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Special Visual Effects By Ray Harryhausen

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Editorial...

Nearly two years have passed since the last issue of FXRH appeared. In the course of that time, three-dimensional model animation received more attention than it has ever generated in the past. Ray Harryhausen's anxiously-awaited book appeared; numerous articles on animation appeared in fan magazines; public interest in special effects reached new heights. Since this magazine usually devotes itself to documenting the past achievements of special effects artists, and since present enthusiasm about special effects is widespread, perhaps it would be wise to think for a moment about an important question: the question about the future of stop-motion photography in the movies.

I remember very well that day some two years ago when I asked Ray Harryhausen that very question. And his response—neither optimistic nor pessimistic— still rings in my ears: "I really don't know. It depends on the market."

Ray's cautious answer has much basis in fact. It must be obvious that animation movies nowadays are few and far between, and, as Jim Danforth once said, "producers aren't exactly knocking down animators' doors." Fantasy films are rare—there are scare pictures, science fact and science-fiction pictures, and gore pictures, but no fantasy pictures. And the classics of the past cannot always satisfy or convince the modern-day audiences—a fact that is slightly worrisome.

Not too long ago, I attended an afternoon showing of two classics of screen fantasy, Karel Zeman's THE FABULOUS WORLD OF JULES VERNE and Alexander Korda's THE THIEF OF BAGDAD. As I expected, the auditorium was swarming with noisy, anxious youngsters, and few adults were to be found. But as the movies unreeled, I received an audience reaction that I was not expecting at all. The kids were not merely bored by the visions taking place on the screen; they were downright sarcastic about them. Effects scenes that are still beautiful drew yawns of indifference and occasional jeers from the spectators. Now I realize that kids are not the most perceptive movie critics around, but in a very real way, they're the best critics in the world for these kinds of pictures. If movies that were admired for their technical expertise in the past are now the targets of laughter, then there is something to worry about.

I realized only after that program how sophisticated our modern-day audiences have become with respect to special visual effects. Not too long ago, it did not make any difference whether or not a movie contained standard process shots. Now, in the age of the "new naturalism," movies never have any process shots— and the few pictures foolish enough to try to get away with them, such as MGM's recent TRADER HORN, find themselves singled out for their technical amateurishness. But more importantly, mediocre special effects do not seem to bother an audience if they are related to something "off-beat." The old genres are the ones which seem to suffer most from poor special effects, but even those conventional pictures with fabulous effects such as GWANGI and WHEN DINOSAURS RULED THE EARTH are ignored. The screen evidently does not need any more dinosaur pictures; everybody has seen one already. In today's pictures, the plot's the thing. A clever idea like the premise of FANTASTIC VOYAGE or MAROONED or THE POSEIDON ADVENTURE matters much more than the special effects used to buttress the action.

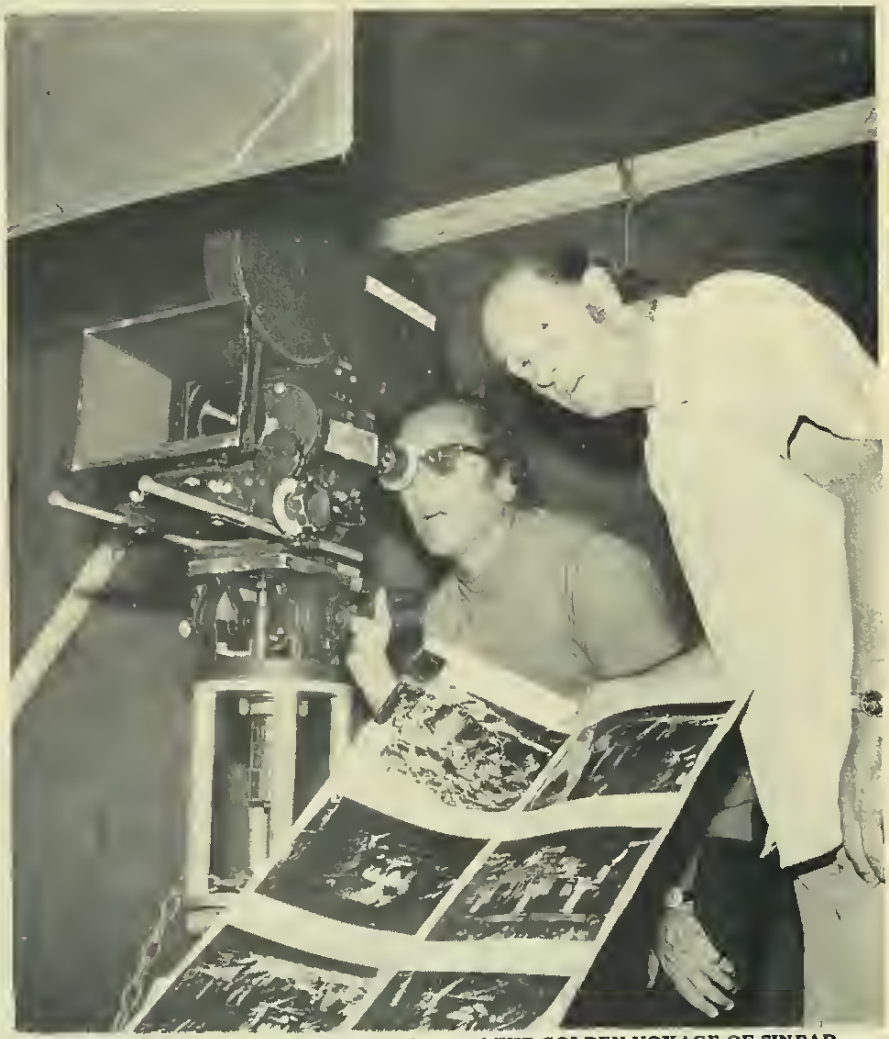
These contemporary attitudes concerning the importance of special effects in movies reveal two prime interests. Today's audiences want both imaginative premises for the action as well as good special effects. And if forced to choose between these two attributes, the judgment is clear: if a novel movie has fair effects, it passes; if a routine movie has great special effects, it fails. These "signs of the times" issue a challenge to the animation films of the future.

The technical quality of stop-motion productions has long been recognized as superior by special effects fans. But if animation films are to have a long and successful future, they must not only provide the most technically perfect visuals—to please us, the minority—they must also have the courage to exhibit new and imaginative ideas to please the majority. The present activities of today's animation masters are evidence of some very encouraging signs. In particular, Jim Danforth's recent decision not to do another dinosaur picture shows a determination to place the stop-motion medium in the hands of people who have the imagination to tap its powers rightly. And Ray Harryhausen's THE GOLDEN VOYAGE OF SINBAD is a delightful, enchanting movie, an ideal kind of film for his dramatic visual style. Let us hope that the grand imagination which has often been captured in the technical realm of animation movies will now extend into the area of story planning as well. If the indications of current ventures are borne out— and they continue to appear encouraging— then the future of animation is indeed secure. ■

Sam Calvin

PART 2 OF THE INTERVIEW

Ray Harryhausen and Charles Schneer at the National Film Theatre, London



Ray Harryhausen and Charles Schneer on the set of THE GOLDEN VOYAGE OF SINBAD. (Note the tie-down chains on the camera mount which are used to insure stability.)

Interviewer:

And then at this time you had some drawings from *Sinbad*, is that right? The stage when you wanted to make *Sinbad*?

Harryhausen:

Yes, I had them in. I had always wanted to do the Arabian Nights and I had shelved the drawings for quite a while and finally I brought them out again. They were turned down by several studios; no one wanted to know about fantasy. So I brought them to Charles and he saw the value in them, and we started writing the story around these eight drawings.

Interviewer:

Similar to the ones you have in the foyer?

Harryhausen:

Yes, similar to the ones in the foyer.

Schneer:

This was a picture that had to be made at a reasonable cost. At that time, there cropped up theories between studios as to what is reasonable and what isn't reasonable. They had a phrase at that time known as an "in-between cost"–an "in-between cost" means that it's not low enough to take a chance on and not high enough to get your money back.*(laughter)* So it causes a great deal of confusion to an independent picture maker because he doesn't know where he stands. And this picture– *The Seventh Voyage of Sinbad*– had to be made on location in Europe, because if we attempted to build sets then we wouldn't even have an "in-between" price anymore. So Ray came to Europe to look for locations, and he found them at a place that had been seldom, if ever, photographed in a feature film. There may have been one or two films, but none ever achieved any celebrity. This place was the Alhambra in Madrid. He also found a very deserted place– not heavily travelled– in a remote area of Majorca. This place was the Cages of Artah. If there happens to be a gentleman in the audience here with us whom we met back there– I think it was back in 1957, and who helped us to find these locations– I'd like to recognize him; I understand that he's visiting us from Madrid. He took us to these places that we knew nothing about. We also found that when we were photographing *Sinbad* in Spain, the throne room in the Alhambra was the one where Ferdinand and Isabella gave the money to Mr. Columbus to find America. It all had an historic meaning to us, since these were places we'd never visited before and had always read about. And we finally convinced Columbia Pictures to put up the money and let us go over there and shoot the picture–which we did. We showed a clip at the very beginning which had Kerwin Mathews and Kathryn Grant. I can

give you an example of how long the pictures took to make at that time: Kathy Grant was a maiden lady when she started this picture, and before she finished it and we finished the final picture, she was the wife of Mr. Bing Crosby and two months pregnant. That's how long it took us– quite a period of time, because it was the first color picture. But after that picture was made, it was such a great success– it opened up at the then Roxy Theatre in New York at Christmas time. I don't know if you remember a picture called *The Last Hurrah*– John Ford directed, I think. After *The Last Hurrah* had played that theatre, they decided to close it, and they were looking for one more picture before closing the theatre. They took our picture, and they kept the theatre open for two more years. It opened at Christmas time and was a great, great success, and all the fellows who knew everything there was to know about distribution were amazed. But the movie proved to be a great success throughout the world except in this country [England]. And I think that it taught us a lesson and brought us over here, as I told you earlier, for that reason.

Interviewer:

You came over here and made *Gulliver* from here–didn't you use a British studio?

Schneer:

Yes; when we came here, we prepared three pictures and that was the second one. We prepared two others in America and decided to make them over here. One was *The Three Worlds of Gulliver*, based on Swift's *Gulliver's Travels*, and we also made *Mysterious Island*, based on the Jules Verne work. Both of these pictures were also shot in Spain on the Costa Brava at a place called St. Feliu de Gichos. Some of you may know of it. There is a beach there called La Conca which is totally uninhabited. It was one of the only beaches in Europe which we could find that had sea and beautiful sand and rocks and trees and no telephone lines and no roads and no houses. And it was an ideal location– it has been used for many pictures since. We made both of these pictures on that beach in two different years– about three years apart, I think.

The magnificent Cyclops model from "Seventh Voyage of Sinbad."
BELOW: Harryhausen's pre-production sketch of Sinbad entering Sokurah's castle in "Seventh Voyage of Sinbad."

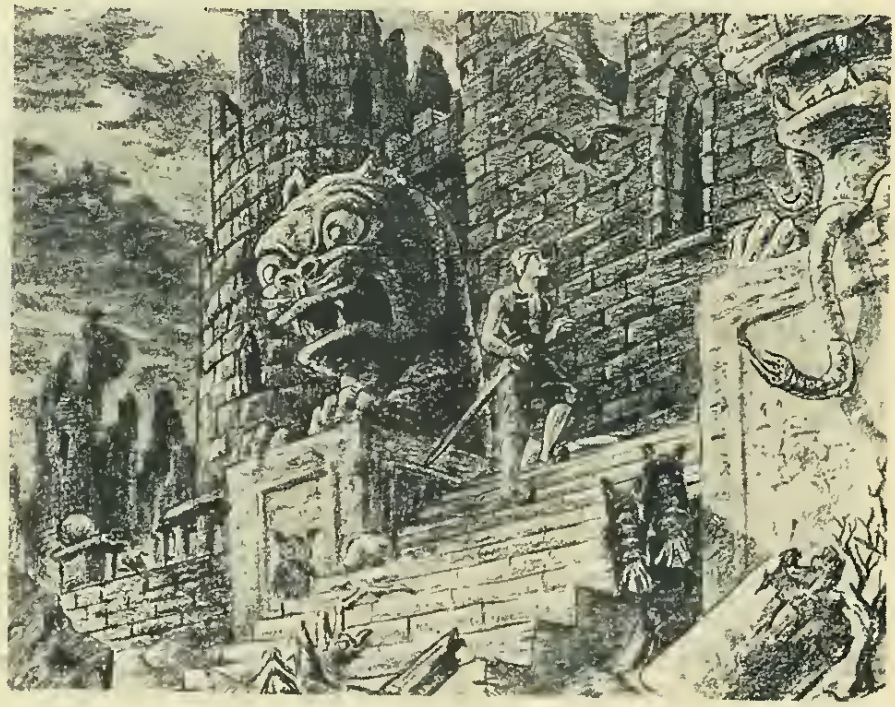
Interviewer:

Ray, before we show the clips, I'd like to ask you about the major problems in going over to color. Was it essentially a matte problem?

Harryhausen:

One of the big problems, of course, was this basic problem of getting decent color rendition when you duplicate a piece of color film. Today, it's much better, although it's not as ideal as one would like it. I've discovered that, particularly on *Sinbad*, there were many shots that I'd love to do over again, but I knew that we couldn't improve it with the material we had to work with. But when you see the film in motion and are carried through from beginning to end, you are really not aware of that– outside of people in the industry and people interested in photography. So we felt that it wasn't as big a problem as we thought it would be to begin with.

