

THE ROAD TO DUNE



One of the most eagerly awaited science fiction films of 1984 was undoubtedly *Dune*, produced by Dino and Raffaella De Laurentiis for Universal Pictures, and directed by David Lynch, the man responsible for *Eraserhead* and *The Elephant Man*. At the 1983 World Science Fiction Convention in Baltimore, for instance, hundreds of fans crowded to attend a 'preview', where slides of the picture, and a message from *Dune* author Frank Herbert, stating that he was totally satisfied with the film adaptation of his book, were presented.

Originally published in 1963 in *Astounding Magazine* (now called *Analog*), under the title *Dune World*, *Dune*

first appeared as a book in 1965. It quickly proved to be not only one of the most remarkable science fiction works

Eraserhead was a personal film. *The Elephant Man* and *Dune* are more commercial pictures. Still, in *The Elephant Man*, I got into that world, and I worked with the material and tried to get ideas and make them work. I try to do the same thing with *Dune*. But, everything is different. *Dune* has got to be the hardest film... *Eraserhead* took five years, and every film is hard. But, I think this has got to be absolutely the most work.

David Lynch, Director

ever written, but also an unprecedented best-seller. Today, the *Dune*

saga, along with Bradbury's *The Martian Chronicles*, Asimov's *Foundation* trilogy and Clarke's 2001: *A Space Odyssey*, is one of the few science fiction novels the fame of which has spread beyond the genre and reached the general public.

Winner of the Hugo and Nebula awards, printed in millions of copies, translated into more than a dozen languages, the saga of *Dune* has since been expanded into five sequels: *Dune Messiah* (1969), *Children of Dune* (1976), *God-Emperor of Dune* (1981), and, this year, *Heretics of Dune*. Last year, Herbert signed a multi-million dollar contract for a sixth volume in the series, tentatively entitled *Chapter House*:



Far left: Stars and extras advance in *Dune*. Above left: Francesca Annis and Kyle MacLachlan with *Dune* author Frank Herbert. Above and below: Two hard-hitting scenes of fighting action.



Dune, and has been reported to have already delivered the manuscript to his publisher. In a recent *Newsweek* interview, the 63 year-old author was quoted as saying, "I haven't another one in mind," but can Herbert truly abandon his greatest creation?

In any event, 1984 marked the twenty-first anniversary of *Dune*'s first publication, and it is fitting that this anniversary was celebrated by the release of the classic's first film version. Yet, the translation of *Dune* from the pulpish pages of *Astounding* to the Hollywood silver screens was all but a simple process,

and rivals Herbert's labyrinthine intrigues.

Dune's colossal success quickly

I did toy with the idea of doing Dune in black and white, but there are films that are colour films, and this is one of them. The colour does help separate the different worlds. The next two films I want to do, and if I do more Dunes, will all be in colour. But, I want to do a black and white film again sometime.

David Lynch, Director

attracted Hollywood's attention. One of the first companies interested in acquir-

ing film rights to Herbert's novel was APJAC, a corporation formed by the late Arthur P Jacobs, producer of the *Planet of the Apes* pictures. According to an interview with Herbert, published in the May, 1975 issue of *Unknown Worlds of Science Fiction*, APJAC planned to film *Dune* in an area northeast of Ankara, Turkey, with Herbert himself as technical adviser. At the time, only a treatment had been done, and no director or script-writer seemed to have been chosen. For some reason, however, the project was abandoned, and *Dune* was left to wait for a more determined producer.

Strangely enough, that person was not an American, but a Frenchman, Michel Seydoux. To write and direct the film, Seydoux called on Chilean-born writer and director, Alexandro Jodorowsky, whose previous credits included heavily mystic-laden pictures such as *El Topo* and *The Holy Mountain*. Jodorowsky's *Dune* was scheduled to begin filming in September of 1975, but the incredible amount of work that the director put into the pre-production held up the starting date by almost two years. Finally, the production cost, originally estimated at \$6 million, escalated to unforeseen heights. Unable to find new sources of financing, Seydoux simply abandoned the project.

