

HIGH DRAMA ON THE HIGH FRONTIER!

OUTLAND

Part 1
of
OUTLAND!

The time: the near future.

The place: Io, the volcanic second moon of the giant Jupiter.

The story: preventing human greed from extending into the stars!

In response to humankind's unending need for mineral wealth, the giant Consolidated-Amalgamated Corporation had developed mining operations throughout the entire Sol system.

Con-Am 27 is one such mine, located on Io.

The surface of Io is merciless to human life. No one can survive there without a spacesuit, though it is an extraordinary place to visit. The giant orange, color-banded world of Jupiter hangs perpetually in the sky, unthinkable larger than our own moon in the earth's sky.

The Con-Am 27 mine scales the sheer wall of a crater. At the top is a series of angular structures connected by huge passageways, and topped by the high-spreading solar panels which provide power for the human population of the mining colony.

It is a small settlement of ugly but useful buildings on a world that is boiling by day, and impossibly cold by night. There are striking similarities between this place and the frontier of the harsh American west nearly two hundred years before.

The notion of the old west is particularly strong when the sheriff comes to town:

Federal District Marshal William T. O'Neil (Sean Connery).

He's tough. Sturdy. No-nonsense.

And in mortal danger!

sheppard's law

Before arriving on Io to head up moon-wide security, Marshal O'Neil had seen service on just about every frontier outpost in habitable space. He is well-known for his integrity and his strict devotion to justice.

This attitude is a remarkable contrast to the way Io's mining colony is run by General Manager Mark B. Sheppard (Peter Boyle).

Sheppard works people hard in the mines, and he also lets them play hard. Overall, it's a free, easy-going way he runs the place, which is not how O'Neil is used to seeing things done. Im-

mediately, there is friction between the mining world's two most powerful men.

When a handful of miners appear to lose their minds and kill themselves and others, O'Neil comes to realize that something is seriously wrong on the moon.

Using his considerable deductive skills, O'Neil pokes around for some answers.

What he finds is startling!

It threatens the very security of the human outpost on Io, where everyone must depend upon everyone else in order to survive.

With the help of the cynical corporation doctor, Marian L. Lazarus (Frances Sternhagen), Marshal O'Neil discovers the cause of these spurts of madness: the unrestricted use of a dangerous, & highly illegal amphetamine which brings on lunacy.

Even in space, humans can't seem to get away from the plague of drugs!

where's the force when you need it?

Using a sophisticated array of computers and visual monitors, O'Neil learns that Sheppard is the man peddling the drugs.

Paying Sheppard a visit, O'Neil confronts him with the evidence. The General Manager explains that no harm is really done by the narcotics.

"The drug makes the workers happy, happy workers work harder, and that makes the Company happy."

Everyone, it seems, is happy—except for Marshal O'Neil.

When the lawman insists that the pill-pushing be stopped, Sheppard refuses. "Why make waves?"

O'Neil reminds him that people are dying because of the madness spawned by the drugs. Still Sheppard will not change the policy of Io.

That's not satisfactory to O'Neil, who tells Sheppard that he intends to do something about all of this. The General Manager tells him to mind his own business, and O'Neil is forced to remind him that the welfare of the mining colony is his business.

Shortly after the harsh encounter, an attempt is made on O'Neil's life.



"Fill oxygen tanks! Check life support systems!"

The muscular marshal manages to overcome his assailant, but he realizes that his problems are only just beginning.

He goes to the people of the colony for help. They are asked to turn against Sheppard, to free themselves from his heartless policies.

Much to the marshal's surprise, no one will side with him.

He's on his own.

death shuttle

In the meantime, while O'Neil is out trying to enlist the help of the miners, Sheppard is not sitting still.

He has arranged for a pair of professional assassins to take a shuttle to Con-Am 27. His orders: to eliminate O'Neil once and for all.

As the shuttle nears, O'Neil becomes increasingly concerned that if he falls, so will the entire colony.

But he has never failed before, and he doesn't intend to now.

With Dr. Lazarus as his only ally, O'Neil prepares himself for the showdown.

Little does O'Neil know, however, that in addition to Sheppard and the assassins, someone else is stalking him, someone neither he nor the

audience would suspect.

Who is it?

What's the outcome of the shot-gun shootout?

We won't spoil the fun by telling you. Suffice to say it's a crackling good finale to a spectacular science fiction adventure!

introvision

OUTLAND is the first feature film to make full-scale use of a startling new special effects process called Introvision.