Now another reason we came over to England was the fact that they had a good matting process over here called the yellow backing process. It's done with sodium light, by the way, and a special camera that runs two films through the aperture at the same time, separated by a prism. This process was very important to a film like *Gulliver* because we had to make big people and little people, and in many cases we didn't want to resort to animation or Dynamation because one hates to animate anything that you can possibly find alive. So we thought this process would be a great advantage in shooting *Gulliver*. That's the yellow backing travelling matte process which you will see in some of the excerpts. There's also another process which we used in *Sinbad* called the blue-backing process– which is much older and goes back quite a period in history to the first color film. But there's little you can tell



about the differences between the two. The difference is more of an operational effect. You do get a better matte with the yellow backing process. And for an instantaneous matte with a blue backing you have to resort to eight or ten different operations in order to achieve just a simple matte to block out the backing. I suppose everyone knows what a matte is. A travelling matte is a process where you shoot the actors against a special background and through color separation different silhouettes are created which enable the actors to be combined against any kind of background we might want.

Audience:

What about the music scores for these kinds of pictures?

Harryhausen:

Well, Max Steiner wrote a very original score for *King Kong*, and I think to this day that it's never been equalled for this type of picture. It's something that I think contributed enormously to the success of our films when we got in touch with Bernard Herrmann, who did many of our scores.

Schneer:

Not to be confused with the fellow from the Northern Dance Orchestra. This is a Bernard Herrmann who used to be the CBS musical director in America in the early days of radio and has done most of Mr. Hitchcock's pictures as well as ours– he did *Psycho* I think.

Interviewer:

And in *Sinbad* he did a marvelous score.

Harryhausen:

He has a wonderful feel for this type of thing. And I think that the music–particularly in a Dynamation picture–is an enormous necessity to really put it over.

Interviewer:

Can we have a look at the clips from *The Seventh Voyage of Sinbad*, *The Three Worlds of Gulliver*, and *Mysterious Island*?

(film clips shown)

Interviewer:

Right before I throw questions out to the audience, can I ask you how you did the shot where Gulliver arrives and looks up to see the girl– and the camera tilts up?

Harryhausen:

Yes, that's an example of the yellow backing process. We had quite a problem with panning because, of course, you're working with two pieces of film, and you have to synchronize them exactly so that when the camera pans up on the girl you also pan up at the same speed on the figures you're putting in at a later date. The two things had to be timed very carefully so that they looked as though they were one in the final result. And this effect is put together in the optical printer. The man was photographed against the yellow background, and the girl was photographed very closely in the setting.

Interviewer:

In *Mysterious Island*, did you use a real crab at all in that film sequence?

Harryhausen:

RIGHT: Sokurah's castle, glimpsed briefly in "Seventh Voyage," is here seen both with and without a nasty visitor. (Photo courtesy RH.)

BELOW: Harryhausen poses next to his magnificently detailed miniature of Sokurah's castle from "Seventh Voyage." (Photo courtesy RH.)

RIGHT: Ray Harryhausen readies his miniature of Colossa for a static matte shot in "7th Voyage of Sinbad." (Photo courtesy RH.)

Yes; the crab looks real and it is real. Unfortunately, we had to dismember it to make it usable for animation, because I doubt that a real crab would do what that one had to do in the script. But again, wherever we can use real things, we try to do that to give the overall realistic effect.

Interviewer:

Questions?

Audience:

How did you achieve the shots with the Negro struggling in the grass with the crab? Is he in fact a model?

Harryhausen:

Yes, he is– he's a miniature figure about six inches long. And he has a jointed frame in him, and you have to animate him in the same way that you animate the crab.

Schneer:

I might tell you that when we made that sequence racial tensions weren't what they are today or we might have done it a little differently.

Audience:

How do you make your birds–say, your pterodactyls–fly?

Harryhausen:

That all has to be done on a series of wires. It is, of course, a very long process. Every frame has to be photographed separately, and you have to devise a way to suspend the animal on a set of wires that will not pick up photographically. This is done through a travelling matte process sometimes, and at other times you have to paint the wire out of each frame so that it is the exact color of the background–because you are photographing at a very close range when you're photographing a miniature model.

Audience:

Thinking particularly of *Jason*, you did an absolutely wonderful piece for ancient Greece. Who sends you scripts? Or do you commission them in advance? How do you work on that basis?

Schneer:

Well, it's varied. For example, the H. G. Wells *First Men "In" the Moon* project was available to us through the Wells estate and we bought it. It may have been made once before as a silent picture.

Harryhausen:

I think it was, way back in 1916.

Schneer:

The *Jason* story, of course, comes from the legend. Our earlier pictures were all originals– *Sinbad* was an original story based on Ray's drawings, and we got a very imaginative writer who strung them all together. Finding the proper material is almost as difficult as Ray's work. We are constantly looking, and it's not very easy to find that piece of material which we feel will have an appeal in the world motion picture market. It's very, very difficult, and we are constantly looking and searching, and when we invest as much money as we have to, we try to find material that has a pre-sold recognition value, such as a Wells or Verne story or something that's been published and has some kind of world celebrity– and if not in a world market, certainly in an English reading or speaking market. Original materials in the last few years have been very sparse. And we feel also that the so-called "cycle" of science-fiction films has had it at the moment. I'm curious about *2001*, which, of course, is an enormous, very expensive motion picture, and while it may have received a good critical reaction throughout the world, I'm not sure that it has been a financial success or the success that they hoped for. [Later news showed that *2001* was a considerable financial success.] But we're constantly searching, to answer your question, and we're always hopeful that the next mail will bring something that we will want to do.

Audience:

You said earlier that you weren't happy with *Sinbad*....

Harryhausen:

Well, one of the problems, as I said before, was the grain of the film. And of course, when one is seeing it for the first time, which some of you may be at this showing, you may not be aware of it because you're absorbed in the action–we hope–but the more you make of these type of things, the more critical people are of them, and so you try to refine your methods as you go along. There are certain bits of animation I would like to do again, but we're doing these things on a budget, and you just can't start all over. If there's some minor thing wrong that you feel will be passable at that time, you sometimes have to okay it because of the cost factor.

Schneer:

I'd like to explain what Ray means by "on a budget." That may mean a lot of different things to different people, but when we go into a commitment with a bank or a distributor and we say the picture's going to cost "x" amount of dollars then it must cost that amount or the integrity of the film is totally discounted by them, even though it may be loved by the critics. And I haven't found any critics yet who are going to lend me any money. (laughter) So this is the position when we talk about a budget We make a commitment and we have to live with that commitment.

Interviewer:
Any more questions?

Audience:
In the scene with the crocodile, you saw his shield go right into the mouth of the crocodile. Did you in fact have part of it built....

Harryhausen:
Oh, the crocodile. Well, that is one of the secrets of Dynamation. *(laughter)* It's a deep secret.

Audience:
In most movies they always manage to do it out of sight or between the two of them. I mean, in that one, you saw it actually bite!!

Harryhausen:
Yes; well, that again is a process that you can go into quite a few details about, depending on whether you're behind schedule or ahead of schedule. It takes a lot of time to do that and I don't want to be rude, but I'd rather not discuss...*(laughter)*

Audience:
Which comes first, the animal or the person?

Harryhausen:
The person comes first. It's necessary; we have to. It's very difficult on some actors because it requires an enormous amount of concentration to emote in front of nothing, and, of course, they must feel like idiots there with nothing at all there in front of them, and going through all of these gyrations. I would hate to be in their position, but things have to be very carefully organized, because if they go a little too far one way or the other, it can cause an added cost that would be quite expensive. So it has to be very carefully planned out and well rehearsed. Then we photograph it once, maybe twice....

Audience:
Doesn't the director actually organize that part, or is it you or a choreographer or what?

Harryhausen:
Well, I have to organize it mostly, and I usually organize these things in conjunction with someone else. In the case of the skeleton fight, we had a very talented Olympic champion fencer available, and I had to organize the scenes very carefully with him so that the man appeared in the proper positions. And so it's a thing with the director and myself, or the swordsman, or whoever we need for a stunt fight.

Audience:
Judging from the results, you really put that stunt man on a diet, didn't you?

Harryhausen:
Yes, absolutely!

Audience:
Do you edit the film "in the camera"?

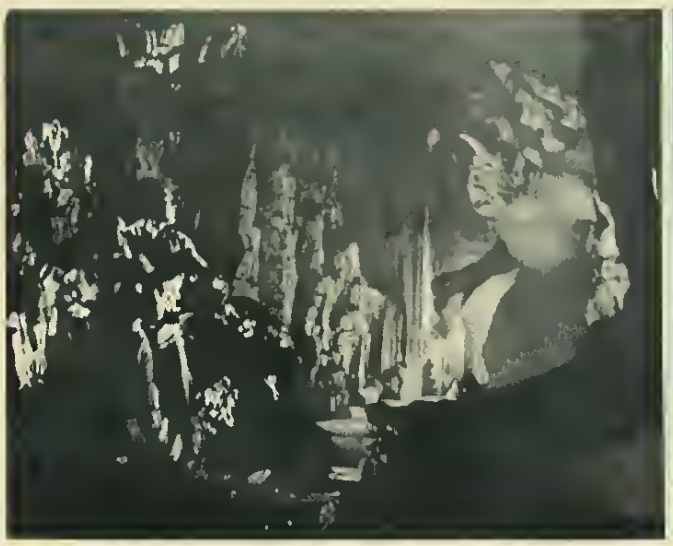
Harryhausen:
No; it's not pre-cut. It's all shot on the set. You have to shoot this way. For example, we were in Spain shooting most of this footage, and we brought the film back to England months later, and then the editor put the film together before we put the two pieces together.

Schneer:
I'd just like to clarify one thing for you. Ray will shoot a black-and-white sequence of the fight— with the Olympic fencer and the actor— for his own purposes of matching when he puts in, say, a skeleton or an animal, and he cuts that sequence together himself. Isn't that right?

Harryhausen:
Yes; absolutely.

Schneer:

BELOW: Two rare shots of the medium-sized Cyclops that fights the dragon in "7th Voyage." Here the Cyclops follows Sinbad and Parisa into the dragon's lair. (Photo courtesy RH.)



LEFT: An obediant dragon follows the path of Sokurah, the evil magician, in this beautifully composed shot from "Seventh Voyage of Sinbad."
RIGHT: A scene never viewed in the movie "Seventh Voyage of Sinbad": the dragon gobbles up some tasty members of Sinbad's crew. (Photo courtesy RH.)

Those steps are before he starts his Dynamation. But the editor never sees that– the editor only sees the finished product.

Interviewer:

What came first in SINBAD in the dancing [snake-woman] sequence? Did you have some music to work from?

Harryhausen:

Yes; we used a track from another film– belly-dance type music– and then when Bernard Herrmann came to the picture, he wrote a completely different score.

Interviewer:

But an appropriate one?

Harryhausen:

Most appropriate.

Audience:

Can you give me a reference for the details on an account of your Dynamation process?

Harryhausen:

Well....

Interviewer:

Better write a book, mate!

Harryhausen:

Yes, I'll have to write a book. Well, that's a very difficult question. There are many different phases of it explained in various magazines. Some years ago, I think, one magazine called *Famous Monsters* came out with quite an extensive survey of various operations. Again, there are certain details that they never cover because...

Schneer:

He won't tell 'em.

Harryhausen:

I won't tell 'em.

Interviewer:

Actually, partly your point is that we've still got a lot of films to show you to demonstrate various techniques. And we'd like to get through all of them this afternoon. Then we can take the really technical things at the end. So if I may, I'd like to go on to *Jason*, which is your favorite film, isn't it, Ray?

Harryhausen:

Yes!

Interviewer:

It's certainly mine. I think that it's a marvelous film. To put the four clips in their context, I'd like to talk just a little bit about the story. Jason is on his way to Colchis to collect the Golden Fleece when he comes across two or three problems, and one is Talos, from whom Hercules takes some jewelry– I think....

Harryhausen:

Yes, that was the bronze statue.

Interviewer:

And they have a slight problem there. Talos is the first extract we'll see. Later on they come to an island and meet a blind beggar named Phineas, who unfortunately never manages to eat because some Harpies– winged animals– always take his food as he tries to eat. Jason and his men capture the Harpies; we'll see that sequence. In exchange for the favor, Phineas tells Jason how to get to Colchis. Is that right?

Harryhausen:

Yes, that's about it.

Interviewer:

And he tells them to go through the clashing rocks, which is the next extract. Phineas gives Jason a charm which he throws into the water so that Triton, who is sort of a sea-god, will push the rocks apart so that the Argonauts can sail through. When they get to Colchis, they take the Fleece from King Aeetes. It's defended by the Hydra, and Jason kills the beast. The Hydra is the seven-headed serpent....

Schneer:

We could afford it on this picture. *(laughter)*

Harryhausen:

I got my wish and had every head.

Interviewer:

And King Aeetes pursues Jason with the teeth from the Hydra, and this is our final sequence from the film. He throws the teeth down in front of Jason and his friends, and the people that the Hydra has slain come up from the ground to try and kill Jason. I think that's right?

Schneer:

Very good!

Interviewer:

Right– can *we* look at those clips?

(film clips shown)

Interviewer:

How long did it take you to animate that last skeleton fight?

Harryhausen:

Well, the complete skeleton sequence took about four and a half months to animate. There were so many cuts in it. And then of course I'm afraid the censor got hold of a few shots– maybe two or three weeks' work.

Interviewer:

Charles, you had a story about....

Schneer:

You may have noticed one of the Argonauts– a fellow with a beard who was killed against one of the columns. He happens to be the Honorable Andrew Faulds, M.P., from Smethwich, who as you may know was an actor before he was elected to the House of Commons. Another thing I would like to say about this sequence is that it involved an enormous amount of concentration and arrangement on Ray's part, because it was the first time he ever really animated a chorus. Generally it was either one animal or one skeleton or one of something. And it was a brand new adventure for us and particularly for him, and I was very pleased that it worked out as well as it did. It might be interesting to know that the only scene that the censor here took out of the picture was the shot where the skeletons were coming toward the camera. He felt that this was a bit too much for the younger audiences. And that came out, and it never went back, and we were satisfied that this was the only cut, even though it took two weeks of Ray's time. It was a pity, but that's what the censor wanted, and that's what he got.