Jodorowsky was assisted during all phases of the film's pre-production by

the talented French comic-book artist and illustrator, Jean 'Moebius' Giraud, well known in this country for his many

I don't have any kind of philosophy, except to be true to the material, even if it's an original idea. When you first get an idea, it has power. You have to remember that feeling, and that idea in its original state, and be true to that. If you read a book, and you're translating, you have to be true to the essence of the book. The book came from original ideas. Things can get watered down and carried away, then they lose all their power. So, the material speaks to you, and every film becomes different in style.

David Lynch, Director

contributions to *Heavy Metal* magazine. Under Jodorowsky's careful guidance,

Moebius created over 1,000 pages of extremely elaborate 'storyboards' and designs. "For me," said Jodorowsky in a 1976 interview with French magazine *Rock & Folk*, "Giraud is a complete artist. He is not only a comic-book author, but he is also a painter and a poet."

In addition to Moebius, the director also planned on utilizing the talents of three other famous SF artists: Britton, Christopher Foss, celebrated for his ultra-realistic depictions of spaceships and technological artefacts; American, Richard Corben, author of *Den* and other *Heavy Metal* fare; and Swiss, H.R. Giger, creator of 20th Century Fox's *Alien*. Each artist was to create his own concept of one of the film's four planets. The golden, octagonal fortress-planet of the Emperor was to be conceived by Foss.



Caladan, the forest-covered world of the Atréides, was to be designed by Giraud. The Harkonnen's leprous, corrupt stronghold of Gedi Prime was to be handled by Giger; and Corben was to bring to life the planet of the Bene Gesserit, with its weird, pyramidal edifices.

Music, too, was to be an integral part of Jodorowsky's vision of *Dune*. Different groups were also expected to contribute their own special styles to each of the planets. Pink Floyd had accepted the assignment of the Imperial Planet; a popular French band, named Magma, was to do the Harkonnen homeworld; and the British group Henry Cow was to interpret the planet of the Bene Gesserit. Originally, the special effects were to have been handled by Douglas Trumbull. Later, Jodorowsky, impressed by *Dark Star*, planned to entrust them to the care of Dan O'Bannon.

The filming of Jodorowsky's *Dune*



was to take place in Tassili, in the Sahara desert, with hundreds of actors and extras. Among the actors mentioned for the film were Jodorowsky's own son, Brontis, in the role of Paul Atréides. Salvador Dalí had been mentioned for the role of Padishah Emperor (Moebius's original design for the character is a likeness of the famous Spanish artist) but, in a 1976 interview with French magazine *Cinema D'aujourd'hui*, the director stated that he found Dalí's political condonation of Franco's execution of several young, Basque militants to be "so odious," that he preferred to tear up the contract.

The most interesting aspect of Jodorowsky's project, was undoubtedly his personal interpretation of Herbert's novel. "I interpret and continue the book," he told *Rock & Folk*. "I don't believe that one should take a novel and fail to put it at one's service. As the



This spread: A selection of scenes illustrating the dark atmosphere of *Dune* evident in its transition from book to film.



anarchists say, 'Neither God, nor Master!' I take the torch, and continue further on. If not, it's not really worth it. . . ." Jodorowsky spent two years writing a scenario, which was then dialogued by French SF author Michel Demuth, Herbert's French translator.

In his screenplay, Jodorowsky went beyond Herbert's book. At the end of his version, the death of Paul-the-Prophet (in the Islamic sense of the term) "fertilized" Dune and turned it into a giant,

I had to import all of the worms. We had first contemplated shooting the worms here, with John Dykstra. But, when I called Carlo Rambaldi up and asked how he felt doing the worms in Mexico, he said, "My worms work. If they work here, they'll work in Mexico." So, he loaded them all in the truck and off we went to Mexico.

