



DUNE

THE EPIC IN AN UNKNOWN UNIVERSE

D U N E  
THE EPIC IN AN UNKNOWN UNIVERSE

*Moses stands on a point of rock, wind ripping at his halo of hair, frightened hands reaching up and clutching at his feet. To one side of him is a sea of terrified faces; to the other side, the literal sea, boiling and frothing. He turns to the waves, raises his arms, and before our own eyes,  
the waters rise and part.*

FOR THE PAST SEVENTY YEARS, MOTION PICTURE EPICS HAVE ENTHRALLED AND DAZZLED AUDIENCES BY BRINGING TO LIFE THE GREAT HEROES AND GREAT MASS ADVENTURES OF WHOLE CIVILIZATIONS LONG SINCE PASSED INTO MEMORY OR IMAGINATION. PRESIDENT WOODROW WILSON, AFTER SEEING THE FIRST GREAT AMERICAN FILM EPIC, D.W. GRIFFITH'S THE BIRTH OF A NATION, SAID THAT IT WAS "LIKE HISTORY WRITTEN WITH LIGHTNING." CECIL B. DEMILLE'S VERSIONS OF THE BIBLE, GRAND AND STATELY AS THEY WERE, WENT A STEP FURTHER AND PUT US ON A FIRST-NAME BASIS WITH HOLY PERSONAGES. ("OH, MOSES, YOU ADORABLE FOOL!"). WITH OUR OWN TWENTIETH CENTURY EYES, WE HAVE WITNESSED THE PYRAMIDS BEING BUILT (IN LAND OF THE PHAROAHS), NOT ONLY SEEN CHRIST CRUCIFIED BUT WATCHED HIM RISE (IN KING OF KINGS), SEEN AMERICA RIPPED APART (IN GONE WITH THE WIND) AND SEEN INDIA UNITED FOR FREEDOM (IN GANDHI).

YET, ALTHOUGH MOVIES WERE CAPABLE OF EVOKING HIGH DRAMA OF SUCH AN UNIMAGINABLE SIZE, THERE HAS BEEN ONE STORY WHICH, UNTIL VERY RECENTLY, WAS CONSIDERED TOO DIFFICULT. IN ONE SENSE, EVERYTHING THAT HAS BEEN LEARNED THROUGH SEVENTY YEARS OF

EPIC FILMS HAS BEEN PREPARATION FOR A STORY-TELLING CHALLENGE MORE DEMANDING THAN EVEN THE GREATEST LEGENDS OF THE CIVILIZATIONS OF EARTH. IN THIS HOUR-LONG PROGRAM, WE WILL EXPLORE THE COMPLEX ART OF MAKING A NEW UNIVERSE, AND BRINGING TO LIFE THE LEGEND OF ITS GREATEST HERO.

D U N E : THE EPIC IN AN UNKNOWN UNIVERSE.

## ACT I - THE CHALLENGE

IN 1964, THE YEAR THE BEATLES FIRST CAME TO AMERICA AND THE FIRST MULTI-MANNED SPACECRAFT WAS PLACED IN AN EARTH-ORBIT, FRANK HERBERT WAS PUTTING THE FINISHING TOUCHES ON HIS NOVEL DUNE, DESTINED TO BECOME THE BEST-SELLING SCIENCE FICTION ADVENTURE EVER PUBLISHED. ALMOST IMMEDIATELY IT WAS ACKNOWLEDGED AS A CLASSIC. IT GAINED WORLD-WIDE POPULARITY AND HAS ENGENERED THREE SEQUELS ALREADY. IT HAS STRONGLY INFLUENCED THE THINKING OF AT LEAST THREE GENERATIONS WITH ITS-NARRATIVE OF ADVENTURE AND ROMANCE, ITS MYSTICAL PHILOSOPHY, AND ITS CONCERN FOR A CONCEPT LITTLE-UNDERSTOOD WHEN IT WAS FIRST PUBLISHED, ECOLOGY.