Harryhausen:

I'd like to say one thing about the photography. We've had a gentleman– one of the finest photographers in Great Britain, I think– who has worked with us on most of these films. His name is Wilkie Cooper, and I've always felt he's done a wonderful job with recording our very exotic locations.

Schneer:

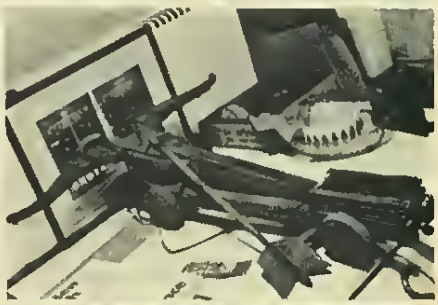
I'd also say that the lab work has all been done by London Technicolor, and they have been absolutely wonderful in putting all this film together and giving it the same color matching from cut to cut. It's an enormous job of color matching, and they have done very well for us all these years. It takes an enormous amount of skill to do that.

Interviewer:

Questions?

Audience:

Do you always take so much trouble



TOP RIGHT: The mighty dragon begins its death throes in the final animation scene from "Seventh Voyage."

RIGHT (two photos): One of the most perfect matte shots in "7th Voyage" shows Sinbad's men standing next to a giant crossbow. The device appears to be gigantic on the screen, but it sits harmlessly on the top of Forry Ackerman's stove. (Production photo courtesy of RH; photo of model by Craig Reardon.)

As Forry Ackerman once wrote, "The master hands at work. The delicate stop-motion artistry that brings a dragon to life on the screen." (Photo courtesy RH.)

over your films?

Harryhausen:

Yes; I try to. It's not just a question of copying something. Particularly in *Sinbad*– even though we had a fencer, a very experienced man, to play the part of the skeleton, and even though we had him going through all the motions, it's still very important that one has a feel for fencing when he's animating. It's very difficult to explain, but when you get involved in this type of thing, you have to almost put yourself in the figure, and I felt it was very important that I got the feel of it. While practicing, I threw my hip out of joint and regretted that a bit, but otherwise, I enjoyed the bit of fencing I tried doing at the time.

Interviewer:

Any more questions?

Audience:

Do you strongly consider a child's reaction to your films? Do you have to study the market? I'm thinking in particular about *Sinbad*.

Schneer:

I'd just like to say that the censor in this country has told me that it is his primary job to protect the youngsters, the younger people. I think that in America the primary job is to protect the adult, so it's quite a difficult job to make both ends of the spectrum meet, but I understand the problem here and we cope with it. I must tell you that the whole operation is one that starts right in the script stage. We give the censor our script and our drawings, and we take all these precautions, and he sends us copious correspondence in which he tells us that, of course, all of his judgments are based on the final film, but these are his suggestions. And we very, very, very often follow them, or the film's cut out. In America, the procedure is very much the same. They get the script from the very early stages. And the British system has now been adopted in America– with a different set of letters, but they all mean the same thing. And it might eliminate much cost between English-speaking countries if there could be the same standards and codes, rather than have differing sets of rules for both sides. We've even suggested very recently that pictures made over here should have somebody from their association over here and that the British Board should have somebody over there to save us all a lot of trouble. I think they're thinking about it.

Harryhausen:

But I think that a child is in that wonderful world of imagination, and unless you really go in for the horrific things like dripping blood and that type of thing on a vast scale, they love this type of movie, from the youngest to the oldest. Because it's imagination.

Interviewer:

One more question?

Audience:

Would you say this suggests any greater interest on behalf of the persons playing against the marvelous creatures? Do actors find it more difficult to upstage your monsters? I'm thinking of the so-called "jealousy" between youngsters and animals.

Harryhausen:

Yes, I suppose that is one of the reasons we seldom have big name stars involved, because they feel they might be taking a back seat to the special effects, but most of them have to put up with it. A good actor can concentrate and seems to master it. But perhaps I've missed your point.

Audience.

No, I just wondered if actors find this kind of thing more difficult than.... ,

Harryhausen:

Oh, yes; very difficult. It's a routine, like a ballet. You have to keep practicing and practicing, and the whole thing takes weeks of practice before the photography is complete, and before it's even begun, I should say. And this is all done to a special design, and so they're quite used to it by the time we're ready to photograph it. It's not something you just ask them to do like that. Certain actors who have had experience have the look in their eye of those who are rather fascinated by it. Some of them– one or two of them– will have something about them...you think they've actually seen something, and it makes it so much simpler to put the figure in the position. A less experienced actor is more like a machine with a mechanical look from point A to point B.

Interviewer:

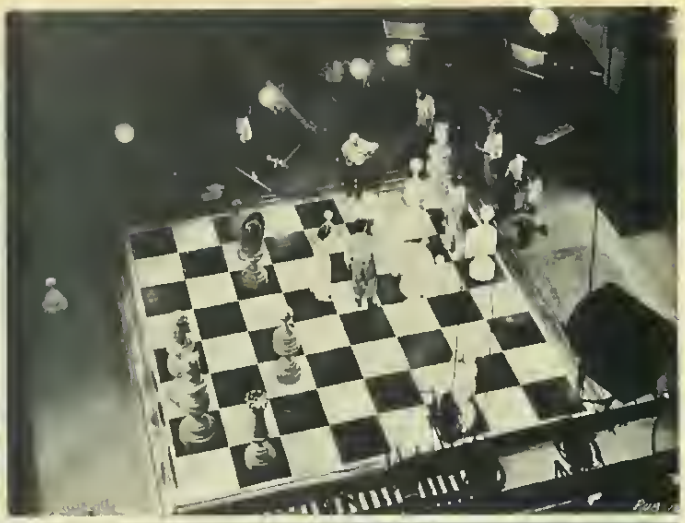
Ray, on your next film, *The First Men "In" the Moon*, you devised a new technique, didn't you?

Harryhausen:

Yes, we had a problem with *First Men "In" the Moon* because, again, my dear colleague wanted to do something different from routine, and wanted to shoot it in Panavision. And I knew we would have a lot of problems, which I explained to him, and he of course brought up the *Sinbad* problem and said, "How can you argue?" So we went ahead and we made tests, and I had to design the film– particularly the special effects– to fit an entirely different way of putting these things together than the way we had used in some of our previous films. We had to use the travelling matte to a much greater degree than we had used it in the past.

Schneer:

This is the only picture that we've done in the anamorphic system of Panavision. I felt that the broad expanses of the hitherto unseen moon would be very worthwhile in this process. It might interest you to know that the sequence that you're about to see was the one used in the CBS program which was run before the actual moon landing to show what it was like to land on the moon. The cameras that the astronauts had did not start photographing until after the capsule landed on the moon. We made this picture about six years ago, and we had the complete cooperation of the National Aeronautics and Space Administration, which was then working on moon landing plans. They gave us all of their drawings and they cooperated with us very, very closely, so it turned out that six years later, ours was exactly the machine they used. However, at that time, living here as we were, we weren't sure whether the Russians or the Americans were going to get there first, so in order to play it safe, we called our moon landing vehicle U.N. 1– United Nations 1– and in it we had a Russian, an American...and an Englishman. *(laughter)* Nobody was going to do anything to us that made our film out-dated! We coped



ABOVE: Harryhausen manipulates his dragon during animation photography for 7TH VOYAGE OF SINBAD.

ABOVE RIGHT: Production crew chats with cast during break in filming the chessboard sequence in THREE WORLDS OF GULLIVER.

RIGHT: Ray poses with a miniature set from THE THREE WORLDS OF GULLIVER.

BELOW: Behind the scenes on the Costa Brava beach during principal photography of MYSTERIOUS ISLAND. Harryhausen's matte painting (BELOW RIGHT), added months later, removed the unwanted backgrounds to complete this striking composite.

with this situation as best we could. The beginning of our picture, of course, was a fictional representation devised by us, but we included it to make the picture timely, since we knew the moon landings were imminent. So we prepared the film accordingly, and we're very pleased to say that what they actually photographed looked very much like what we photographed on the biggest stage in Europe—namely, Shepperton, where we rebuilt the moon. However, our film was called *First Men "In" the Moon*, not *First Men On the Moon*, and the part of the clip that you will see may yet still bear the truth, thanks to Mr. Wells. These fellows were only up there for a few hours, but we were up there longer, and you'll see what our men saw when they went inside.

Interviewer:

LEFT: Harryhausen, Schneer and crew relax during filming of JASON AND THE ARGONAUTS. RIGHT: Ray dulls a shiny spot on the setting of the Golden Fleece in this behind-the-scenes photo from JASON AND THE ARGONAUTS. Harryhausen clearly has a little bit to do with everything in his pictures! (Photos courtesy Ray Harryhausen)

Can we have a look at those clips?

(film clips shown)

Audience:

Can I ask just one quick question? How do you manage a real rope stretched from the miniature monster [in the roping sequence in *Gwangi*]?

Harryhausen (laughing):

Now if you think I'm going to answer that....*(laughter)* I have to have a few secrets up my sleeve. Come to see my next picture.

Audience:

There really wasn't any visible join apparent at all.

Harryhausen:

Well, that's half of the problem, trying to disguise the joining place as much as possible. It was quite a complicated thing, much more complicated than anything else I've done, because we had to get rid of the source of the rope...and you take it from there.

Schneer:

If you'd like to look at it again, you still won't find it.

Audience:

Just how closely guarded are these secrets anyway?

Harryhausen:

Oh, they're purely personal. Everybody has a different way of doing things, and certain things are common knowledge. But you'll no longer be interested in a magician if he gives away all of his secrets.

Schneer:

I'd like to say this– that I've been associated with Ray now for over fifteen years, and yet to get into his studio out at Shepperton, which is positively no admittance to anyone, I have to make an appointment to knock on the door. We have a secret knock in order that he'll let me in, so he covers up everything. *(laughter)*

Audience:

Are you ever going to write them down?

Harryhausen:

Oh, possibly when I'm 82, yes.

Audience:

I was thinking– one of the things

BELOW: The moonbeast from FIRST MEN IN THE MOON crawls again in these two beautiful scenes of the elaborate miniatures constructed for the production. (Photos courtesy Ray Harryhausen)

about the film industry is people coming up with the same ideas on how to do it....

Harryhausen:

Oh, yes, but with films of this nature, it is a rare occasion; you'd seldom do the same thing twice in the same way. There are basic principles, of course, which you use in every film, but each new idea, story development, requires a slightly different approach, and there are certain problems for which you have to devise on the spot solutions.

Audience:

The Japanese have a lot of these monsters. Do they ever pinch any of yours?

Harryhausen:

Well, as far as I know, I've never seen a Japanese animated film. They're mostly men in suits. I think Godzilla was a man in some sort of a rubber costume, and as far as I know, I've never seen anything done outside of some cartoon animation in which they draw some kind of cosmic rays. I believe it's all done in high speed with men in suits. Now maybe I'm wrong— I haven't seen many....

Schneer:

This will also explain to you why this type of film has become depreciated on the commercial market. These pictures have not been successful in America or other principal markets, and they have obviously been made a great deal more quickly with less finesse than Mr. Harryhausen's techniques and have destroyed the market. Just put the product on a commercial level, and....

Audience:

Can you say, when you're making a large, ferocious animal like a dinosaur, how far can you give it audience appeal and how far must you make it something horrific?

Harryhausen:

Well, there's a point where I think you can go to extremities. We're not in this business of fantasy to do horror for horror's sake. In fact, to me, a real horror

Highlights from the VALLEY OF GWANGI roping sequence.

film is a war picture or a cowboy picture that's played for real, where your characters and the whole thing have a pseudo-realism about them, and then you see someone butchered, and it's real horror. But in a fantasy, I think you take certain liberties. You have to make it seem real. It's very important to have a rubber animal shed a little blood when it is stabbed. But we try to keep it at a minimum. But character in movement– I've always tried to put just a touch of what a human being would do. Of course, its physiognomy dictates largely how a creature will walk and what it will do, and I've studied dinosaurs in a museum and read up as much as I can. No one really knows how a dinosaur walks, and no one really knows the texture of most of their skins, but I always feel that I'm obliged to put a touch of the human element in it in order to give it audience identification. Whether I've succeeded or not is another question.

Schneer:

This is one of the points that Ray and I have often discussed. He would often say to me, "Well, do you feel sympathy for the way he dies?" And I'd be very hard pressed to answer him, because he loves these things, and if the sympathy isn't there, Ray's very much disturbed. I've been used as a sounding board, but he comes to his own conclusions about these things.

Audience:

This leads to something that I was going to ask him. Willis O'Brien's monsters are sympathetic. Your monsters are always the bad guys in your movies. Why is this? Have you ever thought of doing the other thing?

Harryhausen:

Well, I would say our *20 Million Miles to Earth* achieved something of that nature; you felt sorry for the little animal on the table as he grew bigger, due to our atmospheric conditions. Every day he doubled his size until he got to the size you saw in the final scene of that sequence. It's very difficult to establish sympathy for something that doesn't have a humanoid appearance. I think, in certain instances, when you see Gwangi complete with the build up and everything rather than just one little sequence like this, I'd be interested to know whether

"...I always feel that I'm obliged to put a touch of the human element in it in order to give it audience identification."

anyone feels sorry for the animal. But it's rather difficult, and with the humanoid physiognomy, you can do that kind of thing much simpler than you can with any other type of animalistic form.