Raffaella De Laurentiis, Producer

collective intelligence, a living planet. This new Dune, in turn, gave birth to a living, intelligent, galaxy and onward, until the attainment of a communal, and completely spiritual, universe, one with Man. Inherent in these concepts are alchemical themes dear to Jodorowsky. For the director, Dune's spice is the science fiction equivalent of the "projec-

Left: Francesca Annis as Jessica displays one of her many glamorous costumes worn in Dune. Below: On the barren landscape of an alien planet. Above right: Kenneth McMillan as the crazy Baron. Right: Feyd (Sting) and Paul Atrides (Kyle MacLachlan) meet in armed combat.



tion powder", or philosopher's stone, which has the power to transmute base matter into purer elements. Alchemists have always held that that transmutation process is both physical and spiritual (at the level of the alchemist). Because of Paul's efforts, the planet Dune itself becomes a giant philosopher's stone, which enables the entire human race to realise its collective soul and become one with God. . .

The failure of the Seydoux-Jodorowsky project did not discourage other producers, and the film rights to, not only *Dune*, but the entire series, were finally purchased by Dino De Laurentiis, producer of *King Kong* (1976) and *Conan the Barbarian*. Having discovered Herbert's novel on the advice of his daughter, Raffaella, De Laurentiis made her the producer of the film. He then asked Ridley Scott to direct. Scott, who had just completed *Alien*, worked on the film for many months, producing numerous storyboards and production designs. Unfortunately, after creative differences with De Laurentiis, Scott abandoned *Dune* and went on to do another SF-inspired project, *Blade Runner*.

Raffaella De Laurentiis then suggested David Lynch, director of the underground classic, *Eraserhead*, and of

the widely-acclaimed, *The Elephant Man*. According to a 1983 interview in *Daily Variety*, De Laurentiis had liked *The Elephant Man*, but was unfamiliar with *Eraserhead*. "Dino had never seen *Eraserhead*," Lynch reported in that interview, "and if he had, he probably wouldn't have hired me. All his kids saw *Eraserhead* in his living room, and I think he just walked through and saw about 10

minutes of it at most."

In any event, Lynch was contacted and a contract was signed for him to not only direct, but to also write the script. Not having read *Dune* before, Lynch set about "discovering" the book. "I liked the basic story of *Dune*," he explains. "I liked it because of its textures, and different worlds. It dealt with an inner world, as well as an outer world. I like things that go to places where you wouldn't normally go. So, I liked all its different levels. I also liked the fact that it was more realistic than, say, *Star Wars*. It had a lot of things within the whole that were really exciting to me, in terms of what could be done with them, as far as film, sound and all the rest were concerned.

"When you read something, you always have a picture in your mind of what you're reading. In the case of *Dune*, I didn't like a lot of the pictures that Frank (Herbert) painted. . . It's not that I didn't like them, but I chose some 'pictures' over others. However, I think almost every single thing in my script is based on something in the book. Frank was very tolerant of my picking and choosing, because he knew I tried to be true to the book. Frank read several of the drafts, and he's now seen a rough cut of the film. He would give suggestions, or he'd answer tons of questions. He was very supportive all along, and excited



Continued on page 26

THE ROAD TO **DUNE** CONTINUED...



about the whole project. He's real happy with the film."

In eighteen months, Lynch delivered a first draft screenplay. After more than half-a-dozen revisions, De Laurentiis declared himself to be satisfied with the script. "I'd have deadlines," Lynch remembers, "then we'd have script conferences. Then, I'd go back to rewrite, and have more deadlines, and more script conferences! Then, during the scriptwriting period, we also started to design the picture. The Production Designer came on, the Costume Designer came on, etc. . . We started looking for

locations and started casting. During all this time, I had to be writing. It was plenty of work to do!"

For various practical reasons, Universal and De Laurentiis decided to shoot *Dune* at the Churubusco Studios in Mexico. The official budget of the film was set at \$30 million, but some other sources have hinted since that the figure might actually be closer to \$60 million!