YET, DESPITE ITS ENORMOUS SUCCESS, DUNE HAS NEVER BEEN FILMED... UNTIL NOW. WITH A MONTAGE OF EXCITING MOMENTS FROM SOME OF THE MAJOR MASS-ACTION SCENES, ALTERNATED WITH THE PRODUCTION-DESIGN SKETCHES FROM WHICH THEY WERE TAKEN, WE WILL SHOW WHY THE PROJECT WAS CONSIDERED "IMPOSSIBLE" BECAUSE OF ITS SIZE AND COMPLEXITY. THE CINEMA HAS MANAGED SHEER SIZE BEFORE (WE MIGHT COMPARE THE ARRIVAL AT ARRAKEEN WITH THE FAMOUS ENTRANCE FROM THE 1963 CLEOPATRA) BUT IT WAS USUALLY SET IN A WORLD AT LEAST VAGUELY FAMILIAR TO AUDIENCES. NO ONE HAS EVER SEEN THE SPECTACLE OF A FEROCIOUS SAND-WORM 200 FEET HIGH AND A QUARTER-MILE LONG. EVEN THE HIGHLY DEVELOPED ILLUSIONARY WIZARDRY OF MODERN SPECIAL EFFECTS WAS BELIEVED INADEQUATE TO THE TECHNOLOGICAL DEMANDS

OF DUNE'S CIVILIZATIONS. MANY PRODUCERS HAVE DREAMED OF DUNE, BUT NONE PREVIOUSLY HAVE EVER BEEN ABLE TO MAKE THE DREAM INTO A MOVIE.

IT TOOK THE INTERNATIONAL CINEMA'S IMPRESSARIO-EXTRAORDINAIRE, DINO DeLAURENTIIS, TO ORGANIZE THE BROAD RANGE OF TALENTS, THE MASSIVE FINANCING, AND THE LOGISTICAL KNOW-HOW AND EXPERIENCE NECESSARY TO TRANSLATE THIS POWERFUL FANTASY INTO A MOTION PICTURE OF ADVENTURE, EMOTION, AND EXCITEMENT. --ALTHOUGH DeLAURENTIIS, PRODUCER OF SUCH FILMS AS WAR AND PEACE, THE BIBLE... IN THE BEGINNING, AND KING KONG, IS NO STRANGER TO SIZEABLE UNDERTAKINGS, DUNE PRESENTED A DOUBLE CHALLENGE. IS IT POSSIBLE FOR A FILM TO PORTRAY THE FULL SIZE, SCOPE AND SWEEP OF THIS TALE OF THE DESTINIES OF NATIONS AND PLANETS? AND IF THE FULL SIZE IS CAPTURED, HOW CAN AN ALIEN CULTURE AND ITS MYTHOLOGY BE MADE PERSONAL ENOUGH TO AROUSE THE PASSION AND EXCITEMENT OF THE AUDIENCES OF EARTH?

DURING THIS ACT, WE WILL INTRODUCE THE MAJOR FIGURES BEHIND THE CAMERA (EXECUTIVE PRODUCER, PRODUCER, WRITER-DIRECTOR, DIRECTOR OF PHOTOGRAPHY, PRODUCTION DESIGNER) AND HOPEFULLY WILL HEAR THIS TALE NARRATED FROM THEIR OWN LIPS IN INTERVIEW MATERIAL.

## ACT II - DESIGNING A UNIVERSE

WHEN BUILDING AN ALTERNATE UNIVERSE, PLANNING IS EVERYTHING... BECAUSE EVERYTHING THAT WILL BE IN IT MUST BE PLANNED: THE LANDSCAPES, THE BUILDINGS, THE CHARACTERS (HUMAN AND OTHERWISE), THE CLOTHING THEY WEAR, THE MACHINERY THEY USE, THE SONGS THEY SING, EVEN THE DREAMS THEY DREAM AT NIGHT.

