

Bonus
Fantasy Foldout!
BARBARELLA

Sharks Alive! The Terrors of JAWS 3-D

STARLOG

NUMBER 74
SEPTEMBER

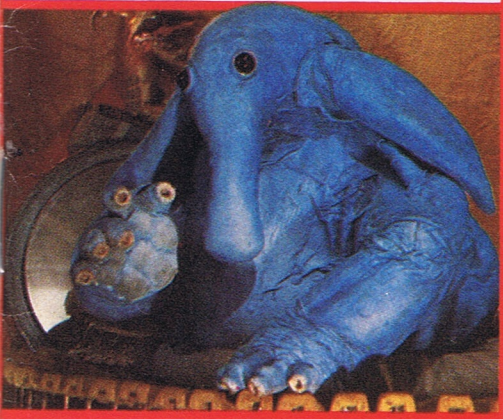


\$2.95
K49112
DGS
UK
£ 1.50

STARWARS

RETURN OF THE JEDI

**Meet the Men Who
Created the Creatures**



WAR GAMES
Computer Nightmare

**NEVER SAY
NEVER AGAIN**
James Bond,
One More Time

BLUE THUNDER
Menacing
Malcolm McDowell

OCTOPUSSY
Title Teasers &
Technical Triumphs



Shark's Alive!

The Terrors of JAWS 3-D

Dive to the depths with director Joe Alves and producers Alan Landsburg and Rupert Hitzig as they salvage a sequel to the highest-grossing fish film of all time.

By MIKE CLARK & BILL COTTER

In 1975, Universal Studios handed a relatively unknown movie director a most unlikely assignment: Film the story of a man-eating white shark which terrorizes a seaside resort community. Steven Spielberg's *Jaws* became an instant classic, racking up tremendous box office receipts in a very short time. Overwhelmed by this seagoing success, the studio quickly formulated plans for a sequel.

Jaws 2 began shooting without Spielberg, who was busy with *Close Encounters of the Third Kind*. The production crew soon ran afoul of problems similar to those which plagued the first shark thriller, all due to filming on the open ocean. For example, while waiting for the right weather or lighting, the boats carrying the camera crew and actors would often drift out of position. *Jaws 2* also

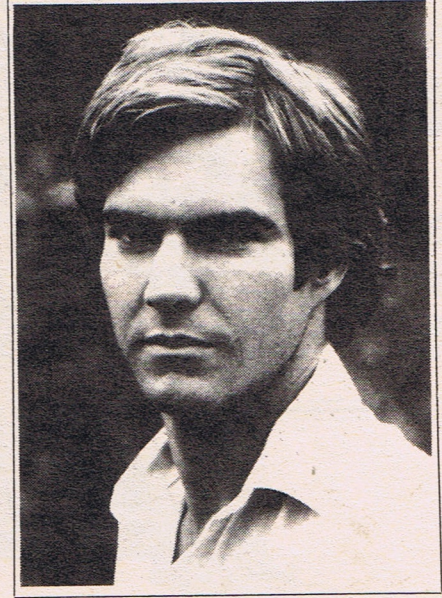
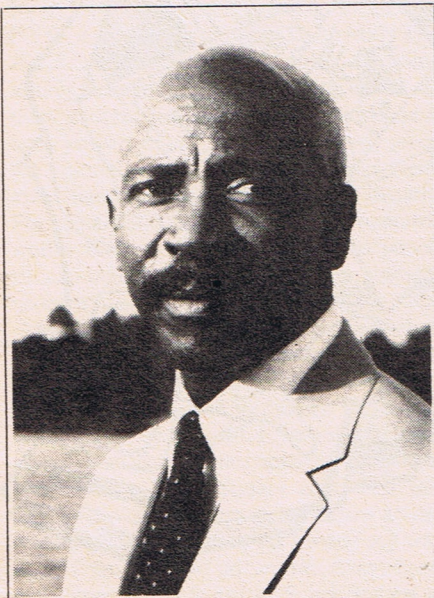
MIKE CLARK, L.A.-based writer, contributed this issue's cover story. BILL COTTER, also headquartered in California, visited the world of Wizards and Warriors in STARLOG #68.

lost its director, John Hancock, shortly after lensing began, due to a disagreement with the producers concerning the film's style. For a short time, it looked as if Spielberg might return to save the day, but ultimately, the follow-up was finished by one of Universal's veteran TV directors, Jeannot (*Somewhere in Time*) Szwarc. He did a professional job, but the shark-bites-man theme was well worn by picture's end.