In an interview with Carol Olten of the *San Diego Union*, Rafaella De Laurentiis said that cost was not the only reason for moving to Mexico, "You have to figure on something taking three times as long

as it might take in another place, but you do get it done. To shoot the picture someplace else would have taken four weeks less. In the building of the sets here, we have saved 50 percent, but that's the only area. The cost differences are not that great. Maybe, if you come here to do a regular modern movie, the picture will be cheaper. But with *Dune* we had to create a whole world and bring in entire crews, put them up in hotels and send them home when their marriages were breaking up. This takes a lot away from the cost effectiveness of cheaper labour. We decided to shoot



Below: Sting kicks out in a climatic fight. Above right: Jurgen Prochnow as Duke Leto with Dean Stockwell as Dr. Yueh. Below right: Max Von Sydow as Dr. Kynes surrounded by other Dune stars.



here before the peso was devalued. Nowhere else in the world are there eight stages where we could work. In England, we would have to use three studios to get this much space, even though to make the picture in either London or Los Angeles would have been prohibitive because of the labour costs. Also, here we have the desert only two hours away.

"It was the only place to make the film," confirms Lynch. "It was for pretty nearly every reason you can think of. When you realize all the things that the film needed, and you go around the world looking for different places, Mexico was the perfect place to make the film. We had seventy-five sets. We had eight giant soundstages that we filled twice. And the desert was right up the road!"

Was Lynch concerned about shooting in a country that has its own problems, both political and financial? "That makes it exciting!" he replies, "There's always something going wrong. There's always something happening, and always something to talk about. It's a fantastic world, really different. It's always good to see different things. Sometimes, it wasn't easy to make the film there, but I think that everyone had a great experience in Mexico."

Filming began on March 30, 1983. Frank Herbert was present, and it was he who gave the first clap of the clapboard. The shoot lasted for twenty-three weeks, finishing on September 20, but was followed by an extensive period of post-production, including the preparation of more special effects, of the music, and the mixing.

Since the beginning, *Dune* was surrounded by considerable secrecy, which only began to be lessened, when Universal invited a large number of exhibitors and members of the press to inspect the sets built at Churubusco. Numerous confidential memos from David Lynch, dated in June of 1982, attest to the curiosity surrounding the film. This, according to one memo, "is like steam in a giant boiler. It is already building up considerable pressure. Any leaks con-

cerning what we are doing on this project will decrease the curiosity factor and cause us to lose power. I beg you to keep this in mind."

Despite the precautions, confidential sources had in their possession a copy of Lynch's script, dated June 1982, which appears to be extremely faithful to Herbert's novel. It is, however, impossible to know how closely this draft resembles the final version of the film, since Lynch prefers not to comment on the story at this stage. The original intrigue has been made somewhat simpler through a refining process, yet all of

We were very true to the core of the book. To the mood. It's been a battle from day one. Even if many times people told us, "forget the book. It's a movie. . . ." You can forget the book to a certain extent, but you have to preserve its mood and its feel. I know that those millions of people that have read the book have probably visualised it in their head in such a way that nothing that is not what their vision of it is, is going to please them. This is something that we knew we were going to face when we started. It's difficult, very difficult, to try and do a movie out of this.

Raffaella De Laurentiis, Producer

its substance has been preserved. It seems as if few concessions to the general public have been made. Indeed,

a viewer not familiar with the novel might have some difficulty in following the flow of Lynch's screenplay. At the beginning, for example, a Guild Navigator mentions the names of the planets Ix and Richesse (two Butlerian jihad), and that of Tleilax (the planet of the Face Dancers and the twisted Mentats). These planets are familiar to Herbert's readers, but might create a certain sense of confusion amongst the uninitiated.

Conversely, however, Lynch's script clarifies the details of the plot against Duke Leo Atreides and his family. Jealous of the Duke's popularity, the Emperor is here, more clearly than in the novel, the instigator of the conspiracy, with Baron Harkonnen acting solely as his instrument. In fact, the character of the Baron is much less dominant in Lynch's script, than he is in Herbert's book. In any event, the plot remains the same: Exile from Caladan, arrival on Dune, the treason of Dr Yueh, the Harkonnen's victory, Paul's adolescence with the Fremens, the final attack on Arrakeen, etc. . . .