Audience:

Was one model used throughout *20 Million Miles to Earth?*

Harryhausen:

No; there were two different sizes– a very tiny size when he was hatching, and a larger one for the rest of the film.

Audience:

When you remade *One Million Years B.C.*, did you allow yourself to be influenced by the original?

Harryhausen:

The Hal Roach version, of course, was done with live lizards. They never used the animation process–it came out right after *Kong*. They saw what a wonderful success *King Kong* was, and they tried to cash in on that, I suppose, in the original. I don't know, but it came out three or four years after *Kong* which had animated dinosaurs. And they used iguanas and crocodiles with fins–rubber fins glued on to them. Mike Carreras and I ran the film a number of times and we felt we wanted to change it and have our own approach rather than just simply make a reproduction of the old one in color.

Audience:

What were the problems encountered with Panavision?

Harryhausen:

Well, for one thing, we do a lot of our work in this process with miniature rear projection. We project many backgrounds on a small screen and then put the animal in front of it. Well, that would mean that you would have to project an elongated image as well, and I suppose it could be mastered if you spent millions of dollars engineering new projectors and new kinds of equipment. But unfortunately, we don't have that kind of money on which to experiment, and so one has to design scenes in a different manner so as to use travelling mattes. But it's largely the projection process– it's very difficult to project an elongated image. All sorts of problems came up when we were testing the process, so we designed the film mainly for travelling mattes.

Audience:

Could you comment on two other features–*War of the Worlds* and *Dr. Cyclops?*

Harryhausen:

Well, they were both very interesting films. I thought *War of the Worlds* was a marvelous film. I wanted to do it long before George Pal started it. I made a number of drawings, but I couldn't interest anyone in it, and when Pal went to Paramount, I think he did one of the great jobs of filmmaking in that picture. It was a fine example of high-speed technique. I would have done it a little differently– I would have probably stuck more to the old H.G. Wells concept. But I found the film exceptionally entertaining. I think *Dr. Cyclops* had a lot of good things in it– the big hand, and that type of thing. I haven't seen it for a good many years, but it should hold up, I think.

Interviewer:

Charles and Ray–thank you very much indeed. It's been fascinating to find out how these films are put together. I'm sure we're all most grateful for your coming along.

Schneer:

It's a pleasure for us to be here, and we enjoyed it.

(applause)

■

Ray Harryhausen's AERIAL IMAGE CREATIONS

by Mark Wolf

The model animation of a two-legged character such as the Ymir or the Cyclops is usually accomplished by the use of "tie-downs" located in the feet of the creatures. Tie-downs generally consist of threaded plates, or even capped nuts, to which the metal armatures are attached. These devices allow the animator to bolt the legs down to holes in the stage. (Such holes can be seen in a few stills of the SINBAD skeleton fight, but they are impossible to see in the actual film. The holes are usually masked out of the scenes by the matting-on-process technique or by use of matte paintings.) A secure foot serves as an anchor which prevents unwanted movement in the models during animation. Tie-downs are also useful in casting the foam model: a bolt is screwed into each tie-down and the plaster mold halves are made to include the bolts so that the bolts will stabilize the inserted armature and allow the model-builder to position the skeleton properly prior to foam injection.

But what does an animator do if a creation is supposed to depart from conventional movements by jumping, flying, falling, or rolling? What method of support does Ray Harryhausen employ to suspend his immense Roc, the tormenting Harpies, or his flying saucers?

Some people have suggested that standard blue-screen travelling matte techniques have been employed in conjunction with his flying creations. However, the use of such an expensive laboratory technique for the duration of extended flying scenes featured in most of Harryhausen's films would be economically unfeasible. In addition, even the most perfect use of travelling mattes in such effects scenes would reveal itself to the practiced eye. With the exception of the space sphere from FIRST MEN "IN" THE MOON, which used travel-

TOP: A photo of an actual aerial brace mechanism, illustrating one simplified type of base unit and spindle.
MIDDLE: A rarely-seen Harryhausen flying creation: the pterodactyl model built for an appearence in THE ANIMAL WORLD.
BOTTOM: Another pterodactyl, this one from ONE MILLION YEARS. B.C.

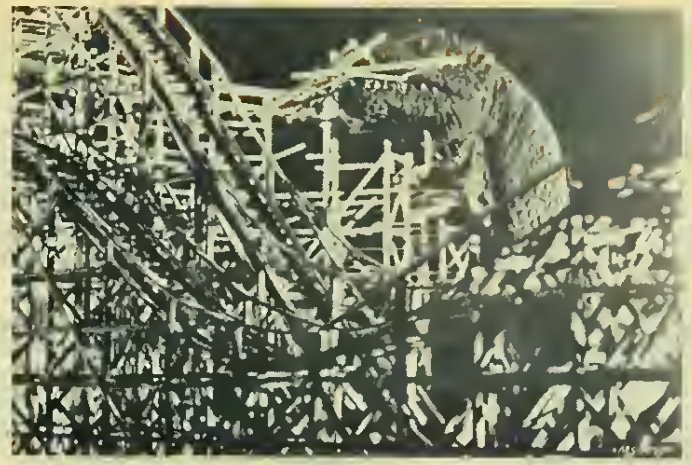
ling mattes in order to avoid Panavision rear projection problems, none of Harryhausen's flying creations has been suspended through travelling matte techniques.

It has also been suggested that the animation models are attached to sheets of glass. But the above-mentioned problems concerning the stability of the attached models also apply in this case, and a further problem involving stray reflections off of the glass makes this technique also unlikely. (Note that reflections can occasionally be seen on the glass painting in the opening animation shots of MIGHTY JOE YOUNG.)

The most probable method employed to suspend Ray Harryhausen's flying creations is simple in theory and most complicated in practice. Wire support techniques similar to the old method of stringing space-suited actors on piano wire are modified to fulfill the needs of stop-motion animation. Such overhead suspension, or "aerial brace," techniques offer many advantages over other suspension systems. The compositing of the creatures with live action elements can be done in the camera (via rear-screen projection) without resorting to expensive travelling mattes; the mobility of the model is greatly increased, resulting in virtually unlimited freedom of movement; and the brace can also be used to suspend a part of the animation set (anything on the stage which is animated in addition to the foam-rubber creatures, such as falling buildings rocks, etc.)

The obvious drawback to the aerial brace system lies in the possibility of the wires becoming visible on the film as faint ghost images above the suspended models. While careful lighting and camera placement will help reduce the chances of glinting wires, it may be necessary at times to paint the wires to match with the backgrounds. In addition, dulling sprays and the use of opposing polarizing filters on the camera and lights have been effective in reducing glare.

The wire must be thin and yet strong enough to hold up under the weight of the model. Nylon thread and thin, monofilament fishing line are common choices, although some effects technicians choose to have their own wire specially made. The exact placement of the wires is determined by the size, shape, and configuration of the model. Occasionally an "anchor" wire is stretched from the model to the stage below in order to help stabilize the model during animation, but the use of this extra wire is generally reserved for unusual cases, since most models can be sufficiently stabilized by overhead wires. The photograph of the Harpies against a blank rear projection screen which accompanies this article reveals two wires supporting the models, suggesting that these two particular figures were particularly well-balanced. However, Mr. Harryhausen mentions "masses of wires" in FILM FANTASY SCRAPBOOK, and brief glimpses of the ghosting effect in the



The Rhedosaurus scoops up some roller coaster timbers in a braced scene from THE BEAST FROM 20,000 FATHOMS.

Harpies sequence suggest that the still might not illustrate the completed arrangement.

In some cases, the wires can be made into an integral part of the skeletal system of the model *before* foam casting. The advantage to this method is that the point of entry of the wire is "clean" and free of excess matter, and the wire need not be tied outside the skin (since it is already tied around the skeleton), thus eliminating the possibility of a glint from an outside wire knot. After the model has been cast, the attaching of wires requires a long, sharp needle which is inserted through the foam into the back of the model, pushed out to the front, and then re-inserted until it reappears in the back. A wire loop is now extended around the interior skeleton, and then is tied off closely to the model to minimize the chance of a visible knot.

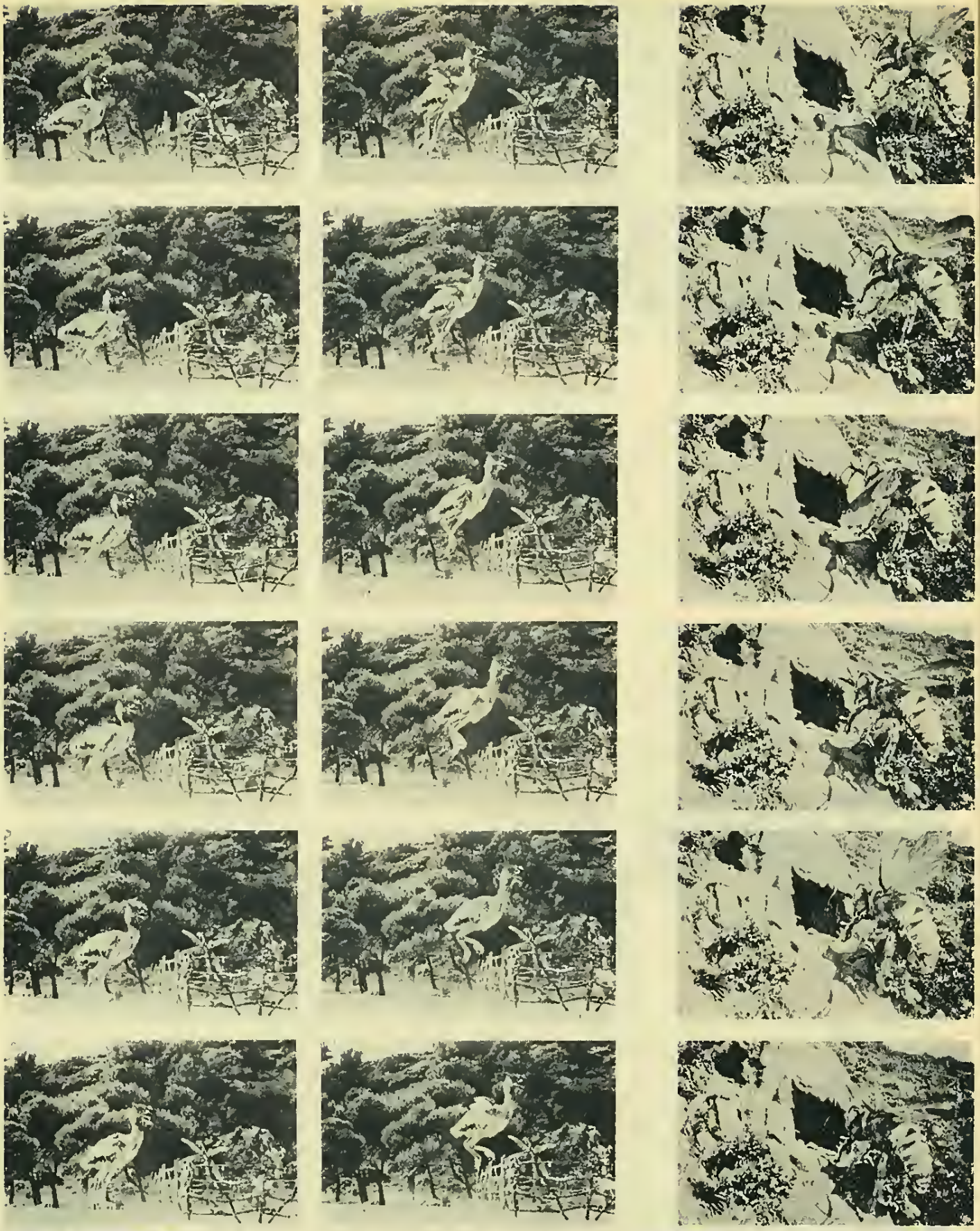
If the model is to be braced for only a few shots, the wires might simply be looped around the exterior of the model for the duration of that lone set-up or two.

The design of the brace itself depends entirely on its application. A complex brace will be mandatory if the model is to execute many maneuvers, but a simpler brace can be used if the model is to go through a less difficult series of motions.

The wires extending upward from the model are usually attached to movable pegs or winding devices which in turn are attached to what might be called a "spindle." This "spindle" is capable of revolving and moving vertically into a base unit which can move horizontally in four directions (N-S-E-W). The entire unit can either be suspended from the ceiling or held from support columns on the sides of the work area (the ceiling or overhead support design is preferable, since these setups avoid getting in the way of the animator and his lights during animation photography). However, it should be noted that this description and the accompanying diagram are by no means the only possibilities for aerial brace design. In fact, most aerial braces differ radically from each other, based on the special demands of the individual animator. Such a specialized brace is illustrated in the photo of the setup used by David Allen for his King Kong Volkswagen commercial.

Harryhausen's use of aerial brace has enhanced many of his animated action sequences. MIGHTY JOE YOUNG has many staggering shots depicting chaotic

EARTH VS. THE FLYING SAUCERS, rich in aerial brace animation, included braced shots of the saucers as well as difficult, elaborate braced destruction scenes of Washington landmarks.



FRAME SEQUENCES: Three of Ray Harryhausen's aerial brace scenes: the bird and the bee from MYSTERIOUS ISLAND and the pterodactyl from THE

VALLEY OF GWANGI. All three sequences represent twelve consecutive frames from the actual film footage.

destruction, captured in part through the carefully controlled use of brace wires: Joe swinging on the giant vine; Joe ripping up and then lobbing immense sections of thatched roofing at fleeing nightclubbers; the lions as they jump upon Joe's back only to be tossed away violently; the fiddle and piano that Joe sends hurtling from the musicians' tree-hut; and the massive amount of tables, chairs, and other debris that Joe rips down as he lands on the second level of the club. All of these scenes were made possible only through use of aerial brace methods.