Still, *Jaws 2* did well enough for Universal to contemplate launching yet another sequel. Of course, the main problem was how to vary the formula sufficiently to hook ticket buyers again. Well before the success of *Airplane!*, Universal execs considered parodying the earlier films. They felt comedy was a viable choice, especially since NBC's *Saturday Night Live* had already featured a *Jaws* satire, with a foam-rubber "land shark" (Chevy Chase) menacing the Not-Ready-For-Primetime Players. This shark did something that beloved "Bruce" could never attempt: it walked, made telephone calls, delivered candygrams and imitated voices! Universal com-

missioned two former *National Lampoon* writers to script *Jaws 3, People 0*, a comedy about a shark screwing up the production of a *Jaws*-like film. The story was hammered out for more than two years, but the idea was finally shelved while the studio looked for a more suitable, serious alternative.

Later, the stagnant shark project came to the attention of Alan Landsburg, a TV series producer whose credits include *That's Incredible*, *In Search of...* and *Those Amazing Animals*. Landsburg was ready to make his move into feature films. A third *Jaws* outing would be a challenging starter, so he obtained the rights from Universal. Again, an initial difficulty was to conjure up a new plot twist to capture the shark-sated audience's attention. The film's first writer, Guerdon Trueblood, spent about eight months developing the new theme: a modern quasi-underwater amusement park is threatened by a huge white shark, which has become trapped inside its natural lagoon. When the shark creates havoc in several underwater tunnels full of tourists, the park's managers realize



The heroes of *Jaws 3-D*: Louis Gossett, Jr, Bess Armstrong and Dennis Quaid.

they must confront him face-to-face, jaw-to-jaws on his own turf, so to speak: *underwater!*

Hooking the Bait . . .

With a workable story in hand, it was time to assemble the production team. According to Alan Landsburg, who was now serving as executive producer, "Hiring Joe Alves to direct was a natural idea. Joe had 20 years of experience as a production designer, including the first two *Jaws* pictures and *Close Encounters*." *Jaws 3* would be the seventh film Alves was scheduled to direct—the first six never materialized (although he did direct some second-unit work on the earlier *Jaws* thrillers), and the years of waiting in frustration were now over. From the early '50s, when he worked in Disney's animation department (on projects such as the Id Monster for the classic *Forbidden Planet*), to his first job in art direction under Bob Kinoshita on *Men into Space*, Alves moved up the Hollywood ladder that he hoped would one day put him in the director's chair. In the meantime, he studied the best directors, like Stanley Kramer, for whom he supplied miniature examples of sets for *It's a Mad, Mad, Mad, Mad World*, and Alfred Hitchcock, for whom he worked on *Torn Curtain*. Several more years in Universal's TV department brought him to *Night Gallery*, a difficult program due to the large number of sets, visual styles, and directors (including Steven Spielberg, John Badham

and Jeannot Szwarc) needed every week. *Night Gallery* producer Jack Laird felt Alves was certainly ready to direct some segments, but there was one barrier which always made it impossible: "Who's going to do Joe Alves' job?"

By the mid-70s, Alves was again working with Spielberg, preparing the original *Jaws*. His job was to storyboard the action scenes and create sets and buildings which would blend in with the local architecture on Martha's Vineyard. Two years later, he teamed with Spielberg again on *Close Encounters*, a film burdened with even more logistical problems than *Jaws*. Alves' work on both *Jaws 1* and 2 was to prove invaluable when Landsburg offered him the directorial helm of *Jaws 3*. Joe Alves already knew the hazardous territory he would be expected to cover (see FANGORIA #29, now on sale, for a full-length Joe Alves interview).