Certain scenes, most likely due to time consideration, have been left out. Fans, for instance, might regret the absence of the famous banquet scene, that takes place shortly after the Atreides arrival on Dune, and during which Paul and his father lead a verbal duel with some of



THE ROAD TO DUNE

Arrakis' notables. Also missing in Lynch's screenplay, is a character dear to the hearts of *Dune*'s fans: Count Hasimir Fenring, personal assassin of the Emperor, and "kwizatz haderach" eunuch. Although it is true that Fenring is a minor character in the book, the final scene where the Emperor demands that Fenring kill Paul, and where the Count refuses after sensing the almost-fraternal bond that unites him to the young hero, is one of the most memorable in the book. Finally, the Bene Gesserit's role is left relatively unmentioned, in favour of that of the Navigators' Guild, which is portrayed in the screenplay as the occult entity which manipulates both the Emperor and the events of the film.

Lynch's screenplay opens with the Emperor expecting, and dreading, the visit of a Third Stage Guild Navigator. The description of the Guild Navigators, and how they function, is undoubtedly one of the most outstanding changes brought by Lynch. In his script, Lynch divides the Guild into First, Second, Third and Fourth Stage Navigators. At the beginning, hundreds of Second Stage Navigators descend from a Guild ship. They are humanoids with eyes that are entirely blue (an effect of the absorption of spice, which gives longevity and precognitive abilities, enabling them to guide ships into hyperspace), dressed in spacesuits containing an orange, spice-based gas, or "melange". They accompany a Third Stage Navigator to a secret meeting with the Emperor. During this encounter, the deaths of the Atréides are sealed. The Third Stage Navigator is transported inside a huge, black metal tank which is more than forty feet long. On the tank are various valves, and regulating instruments. Chemicals drip and spill from underneath the box.

Guildsmen were not described in great detail in *Dune* (the novel), but one similar to Lynch's picture appeared in *Dune Messiah*. Obviously the product of mutations caused by a life in the spice-filled atmosphere, the Third Stage Navigator bears little resemblance to a human being. In the script, it is described as "a cross between a pasty, pale human being and a fleshy grasshopper. The creature is over twenty feet long. . . His head is enormous, almost four feet high and very fleshy, like a huge grasshopper head—the eyes are totally blue. His voice is a high, fleshy whispering, and an intricate, electrical apparatus in the front of the tank translates what he says into English and broadcasts it into the room."

The Fourth Stage Navigators, which are even more monstrous, the script carefully hides their exact nature. Their presence is first suspected when, conforming to the Emperor's orders, the



Atréides fleet, composed of 3,415 spaceships, leaves Caladan to go and take possession of Arrakis. One of the Guild's giant starships appears and, with its immense, articulated arms, seizes the Atréides' vessels one after the other and arranges them in its hold (which already contains thousands of other space vessels, *en route* to various other points in the universe). The size of the Guild's ships is such that it defies comprehension.

The scene then changes to the spaceship's two-thousand-foot high control room. There, swimming in a spice-filled atmosphere, twenty Third Stage Navigators and a hidden Fourth Stage Navigator, hover around a six-dimensional, layered miniature replica of the entire Universe. The Navigators make odd noises, and electrical currents come from them, manipulating the miniature Universe. As the Navigators continue to make sounds, there is a sudden, huge roar and the Universe begins to curve into a 'U' shape. The Navigators glow in a blue light. The ship's passengers also find themselves glowing with the blue light. Thus begins the voyage into hyperspace. Towards the end of the film, anticipating Paul's son's mutation

in *God-Emperor of Dune*, the Fourth Stage Navigators are revealed to be giant, 500 foot long, pale worms with humanoid faces.

Lynch's interpretation of Herbert's universe is certainly not as radical as Jodorowsky's, however it is no less personal.

