineering is what gave our creature life.

One last note: our film is now titled simply METAMORPHOSIS. We are trying desperately to escape the sequel stigma.

Glenn Takakjian, director
Palisades Park, NJ 07650

[We'll be giving everyone due credit in longer, more detailed articles upcoming. While Guastini also regretted the omission of any mention of Walker's key contribution in our first article, he also said he was painsed that the production seems to be giving credit to those involved only by the last few weeks of filming, after his departure, at the expense of his seven months labor on the project.]

Price Kudos

I was gratified to read the doubleissue featuring an in-depth look at Vincent Price's career [19:1-2]. He has long-deserved such a thoughtful analysis, and not just from a genre perspective—surely by now he's to be considered a elder statesman of American films.

From a personal point of view, I was delighted to hear of Mr. Price's continued good health and current activities. He and his particular views on life greatly influenced me in the course of the last eighteen years, and I cannot help but believe that I am a better person for having read his books, attended his lectures, and watched his movies. He introduced me to life through the arts and an enormous receptivity to new thoughts. In return, all I've been able to do for him is dutifully watch his movies!

Well, it has been a lopsided relationship! But I was very glad for the opportunity to renew it. Many thanks from a long-time Price fan!

S. Ramsk Jacksonvllle, FLA

Don't Credit Us With Those Effects!

In your article "WAR OF THE WORLDS Revisited" [19:1-223], someone made a big mistake!!! Mike Pangrazio and Craig Barron did not work on the series and do not run the matte painting department at Bob Ryan's Light and Motion special effects company, nor had we ever even done so. We also have not emigrated from ILM to Canada as implied in this article.

After completing the matte work at ILM for WILLOW, Mike and I decided to take leave from ILM to form our own independent company, Matte World, that specializes in matte painting and miniature effects, which is located in Fairfax, California.

We did, however, act as consultants to Bob Ryan when he started his company and we were contracted by Light & Motion to produce a matte shot for a Canadian Pepsi commercial.

Please, let there be no mistake. We did not do the matte shots for the new WAR OF THE WORLDS series and we hope that the artists and technicians who did do the mattes will be properly credited.

Craig Barron
Fairfax, CA 94930

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