As production proceeded, Trueblood's outline for *Jaws 3* was tackled first by veteran fantasy screenwriter Richard (*Duel*) Matheson, and later by Carl Gottlieb, who had co-scripted both previous *Jaws* flicks. Landsburg credits Gottlieb's extensive knowledge of the marine monster formula, primarily how to lead into the shark attacks, with adding to the current film's dramatic intensity. Although both Landsburg and Alves were satisfied with the characters and plotline, they still felt that some final element was needed to distinguish *Jaws 3* from its predecessors. While visiting Florida's

Marineland as a possible location, the pair saw an underwater 3-D film by Murray Lerner, later responsible for the 3-D show at Walt Disney World's EPCOT Center (STARLOG #70). Immediately realizing the potential of 3-D as a differentiating factor, Landsburg and Alves prepared a poster with the words *Jaws 3-D* as its banner—and Universal loved the idea. *Jaws 3-D* was off and running. At this point, one important member of the production team was still missing—the line producer, who oversees the day-to-day activities.

Rupert Hitzig is a successful producer. He has spent the last few years partnered with comedian Alan King, launching such projects as *Just Tell Me What You Want* and *Wolfen*, under the King-Hitzig banner. Early one morning in August 1982, Hitzig received a long distance call from Paris. "It was Alan Landsburg," recalls Hitzig. "He said, 'I had a dream last night about you producing my next film, *Jaws 3*.' I told him that I didn't want to do a sequel, that the *Jaws* movies had run their cycle. Then, he said that it would be in 3-D. I told him I didn't know anything about 3-D, and he said, 'That's perfect! It makes you a qualified expert!' I flew out, met Alan and Joe, got enthusiastic about the picture, and signed on to produce it." Hitzig may have been enthusiastic, but considering that at the time the movie was mostly uncast, no tank had been built, and no 3-D system selected, it was going to be an exciting and troublesome few months.



The fear begins as the water rushes into one of the park's underwater tunnels. A shark is sure to follow. Above: Director Joe Alves

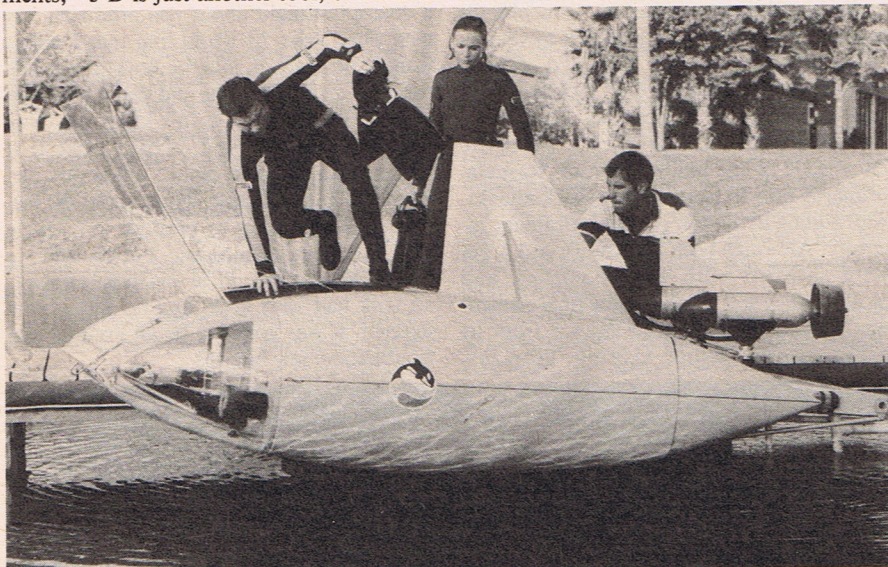
Baiting the Hook . . .

Several 3-D systems were available, using either colored or polarized glasses, and either one or two cameras. Techniques used varied greatly: some stacked the two film images side by side; and others placed them one on top of the other. Throughout this time, Joe Alves was concerned about the quality of the available 3-D systems, explaining, "With most 3-D systems, the lenses aren't perfectly aligned, so you get one slightly distorted image. Your eyes go bananas and you get headaches."