In order to bring Lynch's vision to life, 75 sets had to be built on the eight soundstages of Churubusco Studios. The largest blue screen ever constructed (35 feet high by 108 feet long) was put onto one of the stages for front projection. Besides Gedi Prime and the interiors of the Guild spacecraft, other sets included the Emperor's throne room, the Arrakeen palace, etc. . . A special colour code was conceived to both avoid confusion and better individualize each decor. For example, the throne room gives the appearance of having been constructed of gold and jade. It is decorated with superb mosaics mixing Roman, Aztec, Moorish and Venetian styles. The decors of the planet Dune itself, were done predominantly in black and sand. Dune's inhabitants, the nomadic Fremën, live in immense, subterranean caverns that have been carved from rock with the use of lasers. The



Top: Sian Phillips as The Reverend Mother Gaius Helen Mohiam and José Ferrer as The Padishah Emperor Shaddam IV. Above: Dr Kynes (Max Von Sydow) guides the ornithopter carrying Gurney Halleck (Patrick Stewart), Paul Atréides (Kyle MacLachlan) and Duke Leto Atréides (Jurgen Prochnow).

THE ROAD TO DUNE

► idyllic ambiance of the Atreides' Caladan was created with splendid underwater forests, and palaces with walls of beautifully polished wood. The Baron's oily, black world uses Victorian architecture, created with forged metal.

The sets were conceived under the direct supervision of Lynch and Production Designer, Tony Masters. Masters is known for his work on such films as *2001, Lawrence of Arabia* and *The Deep*. "In *Dune*," Lynch explains, "there are mostly four planets that are important to the story. To get them so that they were different, and real at the same time, took a real long time. All the things that you saw within each of these worlds had to fit logically in that world, and feel right. Tony started working six months before we started shooting. We changed things three or four times before we locked into a final design. Then, Bob Ringwood, who designed the costumes (he worked on *Excalibur*), had to design them within the set rules of each world. The props and everything else also had to obey the same rules. Once we got the worlds right, and certain other key things, every body tuned in one that, and we were all set to go. Things would just come out by themselves, and they felt just all right! It was a fantastic thing, like *discovering* them."

"I believe that, even if a film takes place in the real world, you should concentrate on all these things anyway, because every detail is important. So, in a way, it's not that much more work than if you were really particular about every prop in a real film."

Dune's exteriors were filmed in and around Mexico City. The parking lot of the Azteca Stadium served as a landing field; a 100 by 300 foot reservoir (to portray the Fremen's secret water reserves) was built in a hangar in Iztapalapa; a lava wall, 65 feet high, was erected at Las Aguilas Rojas. As for the numerous scenes representing the surface of Dune itself, these were shot in one week in the Salamayuca desert, near Juarez. In order to make the desert as close as possible to the barren, lifeless Dune, it was completely cleared of all traces of plants and other organic matter before each take.

Filming *Dune* called for the services of 600 people, 105 of whom were "imported" from the United States. There were also between 10 and 15,000 Mexican extras for some of the scenes! One of the more disagreeable consequences of shooting in Mexico were the conflicts with the Mexican administration. For example, special cameras for use in the filming of effects sequences were imported by Gregory Gorman and David Jacobson. These were confiscated by Mexican officials. After intervention by the U.S. Ambassador, the two techni-



cians were able to leave the country with their equipment, but having been unable to use the cameras on necessary scenes.

The impressive special effects required by Lynch's script were another problem. At one point, for example, the script calls for the landing on Dune of 3,415 Atreides vessels in rows of 50! John Dykstra (*Star Wars*, *Star Trek: The Motion Picture*, *Firefox*), was hired to create this, and other effects. But, after many months of work, he resigned in June 1983. Dykstra cited the usual "creative differences" between himself and the producers as the cause for his departure. Van Der Veer Technical Effects was then asked to work on the film. Now they, along with Albert Whitlock (*The Birds*, *Ghost Story*), who will create the many matte paintings needed in the film, have joined with Carlo Rambaldi to handle the necessary effects. Rambaldi (*King Kong*, *Close Encounters of the Third Kind*, *E.T.*) is creating the giant worms of Dune. He has also been asked to create the Guild Navigators.

Although the giant worms (Shai Hulud) are said to attain 400 feet in length, Rambaldi designed a reduced model of the creature, which was then

built by technicians in Mexico. A 50-foot version, composed of foam rubber pieces, was assembled for the scene where Paul Atreides catches and rides the worm.