Introvision is the invention of John Eppolito, who says of his process, "It isn't that this film couldn't have been done without Introvision. But each shot would have involved blue screen and optical work, compositing two pieces of film, and it would have taken anywhere from two to six weeks to complete the shot—and you'd still be able to tell it was a process (special effects) shot. Our process allows the same shots to be done in three hours each. You can shoot it today and tomorrow morning be able to view it as a finished piece of film."

Introvision took seven and one-half years to develop, at a cost of \$1,400,000. Most of that money was put up by one of Eppolito's partners, Tom Naud.



Before entering airlock into the mine shaft elevator, planetary miners don work suits.



Outside, a menacing man intent on taking O'Neil's life.



Wife & son enjoy "jovial" breakfast while Dad checks out tele-message monitor.

Naud explains, "John had been experimenting for about four years when a friend told me that he had accomplished something that was quite incredible, and that I should go and see for myself. What I saw was just astounding, and over three years later I'm still astounded every time I see what Introvision can do."

Why did Eppolito decide to develop this process? "Well, this particular system was born of sheer necessity because the motion picture industry is becoming too expensive. It's not necessary to build giant sets when you use Introvision. You can suggest them using special effects, and they look real."

Essentially, what Introvision does is combine photographs, paintings, and/or models with live actor in one take. That is, separate shots of each element do not have to be taken and combined in the lab. This is a means of joining everything seamlessly right on the soundstage where the movie is being shot.

other wonders

In addition to the matting magic of Introvision, the sets and miniatures for *OUTLAND* are also startling.

The mining complex on the surface of Io was designed by the film's director, Peter Hyams, and also by Production Designer Philip Harrison.

"We wanted this place to look like an off-shore oil rig," says Hyams. Harrison adds, "I like that look. It's very functional and machinery-like, which is exactly the right feel for this picture."

The miniature model itself was built by Martin Bower and Bill Pearson, with the impact of special effects supervisor John Stears.

Stears made certain that in addition to looking great, the surface of the mining colony also make scientific sense. "Io is unable to escape the magnetic forces of Jupiter, and gets pulled in all directions just like a lump of dough. As a result, it generates a lot of heat and is much hotter than other moons, and is also volcanic. Its surface moves, so we constructed the model on stilts, each stilt being built on a ball bearing which moves in response to signals from lasers. If the surface of Io moves, the stilts will realign themselves and the structures will always stay erect."

The actual length of the model is roughly eighteen feet, representing some two miles in the film.

Says Stears, "It's made of many different types of plastic and metal, all cut up and joined together." The model consists of seven separate modules, each one with a specific function. There is the mine, a refinery, a solar station, two greenhouses, the living quarters, and the space shuttle pad.

"These shuttles look nothing like our modern-day space shuttle, by the way. They resemble huge, predatory insects.



Space-helmeted Marshal O'Neil, the law & order of Io, distant moon of Jupiter, prepares to venture outside on to the airless surface for a confrontation with an assassin.

There are, in all, 4.4 miles of fiber optics used to light the model, and over eighty people spent three months putting it together. Says Hyams of the completed miniature, "The people who built Con-Arn 27 did not design it to be looked at from the outside. It was made to perform a task and to protect people from the harsh environment of Io."

Thanks to the ability of the special effects people, and the versatility of Introvision, Hyams was able to make for \$12,000,000 a film which would otherwise have cost closer to \$40 or \$50 million. Naud boasts, "Peter Hyams used Introvision to make OUTLAND a gigantic film. He was able to see that with it, he could accomplish what no else could, and make possible the massive chase sequence in outer space that's at the end of the picture."

a crew of galactic abilities--

Reading down the list of behind-the-scenes people who worked on OUTLAND is like looking at a who's-who of science fiction filmmaking.

John Stears had previously worked on STAR WARS, THE AWAKENING, and six of the James Bond films.

Costume Designer John Mollo won an Oscar

for STAR WARS.

Sound Mixer Robin Gregory did THE MAN WHO FELL TO EARTH.

Editor Stuart Baird was Oscar-nominated for his exceptional work on SUPERMAN.

As for Director Hyams, he is best known for his crisp SF adventure film CAPRICORN ONE.

--and a cast to match!