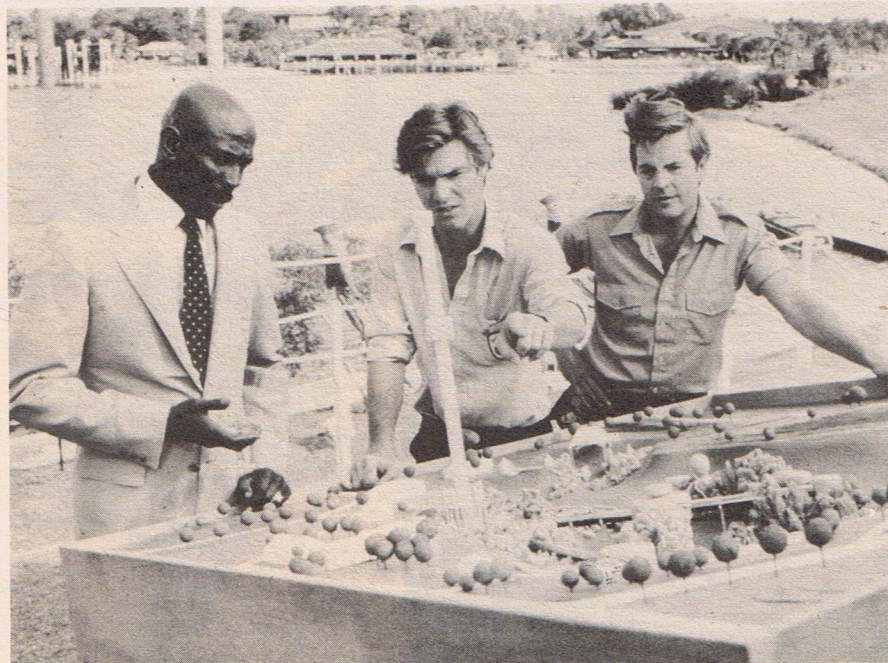
Most first-time directors are able to envision the style they'll use on a picture, such as the hand-held "documentary-look" or the use of wide-angle or telephoto lenses to convey distance or a sense of confinement. With 3-D, the format's limitations would restrict many of the director's choices, as Alves comments, "3-D is just another tool, one which

needs developing. The horizon is a problem in convergence and divergence. You must be very concerned with composing your shots, and I think my design background helps me there. If you place an object, it's important to remember the plane of 3-D photography. If you leave it too close to that window, it's very disturbing because your eye is converging on the object. I always played shots pretty much with just background and middleground, as opposed to a strong foreground, which is normally used to give flat films a feeling of three dimensions.

"3-D is a tool, *not* a philosophy. If you make a movie which is black-and-white or color, your *first* obligation to the audience is to make a good film. I don't want *Jaws 3-D* to be thought of as just another 3-D flick. I think it can hold up as a flat film, since it was around in that concept for a long time before we went 3-D."



Quaid and Armstrong board a submersible for a trip into the depths.



Park engineer Mike Brody (Quaid) points out the park's intricacies to supervisor Calvin Bouchard (Gossett) and oceanographer Phillip Fitz Royce (Simon MacCorkindale).

Past 3-D films have often relied on gimmicks which have little to do with the plot. Alves has his own opinions. "It's ridiculous to throw things at the audience," he notes, "especially on a picture with this investment involved. There are a good number of objects which come out of the screen at strategic times. But if all you do is throw stuff, all it does is hurt your eyes." Both Landsburg and Alves feel that underwater photography enhances the 3-D effect, due to a lack of background detail and horizon. In any 3-D film, the out-of-focus backgrounds frequently converge over each other and lead to eyestrain, but underwater, the shark emerged cleanly from the blue-lit background.

One of the first decisions made by the production crew was to limit the amount of open-water photography, thereby eliminating most of the problems which beset the previous *Jaws* pair. Although the filmmakers wanted a park set next to the ocean, they selected Sea World in Orlando, Florida, due to its expanse and cooperative atmosphere for lensing. Orlando is 70 miles from the ocean, so several "tie-in" shots of skiers frolicking on the ocean would be used to help convince the audience that the attraction is indeed located on the Atlantic Ocean. Thus, only two days of shooting in the open ocean were necessary.