EARTH VS. THE FLYING SAUCERS featured more aerial brace scenes than any of Ray's other projects. Not only were the saucers braced, but the destruction of the Washington buildings was also accomplished through brace work. As Ray mentions in FILM FANTASY SCRAPBOOK:

One of the most difficult tasks of this particular project lay in the animation of the destruction of the falling buildings. They had to be photographed in the process of disintegration by a death ray, frame by frame— each falling brick being suspended by invisible wires. It would have been far more effective to photograph them in high-speed photography but the cost of this process was prohibitive.

THE BEAST FROM 20,000 FATHOMS had a very effective shot of the Rhedosaurus rearing up and raging through the side of a building (with the debris being animated), as well as scenes where the beast tosses huge pieces of the roller coaster structure with the cooperation of a few wires.

Similar scenes of mass destruction through braced wires are found in IT CAME FROM BENEATH THE SEA (especially the clock tower sequence) and 20 MILLION MILES TO EARTH (the Ymir smashing through the pillars, hurling a boulder from the Colosseum, etc.). 20 MILLION featured some additional brace work in the flight of the crippled spaceship, the leap of the Ymir in the barn, and the fall of the monster from atop the Colosseum.

One of the few braced shots in THE ANIMAL WORLD is of a Ceratosaurus leaping into a scene to do battle with another dinosaur.

Morningside's THE THREE WORLDS OF GULLIVER may be the only film Ray has worked on which did not make use of aerial brace work, with the possible exception of one shot— the roll of the crocodile in its dramatic death scene. The shot is difficult to analyze because the bulk of the reptile is obscured from view and the rolling might have been controlled by some off-screen device other than a brace. This situation is also true of the moon-beast in FIRST MEN "IN" THE MOON, since its death throes are partly hidden behind crystalline pillars.

TOP: 20 MILLION MILES TO EARTH featured aerial brace work in creating the illusion of the Ymir destroying the Roman Forum. MIDDLE: Ray Harryhausen moves the two-headed Roc a fraction of an inch, then photographs it. (Photo courtesy Ray Harryhausen) BOTTOM: The finished product: a giant bird seemingly attacks real men. Behind-the-scenes aerial brace work and actual scene from THE 7TH VOYAGE OF SINBAD.

TOP: Ray Harryhausen's first live-action aerial brace creation: the balloon from MYSTERIOUS ISLAND, here seen just prior to its unscheduled takeoff.
BELOW: The aerial braced Harpies from JASON AND THE ARGONAUTS positioned in front of the rear projection screen prior to the alignment of the background image. (Photos courtesy Ray Harryhausen)

Harryhausen's first non-animated, aerially-braced miniature is the balloon in MYSTERIOUS ISLAND. It was suspended from wires over a tank while wind fans blew across the area. In several shots of the Phororhacos, such as the leap over the fence or its fall after being shot, the giant bird was suspended on wires. The beast is also braced when it makes that terrific initial leap into the scene where it pursues Gary Merrill. Bracework was also involved in the landing of the giant bee.

Wires were not entirely absent from the effects work of FIRST MEN "IN" THE MOON. They were used not only to support the miniatures, but also aided in the suspension of the actors. At one point in the movie, Edward Judd is sitting in a chair that miraculously floats to the ceiling after having been painted with Cavorite. And when on the moon, Lionel Jeffries does a somersault that catapults him into a narrow rock crevice. The landing of the United Nations vehicle was accomplished through aerial suspension.

Bracing of the actors has been a characteristic of Harryhausen's effects ever since MIGHTY JOE YOUNG. In that film, Robert Armstrong is picked up from his horse and later dropped by Joe (note the swinging cable that can be briefly seen when Joe drops him); Terry Moore is picked up by Joe after berating the cowboys; finally, Joe dunks Primo Carnera in the stage pond. In later films, this method of suspending live actors in conjunction with animated figures is occasionally used. In THE SEVENTH VOYAGE OF SINBAD, the Cyclops lifts Sinbad's mutinous men from the treasure trove with the aid of wires. In ONE MILLION YEARS B.C., Harryhausen used wire-supported actors to good effect. During the Allosaurus sequence, the beast lifts a screaming victim from the water and takes him into its slavering jaws. On the set, Harryhausen directed the filming of the sequence involving the suspension of the live actor. Later, in the studio, this live-action plate was rear-projected, and the Allosaurus model was arranged in front of the translucent screen in such a way that Ray could synchronize the movements of the model to the footage of the squirming man. This scene was given even greater impact by the eventual substitution of a model man with a gaping wound. THE VALLEY OF GWANGI has several shots involving men suspended on wires, such as the scene in which Gustavo Rojo is yanked from his saddle by the enraged Gwangi, the shot when Curtis Arden is borne away by the pteranodon, and the shot when Gwangi pulls the annoying blanket from Rojo's hands (remindful of the Harpies pulling off poor old Phineas' tattered rags).

THE SEVENTH VOYAGE OF SINBAD featured a "star" that owed most of its screen success to brace work— the gigantic two-headed parent Roc that lands and decimates Sinbad's motley crew before carrying the

hero aloft to its nest. Other braced shots in the film include the fall of the Cyclops (the model in this shot, incidentally, is only five inches tall) and the dazzling skeleton fight.

The pteranodon from ONE MILLION YEARS B.C. that kidnaps Raquel Welch made extensive use of brace support and included a small-scale Raquel (if you can imagine one!) in the list of braced figures. Ray Harryhausen has commented that the models of the baby pteranodons, glimpsed briefly in their nest, were used in the long shots of the battle in order to force the illusion of distance.

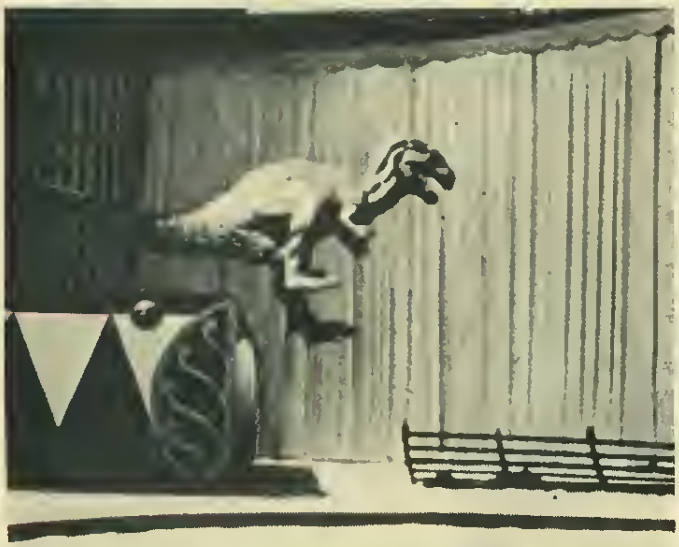
THE VALLEY OF GWANGI also counted a winged reptile among its more exciting attractions. The plucking of the boy from his saddle by the creature, a masterpiece of illusion, is one of the most convincing opticals ever produced. Additional aerial brace effects are to be seen in other parts of the film, such as the falling of the metal gate on Professor Bromley, Gwangi's leap from the cage platform, etc.

And Harryhausen's new film, THE GOLDEN VOYAGE OF SINBAD, most effectively uses the aerial brace, particularly during the scenes with the homunculus. The animation of this creature is particularly fluid, and some of the shots are stunningly realized, one of which is the fragile monster's death at the end of an arrow. The initial shots of the demon flying over Sinbad's ship were filmed with an unusual arrangement of model and rear projection screen: in the shots in which the camera is seemingly looking straight up at the creature hovering over the ship, the model was suspended so that it hung vertically (its underside facing the camera). When combined with a live-action shot taken from the appropriate angle, the final effect was that of looking straight up from the deck of the ship. Some of the most challenging animation of the entire film is manifested in the shot of the homunculus perched on the sorcerer's arm. Koura is lowering his arm to his side, and the little creature travels with the movement, seemingly resting contentedly on the arm. Harryhausen used the same method which had worked so successfully in the pterodactyl sequence of GWANGI: he very carefully aligned the homunculus with the rear screen image of Koura's arm, matching the creature's movements with those of the arm. Although there is a slight fluctuation between the model and the rear-projected image, the effect is amazing. Note also the use of an aerial brace when the Centaur tosses away what remains of his broken club.

All of the winged creatures "fly" using cycles. A cycle is a specific number of pre-determined movements which bring the wings from a starting position, through the downflap, into the upflap, and finally back to the starting position. The bee in MYSTERIOUS ISLAND

BELOW: The famous death scene of the Allosaurus from ONE MILLION YEARS, B.C.

OPPOSITE TOP: The Eohippus is roped in this splendidly realistic shot. Scenes of the 'Dawn Horse' running were aerial braced for one frame in the run cycle when all four feet were off the ground.
OPPOSITE MIDDLE: Gwangi leeps from captivity.
OPPOSITE BOTTOM: A miniature Buddy Hackett is assisted in his trip down the dragon's back by an aerial brace in this scene from Jim Danforth's THE WONDERFUL WORLD OF THE BROTHERS GRIMM.



flies on screen with a basic five frame cycle which involves no flexing of the wings themselves: all movement takes place at the point of joining the wing with the abdomen, and all motion is strictly up-and-down. When the Phororhacos leaps over the corral, it uses an eight frame cycle. The parent Roc in THE SEVENTH VOYAGE OF SINBAD uses varying cycles, generally somewhere between 8 to 10 frames per cycle, the 10-frame rate predominating once Sinbad is grasped. This relatively short cycle is one reason why this model tends to strobe. With a greater frame cycle and less contrast between the black wing of the Roc and the blue sky, the strobing might have been reduced. Note that Harryhausen never brings the right wing around in a full sweep once the Roc flies toward the nest, since this action would obscure the view of the heads. The movements of the Roc's wings are similar to a real bird's actions: as the beast flies, the wings beat downward and then forward until they meet in front of the heads. They then strike backwards and upwards, returning to the starting position of the cycle. The wrists are raised at the beginning of the upstroke, with the wing tips striking back and up, the effect of which is to produce a circular flow of action.

The basic wing design for the monsters in JASON, YEARS B.C., and GWANGI is adapted from bats, and there are several good reasons for this design. Not only does the wing of a bat have a unique structure, but the fleshy membranes stretched between the bony "fingers" extending from the mid-joint wrist give the wings the sense of mass needed to convince the viewer that they are powerful enough to sustain the creatures in flight and to enable them to pick up their hapless victims. Had Harryhausen used real-life pteranodon wings, for example, the illusion of the creature's menacing power would have suffered; the real things were just too flimsy. Ray explained his departure from absolute adherence to fact in an interview with Tim Stout in SUPERNATURAL magazine:

Most of our dinosaurs are very accurate from the physical point of view. Visually, though, I feel it is far more important to create a dramatic illusion than to be bogged down with detailed accuracy just for the sake of detailed accuracy. I'm sure you will admit that very few people would appreciate it in any case.

The Harpies in JASON were originally designed with wings that had a very jagged appearance as a result of small membranes arching between the finger bones; in the completed models the area is much more fully fleshed, producing a stronger looking wing. The first finger appears to be the longest in the Harpies, while the pteranodons seem to have a larger second finger. The winged reptiles of YEARS B.C. were fabricated around the Harpy armatures, which explains the similarities in structure of the wings. The rapidly flapping wings on

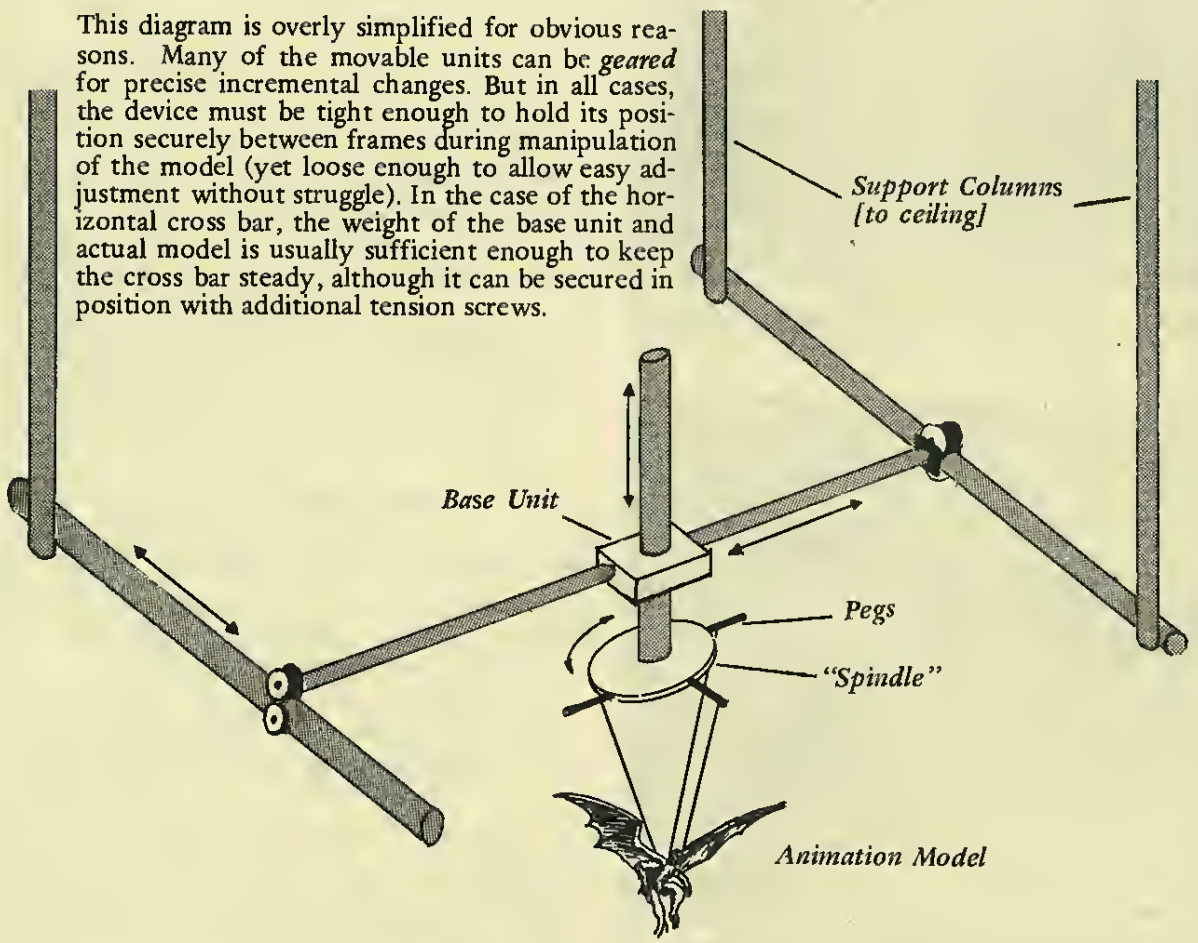
these creatures produce the very satisfying effect of the effort needed to maintain themselves in flight and also endows the Harpies with an eerieness that contributes to their success.