Sean Connery is one of the world's most respected actors, and he may just have starred in more science fiction and fantasy films than anyone this side of Boris Karloff!

His credentials include:

DARBY O'GILL AND THE LITTLE PEOPLE, the great Disney fantasy!

The James Bond DR. NO, FROM RUSSIA WITH LOVE, GOLDFINGER, THUNDERBALL, YOU ONLY LIVE TWICE, and DIAMONDS ARE FOREVER!

The future flick ZARDOZ!

The SF disaster film METEOR!

And he's currently readying WARHEAD, in which he will once again play James Bond, agent 007.

He was even the villain in what many fans consider the greatest Tarzan film of all-time,



Con Am boss Sheppard (Peter Boyle).

TARZAN'S GREATEST ADVENTURE.

Supporting Connery are performers of no-less status and ability. Foremost is Peter Boyle, who gave a brilliant performance as the Monster in Mel Brooks' legendary YOUNG FRANKENSTEIN.

James B. Sikking, who co-stars as Marshal O'Neil's assistant Sgt. Kenneth R. Montone, has previously appeared in CAPRICORN ONE and THE TERMINAL MAN.

flash! mini-interview with sean connery

In London, Connery took time from his busy schedule to answer a few of FM's questions about OUTLAND.

FM: How is this film different from other space operas, such as STAR WARS?

CONNERY: It's different in the sense that it's a mining station in space, so it's a frontier community with all the same problems. The guns that we use look like sawed-off rifles, it's not rayguns and things of that nature. And we've all got beards, so the film has a look of a western.

FM: How do you feel about the special effects process Introvision?

CONNERY: They've really made enormous strides. The people who have seen it are knocked

out by it. Otherwise, I'm not conversant at all with special effects. I always just presume that the producers will get the best people possible. That's not always the case, like in METEOR. But in this case, they did. The results really speak for themselves.

FM: Are you a science fiction fan?

CONNERY: Well, I have to admit that I didn't find STAR WARS this thundering, exciting movie. I couldn't understand what the cheering was all about. But that's a personal thing, it's only me. It's got nothing to do with what I think is better. Peter Hyams was knocked out by STAR WARS, adored it and cheered. There's a terrific amount of imagination and ideas and work in it, and lots of other adjectives. Just because I didn't like it doesn't diminish it. I guess the thing I like most about STAR WARS was the thing floating around in the desert [the landspeeder]. That was fun.

FM: What do you think of your earlier science fiction films, ZARDOZ and METEOR?

CONNERY: I think ZARDOZ is interesting, and it still has a lot of freshness to it. As for METEOR, I liked the concept.

FM: Would you do more SF?

CONNERY: It always depends on the script.

truth in fiction

Spacecraft have showed us that the surface of Io is exactly as portrayed in the film. Two years ago this month, Voyager I discovered an erupting volcano on Io. It proves that a world other than the earth is still very much alive, geologically!

Pulled and battered by the gravity of huge Jupiter and two of its awesome sister satellites, Europa and Ganymede, the crust of Io seethes with tidal forces that heat its crust and cause the volcanoes. With no atmosphere or strong pull of gravity to stop them, the eruptions fire flame and smoke hundreds of miles into the air!

According to scientists, if we built a mining colony on Io, the surface would look like a painted desert with a mingling of sulfurous colors. In fact, sulfur is thought to be the main ingredient of Io's surface.

Like all of the worlds in our solar system, Io is named for a character in mythology, in this case one of the ladyfriends of Jupiter, the king of the gods.

If Io were a satellite of earth—just to put this impressive moon in perspective—it would shine six times brighter than our own familiar moon!

the next frontier

Is OUTLAND a look at our own near future?

For sixteen weeks, the making of the film was in the hands of devoted, supremely talented individuals. They made a great SF picture.

For the rest of our lives, civilization is in our hands. Let's hope we do as good a job as Hyams and company!

END

BY JUPITER, IT'S

OUTLAND

Part 2
of
OUTLAND!

A JOVIAN MOON: IO. This moon of Jupiter constitutes a titanium mine for the rare metal desperately needed on Earth.

And there, in the outer reaches of the solar system, in the realm of the great Gas Giants, hard-working men are apparently going insane, committing suicide.

Federal Marshall O'Niel (Sean Connery) ventures out to distant Io to attempt to determine what is undermining the miners.