"It was a different experience," says Lynch of having to work with extensive special effects, "but in every shot of *Eraserhead*, there was all sorts of rigging, even though it was on a small scale. On *The Elephant Man*, there were things that didn't seem like effects, but were. You get used to these things. With *Dune*, there's just way, way more of them! I'd never done 'blue screen' before, or 'hanging miniatures'. We had every kind of technique going. There was totally an international crew."

Also working on the technical aspects of the film are Kit West (*Raiders of the Lost Ark*, *Return of the Jedi*), who handled the mechanical effects, and Kiyoshi Yamazaki (*Conan, Beastmaster*), who supervised the combat sequences.

To serve as Director of Photography, Lynch chose Freddie Francis, with whom he had already collaborated on *The Elephant Man*. Francis has worked with many of the great British directors on other fantasy films such as *Torture Garden*, *Dracula Has Risen From The*



Top: The Padishah Emperor has an audience with the Spacing Guild Navigator. Above: Francesca Annis as Lady Jessica, mother of Paul Atreides (Kyle MacLachlan).

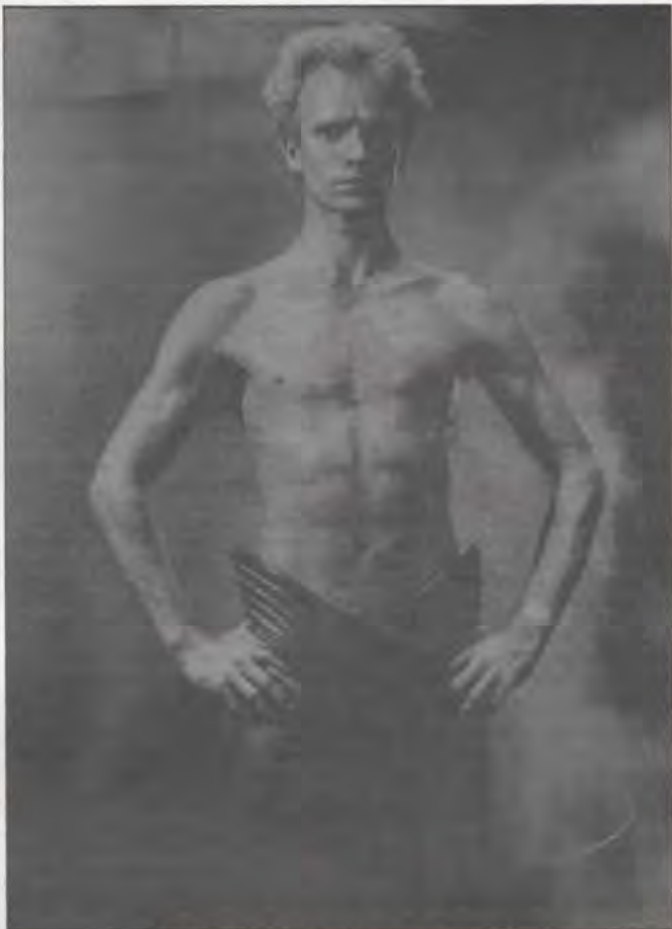
Grave, Asylum, Tales From the Crypt, The Ghoul, Legend of the Werewolf, etc. . . "Freddie's philosophy," Lynch recounts, "is that he tries to get inside the director's mind, find out what he's looking for, and give it to him. On *Dune*, he used this thing called Light Flex. It's a thing that sits on the front of the lens and is like a filter, but it's not a filter. It's sort of like pre-flashing the film and gives a unifying glue to everything. It's very subtle. It brings up shadows, and you can see into shadows with it. You can subtly add colour with it to a scene. But, unlike a filter, it only affects the shadows, and the highlights stay white. They don't turn colour. It does a lot of different other things too. It makes the prints that are shot off the inter-negative better. It seems to go through second generation better. They don't build up so much contrast. You can use it subtly, or not so subtly if you want. Freddie likes it because it's just a subtle little difference to everything."