AS A FORMAT FOR EXPLORING THE PLANNING REQUIRED FOR DUNE, WE WILL USE EXCITING BEHIND-THE-SCENES FOOTAGE TO INTRODUCE THE BASIC SET-UP OF CHARACTERS AND GEOGRAPHIES: TWO NOBLE FAMILIES (OUR STARS) EACH WITH THEIR SEPARATE HOME-PLANET, LIVING IN A POST-COMPUTER CIVILIZATION, AND FIGHTING OVER A PRIZED DESERT-PLANET WHICH MINES A VALUABLE SPICE. WE WILL MEET THE CHARACTERS OF EACH HOUSE WITH THEIR IDENTIFYING UNIFORMS AND OTHER MARKS (SUCH AS THE HEART-PLUGS WHICH BARON HARKONNEN INSTALLS IN THE CHEST OF EACH OF HIS SUBJECTS), THE OTHER POLITICAL FORCES (THE EMPEROR; THE GUILD NAVIGATORS, WITH SPECIAL ATTENTION TO THE INCREDIBLE THIRD STAGE NAVIGATOR IN HIS TANK; THE BENE GES-SERIT SISTERHOOD; THE FREMEN CULTURE), AND THE ENVIRONMENTS THAT MUST BE DESIGNED FOR THEM. THIS WILL INCLUDE MENTION OF THE TREMENDOUS LENGTHS GONE TO IN THE SEARCH FOR THE RIGHT CAST, AND THE WORLD-WIDE SCOUTING FOR THE PROPER LOCATION IN WHICH TO MAKE THE FILM. WE WILL SEE THE CHURUBUSCO STUDIOS, AND TRY TO CONVEY THE PROGRESS OF A SINGLE SOUND-STAGE THROUGH THE VARIETY OF SETS IT HOUSES DURING SIX MONTHS OF PRODUCTION.

THE THEME HERE IS THAT DUNE, TO MEET ITS DOUBLE-CHALLENGE, MUST BE DESIGNED ON THREE LEVELS. FIRST, THE FILM MUST CREATE THE IMPRESSION OF A COMPLETE, FUNCTIONING REALITY THAT IS "ACCEPTABLE" BECAUSE IT IS WHOLE UNTO ITSELF. TO DEMONSTRATE THIS POINT, WE WILL FOCUS ON A FEW TYPES OF OBJECTS AND SHOW HOW THE DESIGNERS HAVE USED THEM TO CONVEY AN ENTIRE WAY OF LIFE:

A) AN ASSORTMENT OF WEAPONS (STUN-GUNS, LASGUNS, HYDRAULIC KNIFE-GUNS, CRYSKNIVES, CEREMONIAL SWORDS, POISONED NEEDLES, FORCE-FIELD SHIELDS, ELECTRONIC WEAPONS); B) SPECIAL MUSICAL INSTRUMENTS (BALISET, WIND-ORGAN, DIPSTICK, DRUM, ETC.); AND C) FLYING MACHINES.

SECOND, THERE MUST BE "WONDER", ELEMENTS OF THIS NEW WORLD THAT STAND OUT FROM THE "ACCEPTABLE" BACKGROUND AND STRIKE US AS TRULY MIND-STRETCHING, EXCITING AND UNUSUAL. IN THESE TERMS, WE WILL CONSIDER THE CREATION OF THE THIRD STAGE NAVIGATOR AND HIS TANK, A COMBINED COSTUME/MAKE-UP/PROP EFFORT PROBABLY UNIQUE IN THE CINEMA.

THE THIRD LEVEL IS SURREAL. THE WORLD OF PAUL'S VISIONS AND THE BENE GESSERIT TRUTHSAYER HALLUCINATIONS IS A COMPLEX OF IMAGES, TEXTURES AND SOUNDS THAT TOUCH SOMETHING BEYOND ANY TANGIBLE REALITY KNOWN ON ARRAKIS, EARTH OR ELSEWHERE.

ALONG THE WAY, WE WILL FOCUS ON SUCH THINGS AS THE COSTUME-DESIGN

OF THE DESERT STILL-SUIT, BOTH -IN TERMS OF THE REQUIREMENTS IT MUST REPRESENT FOR THE ARRAKIS DESERT, AND THE DEMANDS IT MUST MEET FOR THE ACTORS WORKING IN THEM IN THE DESERTS OF MEXICO. WE WILL ALSO LOOK AT SOME OF THE MORE UNUSUAL MAKE-UP EFFORTS SUCH AS THE BLUE-WITHIN-BLUE EYES THAT ARE CAUSED BY THE SPICE, AND THE LITTLE SURPRISES LIKE REV. MOTHER MOHAIM'S STEEL-CAPPED TEETH.