The cycles of the winged creatures in ONE MILLION YEARS B.C. are basically 9 frames, the same cycle of the Harpies (although there is a fluctuation of the cycle of the Harpies). The reptile in GWANGI, however, uses a 12 frame cycle prior to picking up the boy, and when it gets the boy in its clutches, the movements appear to be slower, indicating more frames per cycle. This change produces the effect of the creature laboring to keep aloft with its burden. This same effect is captured with the SINBAD Roc (going from 8 to 10 frames) as well as the pteranodon in YEARS B.C. (using a 12-frame cycle once it had Miss Welch).

Harryhausen's magnificent, controlled use of aerial brace animation has enhanced many an exciting special effects sequence, and surely every Harryhausen fan, when made aware of the extra demands of this kind of technique, has an even more awed respect for Ray Harryhausen and his extraordinary work. ■

David Allen's elaborate set-up used in filming his splendid King Kong Volkswagen television commercial. Note specially-constructed semi-circular aerial brace supporting miniature airplane. Dave garnered two "Clio" awards (Best Automobile Commercial and Best Technical Work for a television commercial) for his virtually single-handed production of the spot. (Photo courtesy David Allen)

This diagram is overly simplified for obvious reasons. Many of the movable units can be *geared* for precise incremental changes. But in all cases, the device must be tight enough to hold its position securely between frames during manipulation of the model (yet loose enough to allow easy adjustment without struggle). In the case of the horizontal cross bar, the weight of the base unit and actual model is usually sufficient enough to keep the cross bar steady, although it can be secured in position with additional tension screws.



The Public Harryhausen

Ray Harryhausen was the special guest from the film world in the very first edition of the children's program "Screen Test," transmitted on BBC TV Channel 1 on November 1970. The program shows scenes from a wide variety of films and then tests the children on their powers of observation and general knowledge. The show also includes a "behind-the-scenes" look at the world of films. In the case of Ray Harryhausen, the following conversation ensued: *(transcribed by Gary Parfitt)*

Interviewer:

Although the name may not be instantly recognizable, Ray Harryhausen's films usually are. He's produced some of the most memorable pieces of trick photography ever put onto the screen. The appeal of such films is timeless. Ray Harryhausen was responsible for such pictures as THE VALLEY OF GWANGI, his latest. Some of his earlier trick photography for films has been in THE THREE WORLDS OF GULLIVER and JASON AND THE ARGONAUTS. His first was MIGHTY JOE YOUNG, made twenty years ago.

Harryhausen:

I deal mainly with special effects, which involves the type of scene you can't possibly photograph in the normal course of production. We have here, for example, a sketch which must appear in our picture exactly as it's drawn. About the only way one can really do this type of thing is to use stop-motion animation, which is one phase of special effects. Here we have a model of Gwangi, an Allosaurus, which we're using for this film. As you see, it's completely articulated; every joint in the body will move, from the leg down to the toe. In a way, what I do is very similar to cartoon animation, only instead of using a flat drawing, we use the three-dimensional model. As you know, motion picture film is broken down into a series of still pictures. We start with this series of still pictures and photograph it on motion picture film one frame at a time.

For example, the Allosaurus has to be roped by four cowboys in order to be captured. *(Sequence shown from GWANGI)* Of course, you can't rope thin air, so we had to devise a special jeep with a mechanism on top of it the same height as Gwangi. The cowboys would rope this particular jeep, and then the jeep was blotted out at a later time, and Gwangi was substituted. It required about four months just to shoot the little sequence showing them roping Gwangi.

In a film such as GULLIVER we used what you would call "perspective" photography in which you create the illusion of different sizes right in the camera on the set, one actor being on one plane and a "smaller" actor being possibly two hundred feet away from him on a different plane.

Ray Harryhausen shows off Gwangi to TV audience on BBC children's show "Screen Test."

I'm very fond of JASON, of course, as I've always wanted to do Greek mythology. I have here a skeleton from the film where we had the problem of animating seven human skeletons which were battling with the three swordfighting men. That very short sequence took at least four and a half months to shoot because of the work involved: a skeleton has five appendages, and we had seven skeletons—thirty-five movements to make for each frame, and these movements have to be synchronized with the human beings. It is a very slow process. We found that we could only get about two feet of film per day on the average in some sequences.

We do have problems with actors who find it difficult to shadow-box. In many instances, the looks have to be very carefully rehearsed so that when we put in the model in the place where the skeleton or the animal has to be, it gives the illusion that the actor is actually looking at something. We find that in many cases it throws an actor, and I know that if I were an actor and had to go through that type of shadow boxing, I would feel like quite an idiot.

Actually, I didn't work on KING KONG— it was a little before my time. But I did work on the second film which the same producers produced, MIGHTY JOE YOUNG, and which was what the critics called a "KING KONG for children" because it didn't have the frightening aspects of the original KONG. ■

CHARLES SCHNEER... Speaks his mind

by Craig Reardon

Lovers of monsters and fairy-tale fantasy, or of adventure and exotic escapism, can thank Charles Schneer for consistently making outstanding films which embrace all of these elements. Schneer is a film producer, an occupation which he playfully describes this way: "A producer is a guy who has to know a bit about everything, but doesn't understand a lot about anything." As the producer of such fantasy milestones as THE 7TH VOYAGE OF SINBAD, MYSTERIOUS ISLAND, and JASON AND THE ARGONAUTS, he can afford to be modest For Charles Schneer is a conscientious, tasteful man who always seeks to assemble the finest talents available to make his films, and his prime responsibility is to oversee every aspect of their creation.

I met Charles Schneer in the offices of his Morningside Productions in London. He is energetic, and his conversation is engaging and pointedly direct. When I spoke with him, he seemed uninterested in talking about himself, but he eventually relented enough to outline his career. His first exposure to filmmaking occurred during World War II, when he was inducted into the Signal Corps and was soon put to work producing training films. After the war, at the age of 26, he briefly worked for Universal, and then transferred to Columbia Pictures in 1946, where he remained until 1957. That year he became an independent producer and created THE 7TH VOYAGE OF SINBAD with Ray Harryhausen, the first of their memorable cinematic adventures produced in color and on a grand scale. Schneer formed Morningside Productions, which later became attached to Ameran Films, Ltd., creating an Anglo-American production firm which Schneer helms.

Asked to discuss Ray Harryhausen, Schneer was free with praise. "Ray is a true professional. .absolutely 100% reliable. We've been 'married' for 20 years! We've made nearly 15 films together, and never once has Ray gone over schedule or turned in anything less than superb work. That's saying quite a lot. And he is also a fine human being, quite apart from being the best in his field." I remarked that the focus of FXRH has been on Harryhausen, although the importance of Schneer's role as producer has been acknowledged. Schneer commented, "Well, the focus *should* be on Ray." In the course of the conversation, I voiced my surprise that Harryhausen has been approached by so few other producers. Schneer said, "No other producers are usually willing to tie up three entire years on one film! That's the amount of time we generally take to make one of our pictures. Other producers are frightened to tie up that much time or money, and so they turn out a film in a matter of months or weeks. They gamble on small investments for big returns, because in recent years there have been some 'little' films which really hit the jackpot. Unfor-

On location in Spain, Schneer and director Gordon Hessler decide on a particular camera set-up for THE GOLDEN VOYAGE OF SINBAD. Schneer is actively involved in the production of all his films.

tunately, we can't make our kind of film this fast. Therefore, what we do entails a degree of risk."

I asked Schneer to discuss what goes on during those three years, emphasizing the role that the producer plays. He decided to elaborate using his latest film, THE GOLDEN VOYAGE OF SINBAD, as a model. "A producer chooses a subject, hires the writer, the director, and the actors; he sees to it that the film is shot on schedule; then he remains involved during post-production, overseeing the dubbing and scoring and publicity. It is also his responsibility to see to it that the crew, this large conglomerate of different personalities, works smoothly together. I can say that the last crew on GOLDEN VOYAGE was a happy one. Assembling a crew of artists and technicians is difficult, since you must arrange to get the people you want according to their availability." I remarked that Ted Moore, who photographed THE GOLDEN VOYAGE OF SINBAD, must have been hired by Schneer after his work on LIVE AND LET DIE. I assumed this because LIVE AND LET DIE was then in release in London. But Schneer then told me that Moore did the Bond film *after* his work on the Morningside film, which emphasized the relative care invested in terms of time alone in a Schneer picture. Schneer continued: "We shot the film in Spain. Ray was in on it from the very beginning. We began shooting in July of 1972, and he had been planning the film a year before that. He did around three hundred drawings to guide the production. These are a great help on location, where time is money. The drawings show us what we want, and we get it if we can. We completed filming in August of 1972, and Ray then began work on the special effects. He just finished them last week (July 1973), so that's almost ten months he's put in right there. Then we arranged for Miklos Rozsa to score the picture. Rozsa is a charming guy. Now, there's a man who was born in Hungary, lives in America, speaks English perfectly, and also happens to speak fluent Italian. In fact, we're going to record his score in Rome next month (August 1973). He began writing the music last November (1972), and as you can see we're only just now wrapping it up." I asked Schneer what fascinates him most about fantasy, and he replied, "Well, practically speaking, fantasy themes have an international appeal. And we augment this appeal with our casts, which are usually composed of English and American actors. Generally speaking, English actors can and will play anything. They are pros, and I have unlimited respect for them. In general, American actors play themselves. On this film, we have a leading man who went to Hollywood High (John Phillip Law), and a heavy who comes from the National Theatre, a fellow versed in Shakespeare and the classics, Tom Baker. We hired him after seeing his work as Rasputin in NICHOLAS AND ALEXANDRA. He's from the Conrad Veidt school...does marvelous things with his eyes. He's excellent in the film." What about post-production? First we discussed the processes which give voice to Harryhausen's menagerie of monsters. "That's handled in dubbing, and we have a man whose name is Peter Elliott who creates the sound of the monsters. We generally have a conference and decide what a monster should sound like—it must seem to our audiences that this is what such a beast would sound like if it really existed, and it takes some experimentation." Then I asked about the creation of the main titles. The titles of some of the Morningside films have the most interesting and colorful designs seen outside of Saul Bass' work. Schneer explained that he hires an artist to design the titles,

Schneer discusses an upcoming scene with Gila Golan on the set of THE VALLEY OF GWANGI.

and then they are filmed by National Screen Service. We both noted that Bob Gill's lettering designs for THE 7TH VOYAGE OF SINBAD were so visually appealing that the style was retained for the word *Dynamation* as it appeared in publicity for subsequent Morningside films. Schneer told me that he saw artist James Wines work in a show in Rome and so appreciated his talent that he hired him instantly to do the splendid titles for JASON AND THE ARGONAUTS. Portions of the art roughs Wines did for the titles, in black and gold, decorate the walls of Schneer's office. Artist Sam Sulliman did fascinating titles for THE FIRST MEN "IN" THE MOON, which continued the tradition of high quality established by Gill and Wines, but the titles for THE VALLEY OF GWANGI were a letdown. "Yes, they were poor. I guess they were done after the money ran out. I think that they even used Ray's sketches as background. Ray and I have worked out the titles for the new film—I think you'll like them."

I asked about Schneer's unusual foray into the field of film musicals, his production of HALF A SIXPENCE. This was a film full of humor, romance, and nostalgia, with a fine performance by Tommy Steele and glowing photography by the well-known Geoffrey Unsworth. "I had always wanted to do a musical, but it was a mistake. The film wa. quite successful in London, but it did poorly in America. The reason why is rather inexplicable, unless it was due to the very English atmosphere of the film. Do you remember the quaint little village you see at the beginning of the film? That was Blenheim, a town which has hardly changed in appearance for one hundred years. In any event, the film's lack of success had an effect, because a producer is a racehorse, and the people with the money study the forms. The money a producer is able to raise for his next film is greatly determined by the success of his last one."

Schneer closed the interview musing upon the current climate of filmmaking. "When I started, Hollywood was in its heyday, and there was a vast inflow of money, which allowed studios to invest far greater sums in projects and take more chances. If a film failed, it was not cause for celebration, but the inflow of profits was sufficient to weather the blow. Now this buffer no longer exists. Money is very tight. It becomes more and more difficult to finance a film. The studios have turned to doing films which take only a couple of weeks to shoot and cost only a few thousand dollars, because a few films made in that manner have been successful. This situation bothers Ray. He remembers the days of KING KONG and MIGHTY JOE YOUNG, and he cannot believe what has happened to the business. He doesn't go to movies anymore. I try to encourage him to, if only to see what the people are buying, but he says the hell with it. The executives who run the business now aren't really in touch with films. They don't know what the hell to do. Many of them didn't start in pictures, and they don't really understand them. Nobody really knows what kind of picture to make, or whether it will go over with the public. So it becomes harder for Mr. Harryhausen and I to make our kind of film. It may be that one day we'll no longer be able to. A lot depends on the success of our next one."