Special effects expert Roy Arbogast was hired to create the newest version of "Bruce" the shark. Arbogast used an improved hydraulic system with five different scale sharks: a full-sized shark for long shots and several sectionals for close-ups. The eyes blink, the tail waves from side to side, and the nose and jaw move realistically.

Since the script demanded many underwater scenes, the Landsburg team began scouting around the world for a tank suitable for filming purposes. It had to be large enough to hold not only a huge shark but the actors, technicians and movie crew. Three tanks were considered and rejected: one wasn't large enough, another, the 007 tank at Pinewood Studios constructed for *The Spy who Loved Me*, was too shallow, and the third, built in Malta for *Raise the Titanic* and later used in *Popeye*, was finally rejected as being too remote. The latter tank also uses real sea water, a problem due to visibility and corrosive effects on equipment.

Finally, Landsburg decided to build a new tank at Sea World. This circular tank was constructed with five round portholes made of plexiglass and one large, rectangular porthole measuring 72 inches wide by 36 inches high. One of the largest ports ever built, it was used by director Alves to stage underwater action, while the smaller ports handled the camera equipment itself. For these shots, a video camera attached to the 3-D rig provided Alves with the exact framing as seen by the camera operator.

One of the new tank's assets is that entire sets can be constructed and lowered inside its 26-foot-high walls, and the freshwater environment allows the crew to submerge equip-

(continued on page 71)

STEVEN JAY RUBIN

THE JAMES BOND



FILMS

A BEHIND-THE-SCENES HISTORY

UPDATED WITH A NEW CHAPTER ON OCTOPUSSY & NEVER SAY NEVER AGAIN.

With this year's release of two new James Bond Films, *Never Say Never Again* and *Octopussy*, *The James Bond Films*, in a new updated edition, is indispensable reading for all 007 enthusiasts!

One hundred and sixty black-and-white photographs illustrate this updated behind-the-scenes look at the making of all the exciting James Bond films, including *Dr. No*, *Goldfinger*, *Diamonds Are Forever*, and *Live and Let Die*, to name just a few.

The James Bond Films describes how the scripts were written, gives the secrets behind the breathtaking stunts, tells how the famous Bond gadgets were devised, and how the great sets were created. It profiles the various actors and actresses who appeared in the Bond Films and provides an insight into Ian Fleming, the James Bond creator. For this "insider's" information, the author conducted scores of interviews with producers, directors, writers, actors, and technicians connected with the Bond movies. The result is this revealing and intimate look at the real world of James Bond.

Clip or Copy

Send cash, check or money order to:

STARLOG PRESS

475 Park Avenue South

New York, NY 10016

Please send me _____ copies of
THE JAMES BOND FILMS.

\$17.95 hardcover

Please add \$1.70 postage and handling for each book ordered.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Allow 4 to 6 weeks for delivery.

Jaws 3-D

(continued from page 54)

ment without corrosion and visibility worries. An underwater speaker system also allowed Alves to easily communicate with the actors and included an airlock so they could reply. The tank itself is 110 feet across and heated to an average 76 degrees year-round by solar cells. It holds 1.5 million gallons of filtered water at capacity. Despite its many build-in features, the tank quickly paid for itself by allowing lensing to be completed in just six weeks.

In a slender continuity thread, the leading characters of *Jaws 3-D* are the grown-up sons of Sheriff Brody (Roy Scheider), the hero of *Jaws* and *Jaws 2*. Mike Brody (Dennis Quaid of *Tough Enough*) and Sean Brody (John Putsch) work for Calvin Bouchard (Oscar-winner Louis Gossett, Jr. of *An Officer and a Gentleman*), owner of the futuristic park. Along with marine scientist Kathryn Morgan (Bess Armstrong of *High Road to China*) and marine expert Phillip FitzRoyce (Simon MacCorkindale of *Sword and the Sorcerer*), it's up to the Brodys to finally rid themselves of what now seems to be a family curse—man-eating sharks.