### ACT III - ROLL CAMERA

THERE IS NO THRILL TO COMPARE WITH A WHOLE NEW REALITY SUDDENLY "COMING TO LIFE" IN FRONT OF THE CAMERA,

DUNE ABOUNDS IN THE SPECTACLE OF GREAT MASSES OF PEOPLE IN VAST SETTINGS, AS ANY EPIC MUST. (THERE ARE NUMEROUS ILLUSTRATIONS POSSIBLE, SUCH AS THE EXODUS SEQUENCE FROM THE TEN COMMANDMENTS, OR THE BATTLE OF BORODINO FROM THE DeLAURENTIIS-PONTI PRODUCTION OF WAR AND PEACE). WHILE WATCHING THE FILMING OF SUCH A SEQUENCE, WE WILL TALK WITH DIRECTOR DAVID LYNCH ABOUT THE EXPERIENCE OF MANAGING SUCH HUGE SCENES AND MAKING THEM WORK ON THE INTIMATE DRAMATIC LEVEL AND THE SPECTACULAR LEVEL SIMULTANEOUSLY... AN ESPECIALLY INTERESTING CONVERSATION SINCE LYNCH'S PREVIOUS FILMS HAVE BEEN NOTED FOR THEIR TIGHTLY CONTAINED, CLAUSTROPHOBIC SETTINGS,

RECOGNIZING THAT OUR ACCEPTANCE OF THIS ALIEN WORLD WILL DEPEND IN NO SMALL PART ON HOW "AT HOME" THE ACTORS SEEM TO BE IN IT, WE WILL SEE HOW THEY PREPARE FOR THEIR ROLES. WE'LL WATCH CAST-MEMBERS BEING REHEARSED WITH THE WEAPONS AND MUSICAL INSTRUMENTS WE FIRST MET IN ACT II. WE'LL LOOK IN ON THE MARTIAL ARTS TRAINING THAT KYLE MacLACHLAN AND STING MUST DO FOR THEIR ROLES.

ON THE LEVEL OF SHEER WONDERMENT, THE FILM BOASTS AN EMBARRASSMENT OF RICHES. SINCE WE SAW THE THIRD STAGE NAVIGATOR BEING DESIGNED

AND BUILT, WE WILL WATCH HIS SCENE BEING SHOT AND EXPLORE THE DIFFICULTIES ATTENDANT ON THAT. FOR EXCITEMENT, WE WILL CONSIDER THE PHYSICAL STUNTWORK, SUCH AS PAUL'S FALL DOWN A 200-FOOT ROCK-FACE, THE USE OF EXPLOSIVES, AND PERHAPS THE STUNT-PEOPLE LEARNING TO "RIDE" THE FULL-SIZED WORM-SECTION,

WE MUST PAY ATTENTION TO THE TINY, ENDEARING DETAILS THAT STICK IN AN AUDIENCE'S MEMORY. WE WILL INTERVIEW THE ACTOR PLAYING RABBAN AND FIND OUT WHAT IT'S LIKE TO EAT A SQUOOD (LIVING FOOD), AND SEE HOW THE SPECIAL EFFECTS PEOPLE MADE THAT SQUOOD SEEM ALIVE WHILE IT WAS BEING EATEN. WE WILL ALSO TALK WITH VARIOUS ACTORS ABOUT THE UNUSUAL PROBLEMS OF ADAPTING (TEMPORARILY) TO AN EXTRATERRESTRIAL CULTURE,

PERHAPS ONE OF THE MOST FASCINATING ASPECTS OF THIS PRODUCTION IS THE INTERDEPENDENCE OF LIVE, MINIATURE, AND OPTICAL EFFECTS. IN A FILM LIKE LAWRENCE OF ARABIA, MUCH OF THE SENSE OF SIZE WAS ACHIEVED BY THE ENDLESS VISTAS POSSIBLE IN EXTERIOR SHOTS. IN DUNE, AN EVEN VASTER SENSE MUST BE ATTAINED IN AN INTERIOR SEQUENCE SUCH AS THE 2,000-FOOT HIGH MAIN CHAMBER OF THE GUILD HEIGHLINER (WHERE THE NAVIGATOR, SIGNIFICANTLY, FOLDS SPACE ITSELF) THROUGH THE USE OF OPTICAL EFFECTS,

WE WILL ALSO WATCH THE LIVE-ACTION SHOOTING OF THE SEQUENCE WHERE PAUL AND JESSICA ARE ATTACKED AMID THE ROCKS BY THE HEAD

OF A SAND-WORM. THE COMBINATION OF THEIR ACTION WITH THE WORM-MINIATURE WILL LEAD US DIRECTLY INTO THE NEXT ACT.