This last comment would seem to imply that a ticket bought to see THE GOLDEN VOYAGE OF SINBAD will be a blow struck in favor of the preservation of that type of film. It can only be hoped that the movie-going public will appreciate the final product of Schneer's and Harryhausen's care and craftsmanship by attending THE GOLDEN VOYAGE OF SINBAD. If they do respond favorably, then much of the credit must go to Charles Schneer, perhaps the only remaining independent producer who still makes skillfully polished escapist entertainments which fill our eyes and ears with splendor and fantasy. ■

Charles Schneer poses with Joan Greenwood and Beth Rogan during the location photography for MYSTERIOUS ISLAND in Spain.

The Golden Voyage of Sinbad

The Golden Voyage of Sinbad, Ray Harryhausen's latest film, is the kind of entertainment that only he could have devised– a richly atmospheric, exotic motion picture which reunites his technical wizardry with the magical fantasy realm to which his talents are best suited. The film departs in tone from all of Ray's earlier efforts: its closest counterpart, *The Seventh Voyage of Sinbad*, had a bright, fairy-tale-like quality, replete with glowing colors and an almost gaudy visual exhuberence. *Golden Voyage*, on the other hand, possesses a more subdued but no less fanciful tone marked by careful attention to elaborately detailed oriental-style backgrounds and settings. Gone are the overly simplified studio-concocted costumes and regalia that characterized *Seventh Voyage;* in the new film, all of the physical set-pieces are marvelously rendered, from the dusty, teeming city of Bagdad to the forboding, ill-lit abode of the Grand Vizier's mysterious mural. All of the resources of production designer John Stoll succeed in evoking the wondrous ambience which made Korda's *Thief of Bagdad* so memorable.

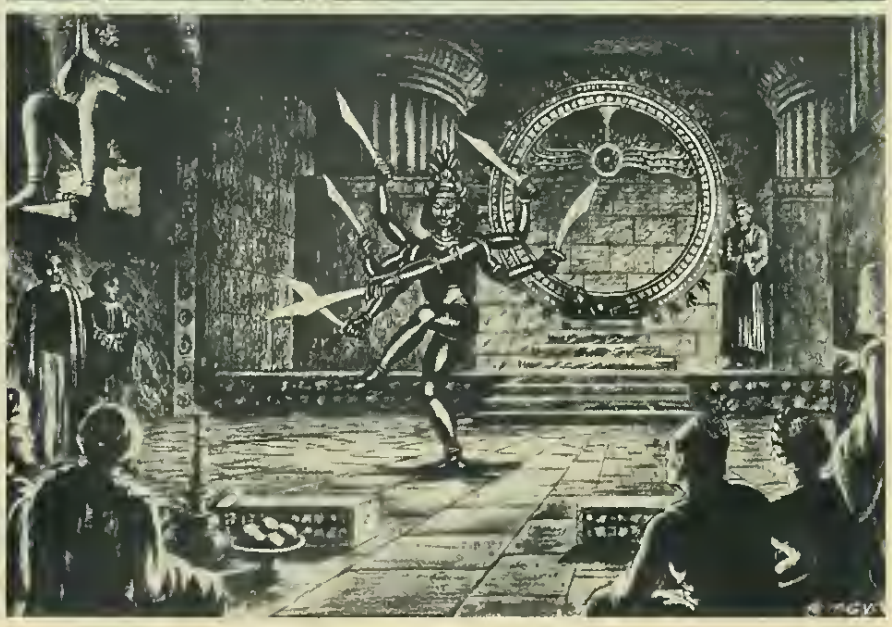
Miklos Rosza's music score adds a great deal to the magic of the film. Of particular distinction is his opening theme, which is accompanied by a simple, attractive title design. Brian Clemens' lively script skillfully injects humorous elements into the grand workings of the plot, and these clever "bits of business" reflect a light-heartedness without plunging into mood-shattering parody or "tongue-in-cheek" overindulgence. Gordon Hessler's direction is in keeping with the frivolous spirit of the film: certain routines which could have been embarrassingly overdone are instead delivered with perfect pitch, and the audience reaction is one of delight. All of the players join in with the spirit of fun which dominates the film. John Phillip Law makes a surprisingly likable Sinbad, skillful with sword and quick with a grin. His disarmingly confident, almost cocky Sinbad is a far cry from the stolid earnestness of Kerwin Mathews. In such scenes as a discreet eyeing over of Margiana, Law clearly reveals that he is having a great time with his role. Tom Baker is deliciously evil in the part of the villainous sorcerer Koura, and he delivers his lines with an icy relish that has not been heard since Torin Thatcher's memorable bombast as Sokurah in *Seventh Voyage*. (One of the finest moments in the picture has Koura beaming conceitedly at his handiwork after arming the six-handed statue for a deadly swordfight. His gleeful face asks the same question that is running through the awed viewer's head: "Did you *see* that?!!") As the Grand Vizier, Douglas Wilmer (who played Pelias in *Jason and the Argonauts*) intones his lines with the forcefulness needed to lend to his masked figure a strange kind of presence. His sober characterization offsets the film's sole embarrassing moment ("take off your mask and let them see your face"). And Caroline Munro, although given relatively little to do, is blessed with an uncommonly pleasant smile over and above her more pronounced attributes.

The storyline of the film goes a long way toward incorporating Harryhausen's visual effects in a non-episodic manner. From the opening moments, in which the audience is immediately introduced to the tiny homunculus, through the remainder of the magical action, there

is a natural blending of real and unreal, both structurally and photographically (Harryhausen's process work is generally fine, and definitely superior to *Gwangi*). The continuing role of the homunculus especially adds to the unforced nature of the effects scenes. All of the animation sequences are well motivated and mounted, with the possible exception of the Centaur–Gryphon fight: although the point about "the eternal battle between good and evil" is established, the Gryphon appears on the scene, fights, and dies too perfunctorily. In addition, the ending is not as spectacular as the earlier proceedings; after all that has come before, the viewer is expecting the coup de *grâce* to be visually stunning, but instead he gets a comparatively undramatic stabbing shot. The nasty Koura deserves a more photogenic demise.

In addition to providing a good showcase for the animated action, certain story elements heighten the charm of *Golden Voyage*. For example, unexpected moral overtones slyly worm their way into Koura's necromancy: there is something fitting about the sorcerer's situation of having to give up something precious to him– namely, his youth– in exchange for the power of working an evil deed. The primary motivation behind the characters' actions, the search for the missing part of a magic amulet, nicely sustains the pulse of the film.

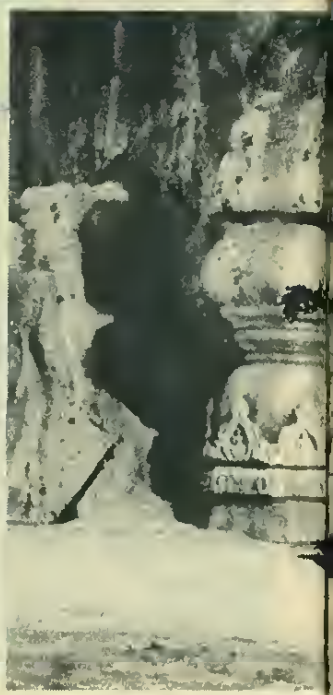
The quality of the photographic effects, although inconsistent, is generally good. All of the "Dynarama" shots are accomplished through Harryhausen's basic "Dynamation" rear projection technique. Publicity evidently is the main reason for the change of terms, although the quality of the rear-projected images has been considerably improved from earlier films. The most striking photographic change between this film and its predecessor, *The Valley of Gwangi*, is the very fine "blending" of live-action shots with the effects shots; changes in contrast and color balance are so slight as to be virtually unnoticeable. Some of the travelling matte work is flawed; in particular, some of the outside shots of the entrance to the caves have clear fringing of the foreground elements. In the shots within the cave, however, the travelling matte work improves tremendously. Finally, there is some annoying use of "zooming" into certain shots by means of an optical printer. In



OPPOSITE AND ABOVE: Ray Harryhausen's drawings illustrate key sequences from the film. **BELOW:** Harryhausen's pre-production drawing visualizes a key scene in the film: Sinbad's landing on the mysterious isle of Lemuria. The stone carvings in the side of the mountain are miniatures added by means of excellent static matte work.
BOTTOM: The evil homunculus is sent by Prince Koura to spy on Sinbad and learn his plans for the impending voyage. But the homunculus is discovered by the Golden-masked Grand Vizier and narrowly escapes Sinbad's grasp. Koura mentally transforms the homunculus into a pile of leaves to prevent its capture.

these shots, the image on the screen enlarges as if a zoom motion were being attempted; however, the grain of the film increases as the image grows larger, indicating that the zoom effect is made on an optical printer. This technique is used on several shots early in the film, and it is hard to miss, since the grain quickly becomes very prominent. However, the technique is wisely abandoned after Sinbad and his men land on Lemuria.

And the animation-related visual effects are superb. In *Golden Voyage*, Harryhausen adds to his usual brilliance in animation style an exotic charm tapped from the film's novel situations and settings. His homunculus displays a wonderful sinister quality about him; the early scenes of his spying on Sinbad and the Grand Vizier capture an almost ghoulish delight unparalleled in any of Ray's earlier excursions into anthropomorphism. One can easily conceive of the homunculus as



OPPOSITE PAGE:
TOP: Later on, Koura must create another homunculus creature aboard his ship.
MIDDLE: With the aid of a magic potion, Koura brings the six-armed statue to life and commands it to perform a dance, much to the bewilderment and fear of the tribe of primitive green men.
BOTTOM: The Siren (the ship's figurehead brought to life) is telepathically commanded by Koura to steal Sinbad's chart showing the way to the Island of Lemuria.

THIS PAGE:
LEFT: Ray Harryhausen prepares the (h)arrowing death scene of the homunculus.
MIDDLE: Sinbad surprises Koura and is prepared for a duel to the death, but Koura once again summons the statue to life and Sinbad and his aide are forced into a fantastic fight.
BOTTOM: Margiane, lowered into the cave of the Centaur as a sacrifice by the primitive green men, is carried off by the one-eyed beast.

the perfect three-dimensional equivalent of the devils that populated *Fantasia*'s Night on Bald Mountain.

Harryhausen's Siren captures a kind of ethereal, far-away look in her pale features which enhances the eerie tone of her encounter with Sinbad. The shot in which she comes to life, strongly reminiscent of the classic Talos head-turning scene in *Jason and the Argonauts*, is nevertheless possessed of its own unique sense of the uncanny. When she then glides as though mesmerized about the darkened deck of the ship, her ghostly appearance is aptly complemented by her incredibly smooth movements. The encounter ends in a novel, imaginative way: instead of engaging in battle with Sinbad and his cohorts, the Siren instead heeds her master's telepathic command to abscond with the goods—and there is one memorable moment when Ray's manipulation of the Siren's deportment suggests that the statue is "taken aback" and even faintly regrets having to refrain from fighting.

When the mobile six-armed statue comes to life at Koura's magical command, *The Golden Voyage of Sinbad* has its finest single moment. In a show-stopping, glorious performance, the statue performs a rapid, stylized oriental dance, complete with symmetrical gyrations and bobbing head, that far surpasses the antics of the Silver Maid in *Thief of Bagdad*. Shortly afterwards comes the swordfight battle, and Harryhausen handles the clashing, frenzied conflict with the visual refinement that fans have come to expect from him. Some purists may complain that the statue's destruction is too similar to the *Sinbad* skeleton's fate, but one must admit that there are few ways of knocking off a statue with finality.

Harryhausen saves his two more traditional monsters for the end of the film: the hideous Centaur and an angry Gryphon. The emergence of the Centaur from the cave is handled in a more subdued fashion than the Cyclops' eye-popping entrance in *The Seventh Voyage of Sinbad*; in the new film, the creature takes its time about exiting, and a shadowy prelude to its appearance whets the audience's appetite. Harryhausen seems to have tried an interesting variation on a horse's movement with this beast: in an attempt to reflect the dual personalities of horse and man which make up the Centaur, Ray has animated the creature in a

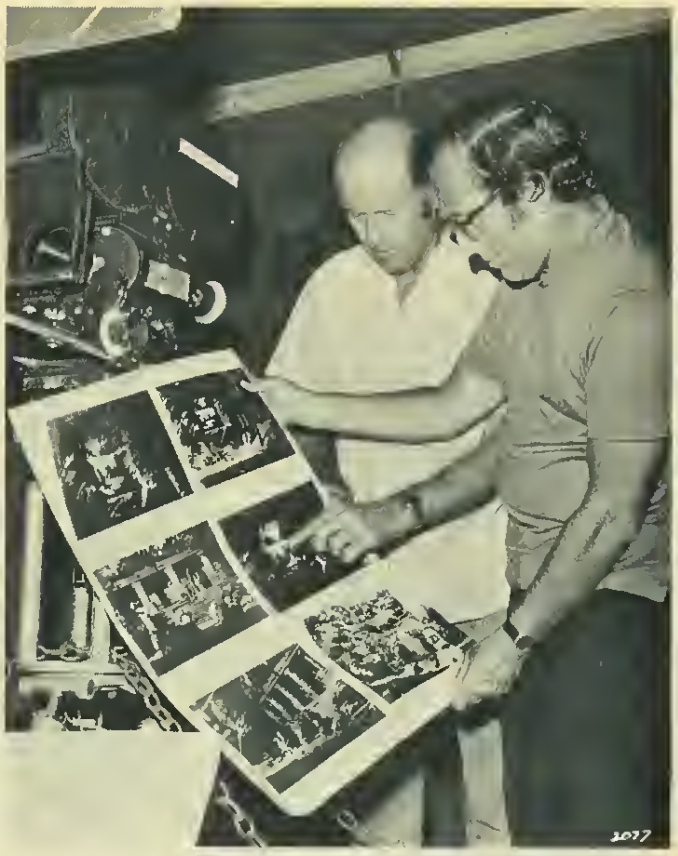
PREVIOUS PAGE: Specially posed shots of the Centaur, Siren and six-armed statue.
BELOW: A Gryphon, half-eagle half-lion, suddenly appears from a neighboring cave and does battle with the Centaur.
RIGHT: After defeating the Gryphon, the Centaur battles his human foes.

halting, oddly reserved fashion which strongly suggests the struggle of a man to resist the motion of a horse. Harryhausen's effect of "a man dragging a horse behind him" is a fascinating one, although some viewers have commented that they would have preferred the more horse-like motion of *Gwangi's* eohippus.