All the actors learned to do something for *Jaws 3-D*: Armstrong learned to ride a killer whale (STARLOG #69) while Quaid and MacCorkindale learned to dive and jet ski. MacCorkindale also had the movie's most difficult—and unappetizing—stunt: he was photographed *inside* the shark, being chewed on while losing his scuba mouthpiece.

"We cast the actors not only for their talent, but also for their lack of temperament," Alves says. "We knew it would be a long, hard shoot, the water would be cold. It paid off, since we didn't wait for people to decide if they wanted to work or not. We managed to do this picture on a very tight schedule—for a *Jaws* movie, anyway!"

And Reeling in Audiences

With the cast and crew finalized, filming began at Sea World in October 1982. A major problem surfaced, even before Bruce the shark's first appearance: the Arrivision 3-D system *wasn't* ready for delivery. A quick call was placed to the Stereovision company back in L.A. who made arrangements to deliver their 3-D lenses which can be used on a standard 35mm camera. Stereovision's process had been used in *Parasite* and the upcoming *Rottweiler* and would serve duty on *Jaws 3-D* until Arrivision's rig was ready. The first week unintentionally served as a training period as the crew encountered several problems in learning to use 3-D. In one scene, the color of a wall seemed normal enough during the filming, but in the 3-D rushes, it jumped out at the viewers *before* the shark did.

According to Landsburg, "At the end of the first seven days, just about all of the mistakes which could be made on the process had been made." The Arrivision rig arrived during the second week, gradually replacing

the Stereovision system. Later, Stereovision would be involved with *Jaws 3-D* again, preparing exhibitors nationwide for the proper projection of the film.

Dailies (the unedited footage) were viewed by the actors and crew using 3-D glasses. Producer Hitzig recalls the first week of watching dailies: "Nobody cared about lines or dialogue," he explains. "Everybody was struggling with the glasses, and saying 'Hey, Bernie, I can see it *this way*... close one eye... ah, that's better!' and so on, till we got used to it."

Cameraman Jim Contner, like the other filmmakers, had no previous experience with 3-D, but he had worked on *Jaws* as a camera operator before becoming a director of photography on *Cruising*. Alves remembered Contner's alert attitude on *Jaws*, and fought to have him photograph *Jaws 3-D*. "I liked the harsh look of *Cruising* and wanted that for our underwater look, too," notes Alves. The camera crew was helpful in spotting possible 3-D problems in composition or set design, with Alves or Hitzig consulted to make any major decisions.

In addition to the normal practical effects used on *Jaws* (water explosions, crashing buildings), a new way to produce traveling mattes was conceived. Ordinarily, mattes are produced by shooting the subject, whether a miniature or actors, in front of blue screen and later combining that footage with a separate background plate. For *Jaws 3-D*, the effects were shot using *green* screen, partly because of the bluish color of water. It also allowed the producing of mattes via a video system. Film would be transferred to videotape, using a high-resolution film chain. The green portion was then electronically removed, or "chroma-keyed" out, allowing the background action to appear in the green space. The videotape would be transferred to high-resolution 16mm film, and then back to 35mm for the final release print. Apparently, the system didn't work out as well as expected: in the end, a conventional optical printer was used to create the mattes.

Jaws 3-D wrapped ahead of schedule and under its \$15 million budget in February 1983. Post-production was accomplished using a conventional film editor and a flat print (a 3-D print was always available to view scenes where dimensionality was particularly important). Because the *Jaws 3-D* format uses one complete frame over another, there will be no problem in broadcasting it on television or showing it in theaters not equipped for 3-D projection. And so, 10 fast months had passed for the *Jaws 3-D* production crew, with post-production completed in May, the premiere set for July 22 and the supershark sequel in theaters now.

Prior to the film's release, Alan Landsburg was confident of its success. "In every theater where we've been running a trailer for two months, when the words 'in 3-D' come on the screen, there's invariably a cheer from the audience," he says. "So it seems we were right. This is a great idea. *Jaws 3-D* will excite the imagination." ★