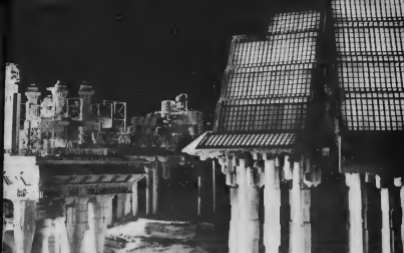
It turns out that a very potent, dangerous red-liquid drug is the answer. But certain top officials don't want the illegal dealing disturbed because the fatal fluid makes the men work harder & better.

While they last.

Because O'Niel is a man of sterling stuff—honor, law, order—he's a threat to the greedy corporate interests.

He quickly becomes a target for assassination.

FM friend Dale Winogara caught an Exhibitors Preview (the zibs are one of the toughest audiences) and gives us his professional opinion.



Out where the action is: the titanium mine complex on the surface of Io, second moon of distant Jupiter.

multi-dimensional

OUTLAND is a brilliantly filmed, extraordinarily intelligent science fiction action film that smoothly combines the western-suspense story of HIGH NOON with the otherworldly environment of ALIEN. But unlike Ridley Scott's epic JAWS-in-outer-space, writer-director Peter Hyams doesn't use OUTLAND as an excuse for contriving shock effects or startled jumps, but interweaves strong, multi-dimensional characters with taut, intricate narrative to make a most satisfying, pulse-pounding thriller.

Hyams needs no artiness or flashy technique to tell his story but generates bristling tension & anxiety in the use of camera angles, movements, & lighting. Unlike ALIEN, the style is purely at the command of plot & character development, without the least bit of pretentiousness or obvious flamboyance. He constantly conveys a sense of expectant terror & danger, without being too somber or dependent on camera tricks.

unusual attributes

Just as importantly, the main characters possess tremendous, deeply-caring humanity, rather unusual for many science fiction films. Sean Connery makes one totally believe in his heroism, standing alone against people who won't lift a finger to help him, and completely understanding the importance of his fight against corruption & irresponsibility.



It's High Moon time as lawman O'Neil prepares for his confrontation with the hired gunmen.



Madness on Io, moon of Jupiter, as far beneath its surface a miner cracks up and dies.



A gravityless fight is none the less grave...and can quickly lead to it!

Rarely has Connery conveyed such compassion & vulnerability beneath his tough, intense exterior, especially in the warm & close relationship with his concerned wife. It could have been maudlin & trite in the scene where his wife leaves him to return to Earth but Connery & Hyams make it completely sincere & touchingly believable.

can sean foil boyle?

As the villainous General Manager who tries to stop O'Neil by hiring 3 men to do the job, Peter Boyle never hams it up. He makes the ruthless character completely convincing as he clearly & logically tries to justify the illegal drugs to O'Neil. There's no need for heavy-handed theatrics in Boyle's character, for he makes one naturally understand the process of the evil, corrupt mind, completely devoid of ideals or scruples.

The one true-blue friend that O'Neil has is wittily & devotedly played by Frances Sternhagen, the amiable woman doctor who resourcefully helps him deal with the killers. She never makes the role easy comic-relief but as recognizably human & completely involved as the other main characters.

super effex

The fantastic, spectacular special effects are mainly saved for the grippingly suspenseful climax when O'Neil & his nemeses stalk each other thru & outside the mining complex. The shock & action of these scenes are never cheaply manipulated in Hyams' direction because he never lingers over the gruesome aspects, instead focusing more on Connery's reactions to everything.

The very elaborate interior sets and the overall visual look do resemble ALIEN in their cold, smoky atmosphere and long tracking shots down corridors but Peter Hyams uses them more ominously & functionally, not decoratively or ostentatiously.

which, man or monster?

OUTLAND proves that man is a much more powerful & deadly enemy than any alien monster but Hyams also persuasively & imaginatively depicts that man's will, determination & innate goodness can triumph over even seemingly impossible odds. As with Hyams' previous suspense-adventure film, CAPRICORN ONE, he doesn't need action-packed, whizbang special effects or blatant shock tactics to compel involvement, only characters of deep human interest & filmmaking at its most solidly paced & creative.

hope for future films

OUTLAND gives reason for hope in science fiction pictures because Hyams has faith in his ability to tell a story purely & directly, without showing off or trying to prove that he's an artiste. The lesson of his work could well be learned by many overrated directors of lesser talent & conviction.

END