For the all important role of Paul Atreides, Lynch and the De Laurentiis' chose Kyle McLachlan, a young newcomer. Oddly, McLachlan has been a fan of *Dune* since he was fourteen and re-reads the book every year. In a recent interview he said, "I can't imagine a character with whom I'm more familiar."

"We found him (McLachlan)," explains Lynch, "and we were very lucky to find him. For unknowns, you always figure the guy must be handsome, but he probably can't act worth a nickel and you'll have to walk him through it. Kyle is a great actor. He's going to go places. He's got a real good quality on the screen, and he can act. He's got all the qualities that Paul had to have. If he'd been a famous actor, we would have picked him anyway. Only one person could play Paul. Only one person was going to be picked to play him. And, for Kyle to be picked from a fairly obscure place on the planet, and having loved the book, it's like reaching into a barrel and picking out a winning number."

The other actors are: on the side of the 'good guys', Jurgen Prochnow of *Das Boot* and *The Keeper* in the role of Duke Leo Atreides; Max Von Sydow (*The Exorcist*, *Flash Gordon*, *Conan the Barbarian*) as the rebel ecologist, Liet Kynes; Francesca Annis (*Krull*) as the Lady Jessica; Sean Young (*Blade Runner*) in the role of Chani, Paul's young Fremen wife; Everett McGill (*Quest for Fire*) as Stilgar, the Fremen chief; Freddie Jones (*The Elephant Man*) as the Atreides Mentat, Thufir Hawat; Richard Jordan (*Raise the Titanic*) as Duncan Idaho; Paul Stewart as weapons masters Gurney Halleck; and Oscar-winner, Linda Hunt (*The Year of Living Dangerously*) as the Fremen domestic, the Shadout Mapes.

The 'villains' are portrayed by: Kenneth MacMillan (*Eyewitness*) as Baron Harkonnen; Jose Ferrer as the Emperor; Dean Stockwell (*The Dunwich Horror*) as the treacherous Dr Yueh; Rock star Sting (*Brimstone and Treacle*) as Feyd Rautha



Sting as the evil Feyd-Rautha of House Harkonnen.

and Paul Smith as 'Beast' Rabban, the Baron Harkonnen's two nephews; Brad Dourif as Piter De Vries, Harkonnen's evil Mentat; Sian Phillips as the Reverend Mother Helen Mohiam of the Bene Gesserit and Silvia Manganò (Raffaella De Laurentiis' own mother!) as the Reverend Mother Ramallo; Judd Owen as the Fremen warrior Jamis; and finally, Jack Nance as Nefud, the commander of the Baron's guard.

If *Dune* is a success, Lynch has contracted to do two more films in the saga, after his current projects, *Blue Velvet*, a mystery, and *Ronnie Rocket*, an oddball SF picture. "If *Dune* goes over, I'll do *Dune II* and *Dune III*," he explains, "and they'll be done back-to-back. Raffaella will be the producer again, and hopefully a lot of the same team will come back. Right now, I'm writing the script for *Dune II*."

"*Dune II* is totally *Dune Messiah*, with variations on the theme. *Dune III* is the one that's going to be trouble for me. I'm not wild about *Children of Dune*, and I want to read it again and see what kind

of ideas I get. I want to get to the point where I'm really dying to do it. *Dune Messiah* is a very short book, and a lot of people don't like it. But, in there are some really nifty ideas. I'm real excited about that, and I think it could make a really good film. It starts twelve years later and this creates a whole new set of problems. It's a kind of thing unto itself. The whole place where the characters live is now different. It's the same location, but everything has changed. And it should have a different mood. . . It should be twelve, strange years later."

Lynch's words as he prepared for the release of a film that most fans had been expecting for almost twenty years: "I live in total fear. But there's nothing I can do about it! I never like anything I do. It always falls short of what was basically a spark in the beginning. Nothing is ever right. That's just the way it is for me, and it's too bad, but there's nothing I can do about it! It's hell to be like that. I guess one day, maybe, a person could make a perfect film that would just work for you one hundred percent."