## ACT IV - REALITY IS IN THE EYE OF THE BEHOLDER

LINKING ON THE WORM-ATTACK SEQUENCE, WE WILL FIND OUT HOW MINIATURES ARE MATED TO LIVE-ACTION THROUGH OPTICALS AND GLASS-MATTES. WE WILL SEE THE GIANT BLUE-SCREEN AT WORK, TOO.

FROM THIS, WE WILL MOVE BRIEFLY TO THE CREATION OF THE SPECIAL IMAGES OF HALLUCINATION AND MYSTIC "SEEING" THAT ARE SO INTEGRAL TO DUNE'S PLOT.

WE WILL ALSO FOCUS ON THE SECRET WEAPON, SOUND, AND THE UNUSUALLY ELABORATE SOUND-TRACK THAT IS BEING DEVELOPED FOR DUNE. LYNCH, OF COURSE, IS KNOWN FOR HIS INTENSE USE OF SOUND TO DEEPEN BOTH THE PHYSICAL ENVIRONMENT AND THE MOOD, BUT THIS FILM BOASTS SOME ESPECIALLY DEMANDING AURAL EFFECTS: THE DEAFENING WORM-NOISE, THE VOICE, THE SAND-STORM POWERFUL ENOUGH TO RIP ROCKS, PAUL'S SUPER-HEARING, AND THE "RESPONSE OF 20,000 VOICES".

BEYOND THE SPECIAL PROBLEMS, WE WILL TAKE THE AUDIENCE THROUGH THE PROCESS OF FOLEY-STAGE WORK, A LITTLE-KNOWN ART. WE WILL SHOW A SHORT PIECE OF FOOTAGE IN THREE STAGES: WITH THE ORIGINAL RECORDED TRACK AND NO EFFECTS, WITH THE EFFECTS TRACK AND NO OTHER SOUND, AND FINALLY THE MIX (MINUS MUSIC).

## ACT V - THE TOTAL EFFECT

WHEN THESE ELEMENTS OF DRAMA, ACTION, SPECIAL EFFECTS AND DESIGN ARE BROUGHT TOGETHER, THEY CREATE A CUMULATIVE EFFECT WHICH HAS A FORCE AND FASCINATION THAT OVERCOMES THE OBJECTIONS OF LOGICAL DISBELIEF: WE SEE ANOTHER UNIVERSE, AND WE BECOME INVOLVED AS IT UNDERGOES THE TREMENDOUS STRAINS OF A MAJOR HISTORICAL UPHEAVAL. THIS IS BEST ILLUSTRATED IN THE MAJOR BATTLE SCENES. WE WILL SHOW HOW ALL THE FACETS OF FILMMAKING ARE COMBINED TO CREATE THE SNEAK ATTACK ON ARRAKEEN, COMPLETE WITH HAND TO HAND COMBAT, MASSES OF EXTRAS, PERSONAL DRAMA, EXPLOSIONS, ATTACKS BY MINIATURE HARKONNEN HAMMER-SHIPS ON MINIATURE CITIES, ETC., GLIMPSES AND TASTES OF THE ENORMOUS THRILL THAT WILL BE ENTAILED IN THE COMPLETE SAGA OF DUNE.

WE MUST EMPHASIZE THAT WE HAVE ONLY SCRATCHED THE SURFACE OF DUNE. THE REAL SIZE OF THE EXPERIENCE CAN NEVER BE SEEN ON A TELEVISION SCREEN. EVEN IF WE WERE TO EXPLAIN HOW EVERY PIECE OF FOOTAGE WERE MADE, THERE WOULD STILL BE A BIG PIECE OF THE MAGIC MISSING, BECAUSE THE TOTAL EXPERIENCE IS MUCH LARGER THAN THE SUM OF ITS PARTS. BESIDES, THERE ARE MANY SECRETS AND WONDERS IN THE STORY OF PAUL ATREIDES THAT WE HAVE NOT EVEN HINTED AT. DUNE IS ITS OWN UNIVERSE, AND THE POWER OF IT IS LIMITED ONLY BY THE SIZE OF THE HUMAN IMAGINATION.