Although the struggle between the Centaur and the Gryphon, as mentioned earlier, is not as dramatically satisfying as

it might have been, it is nevertheless both exciting and technically polished. The anatomy of the Gryphon does not lend itself to dynamic battles with an essentially humanoid creature like the Centaur, but Harryhausen does as much as possible to make their angry exchanges appear to be powerful. Only after the Gryphon is dispatched does the Centaur really seem to come to life. Its death scene is particularly well-handled and visually convincing; Harryhausen has a knack for making the death throes of his creatures very memorable.

All factors considered, *The Golden Voyage of Sinbad* is one of the most satisfying fantasy films ever made. The people who view it will surely be impressed by the visual splendors which it encompasses, for this visit into the fanciful world of the imagination is a stunning technical achievement seldom encountered on modern movie screens. ■



Ray Harryhausen and Charles H. Schneer study pre-production sketches prior to shooting a studio scene.

An Arabian Dhow was constructed for the film with the distant city added by means of a matte painting. Although the painting is slightly out of alignment in this photo, the elements are perfectly registered in the film.

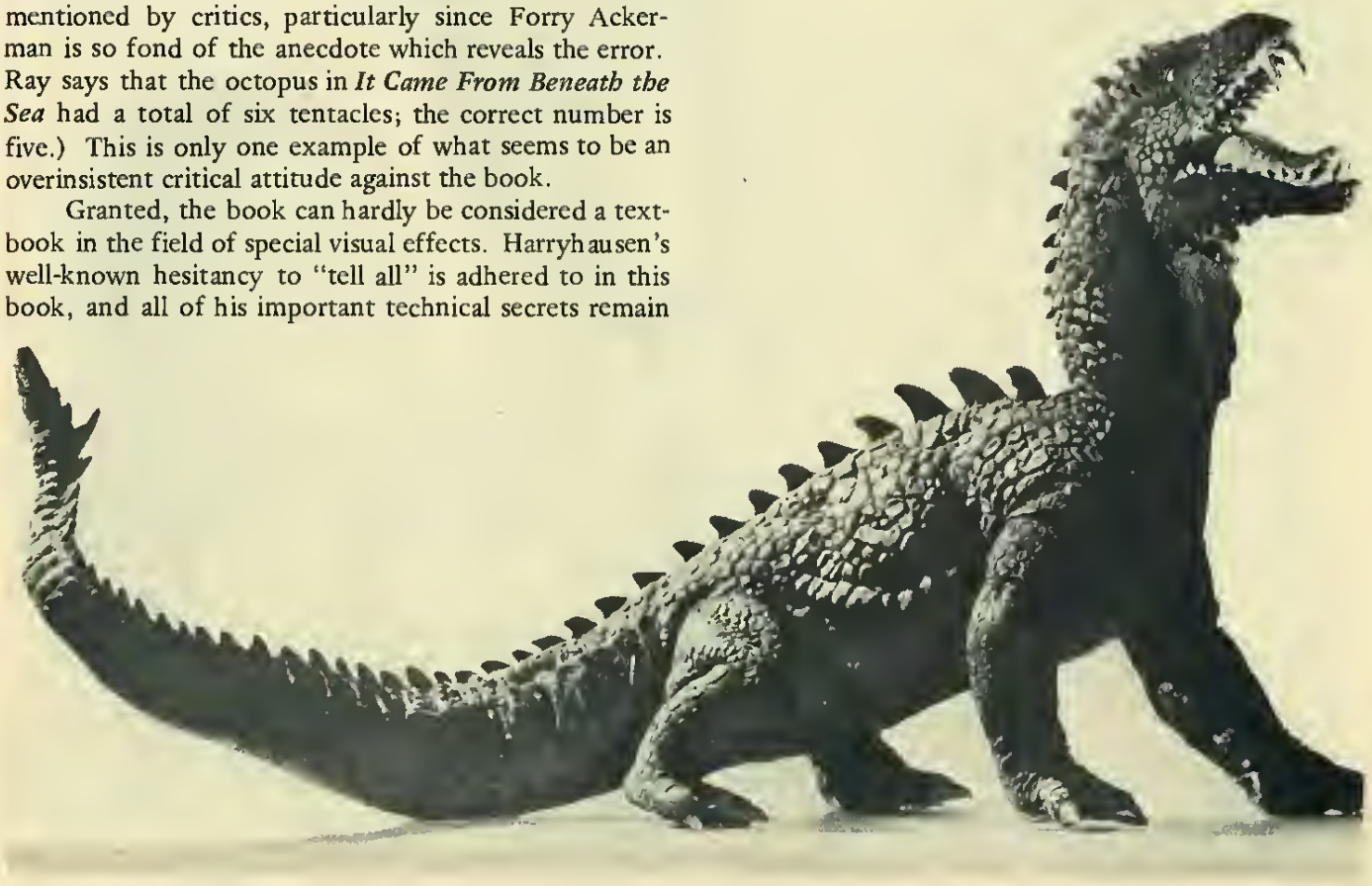
FILM FANTASY SCRAPBOOK

Since the release of Ray Harryhausen's ***Film Fantasy Scrapbook***, disappointed fans have directed several sharp complaints against the publication, some of which have been very understandable—particularly the fair charge that the book is overpriced. However, some of the critical feedback seems to be getting out of hand. For instance, a recent issue of ***The Monster Times***, eagerly citing an alleged bit of "misinformation," asserted that Harryhausen had misquoted the title of the Ray Bradbury short story on which THE BEAST FROM 20,000 FATHOMS was based. However, the critic was incorrect in this case: the original title of the short story as it appeared in ***The Saturday Evening Post*** was "The Beast from 20,000 Fathoms" rather than "The Fog Horn." The story was retitled for Bradbury's book ***The Golden Apples of the Sun***. (It is amazing that a more obvious oversight on Harryhausen's part has not been mentioned by critics, particularly since Forry Ackerman is so fond of the anecdote which reveals the error. Ray says that the octopus in ***It Came From Beneath the Sea*** had a total of six tentacles; the correct number is five.) This is only one example of what seems to be an overinsistent critical attitude against the book.

Granted, the book can hardly be considered a textbook in the field of special visual effects. Harryhausen's well-known hesitancy to "tell all" is adhered to in this book, and all of his important technical secrets remain preserved. However, since most potential purchasers are not interested in technical matters, the absence of this type of material is understandable. Moreover, Harryhausen makes up for his lack of technical talk by narrating many little-known events which occurred during the filming of his pictures, most of which are fascinating. Some of the more interesting items: Harryhausen had a "favorite" model of the four Mighty Joe Youngs; he loathed the prospect of animating the Eohippus sequence in GWANGI; and he would have loved to see the climactic skeleton fight in JASON take place at night.

The publication may also be legitimately criticized for the occasionally poor reproduction of photographs. Some of the pictures are considerably darker than they ought to be, particularly the scenes of Mighty Joe

(Continued on page 78)



An Interview with

KERWIN MATHEWS

by Mark Hamill
& Anne Wyndham

Mathews:

I hope you realize that that film [THE 7TH VOYAGE OF SINBAD] was made nearly twenty years ago. I think that I have every right to have grey hair. *(laughter)* And my Lord, it takes an awful lot of guts as an actor to sit through something like that! *(laughter)* That was my second film—my second time in front of a camera—and, needless to say, it was slightly confusing. We were travelling all around the world, and the director had never really directed an actor before. If it hadn't been for Ray, your idol, I think you probably wouldn't have had a film at all. You probably know enough about that sort of film to know that it takes an awful lot of money, and that was the first time that this sort of thing had been done in a long time. Mr. Schneer wasn't about to spend too much money. There are things that could have been more effective, and one can certainly see them now. But Ray is obviously the one who made the film, and, God bless him, I hope he keeps making lots of them! *(applause)*

Audience:

Were you contacted about SINBAD'S GOLDEN VOYAGE?

Mathews:

The one they're doing now? No.

Audience:

How was the skeleton sequence worked out? Was it choreographed so that you knew every movement, or did they photograph you and work the skeleton in later?

Mathews:

I worked in all of these films with the same man, Enzo Musomeci-Greco, who is the coach for the Italian Olympic fencing team. Enzo worked out a system, choreographing the fight in counts of eight, just as a dancer would. This particular scene with the skeleton took 24 solid hours of shooting. We went into a cave in Majorca at 5 o'clock one afternoon and came out at 5 o'clock the next afternoon. We didn't stop. We would film it with Enzo and me doing the fight, and then, right away, we'd do it again. Enzo would go off-camera and count, "Uno! Due! Tre!" and they would shoot it again. I would stop my sword, which was the most difficult thing because I am not an athlete, obviously, and those swords are *heavy*. And if you've had one in your hand for 24 hours and you try and stop it...that was a big problem. My arm began to grow numb. Anyway, we did it in pieces like any film, but we'd do it twice. Once with Enzo, or as many times as it took to perfect it. Then, when he stepped out, we'd shoot while each movement was fresh in my mind. Then Ray would have the two scenes to look at. He made the skeleton do what Enzo was doing. But we had to make sure that I never

ABOVE: Kerwin Mathews during the taping of this interview at his home in southern California.
RIGHT TOP: Ray Harryhausen sets up a scene with Kerwin for THE THREE WORLDS OF GULLIVER.
RIGHT: Technicians prepare the large "marriage certificate" prop seen in the film.

got between the skeleton and the camera. That factor hampered Enzo's wanting to make things look like an Olympic fight. But that sort of swordplay on film has to be much bigger than it would ever be in the Olympics, because what the Olympic contestants do technically is not visually very attractive, it happens so quickly.

Audience:

Which of your Dynamation films was your favorite as far as the creatures and monsters go?

Mathews:

The creatures and monsters?!! I felt sorry for the poor Cyclops when I put his eye out. *(laughter)* You know, I haven't seen this film since 1960, and I don't even remember what monsters were in GULLIVER.

Audience:

Was all of the filming done in Majorca?

Mathews:

No. The palace was one of the Seven Wonders of the World: the Alhambra Palace in Granada, Spain. It is still very much a tourist attraction. Just the island— that lovely valley of the Cyclops— was in Majorca. The rest of it was in and around Madrid, up in the hills. After SINBAD they started making lots of films there. You'll see the same locales in THE LAST DAYS OF POMPEII and all those sorts of films.

Audience:

Was the Cyclops done by double-exposure?

Mathews:

I guess you'd call it that. I went back to a studio in London, and they had a stage set up with a huge white wall behind it, and the wall was lit up by bright yellow sodium lights. When photographed by a specific British Technicolor film, it became the blackest black there is. So I would be photographed in front of that rig. Ray did his monsters, and then he'd put the two pieces together.

Audience:

How long did it take to complete the live-action photography?

Mathews:

About three months. But then Ray worked on it for over a year.

Audience:

In the mutiny sequence of SINBAD, everybody winces when you slide down the vine because they wonder what's happening to your hands. Could you explain that? What happened to the palms of your hands?

Mathews:

Well, that whole sequence was a nightmare. *(laughter)* As you know— perhaps from going to Mexico— Montezuma has a revenge *(laughter)*, and he has the same activities in Madrid. I was very, very sick. The ship that we used is an exact duplicate of the Santa Maria, one of Columbus' ships, and it's still in the harbor in Barcelona. In spite of my condition, we had to shoot that scene. To slide down the rope they gave me a piece of plastic or something. But when it came to the day of the storm and I had to take the wheel and save the ship, I had a temperature of 104°. I was in the hospital, but Mr. Schneer wasn't about to lose another day because we were due to move on to Madrid. So Charlie called and asked if I could come for just a few minutes, stand at the wheel, and shout some of that dumb dialogue *(laughter)*, and I did. But you'll notice that it was a sunny day, and in order to get the rain effect, they got the Barcelona Fire Department. *(laughter)* Being near the

LEFT: Kerwin suffers the ordeal of being tied down for the initial Lilliputian beach scene from THE THREE WORLDS OF GULLIVER.
BELOW: The final effect, achieved by means of a travelling matte, gives the impression that many tiny people are standing around him.

harbor, the firemen weren't about to plug into some nice, clean water. They stuck hoses with pumps attached into the harbor. So there I stood, with dead rats and everything else imaginable coming into my face, while I shouted the dialogue. You'll notice I had my teeth clenched *(he makes a face– laughter).*

Audience:

How was the production value on GULLIVER as opposed to SINBAD?

Mathews:

They spent more money on GULLIVER, but once again not enough. It had a much better script and a much better director. If they had spent a few hundred thousand more instead of scrimping, they really would have had a classic film. You'll notice all the penny-pinching when you see it. They spent a lot of money on some of the best English actors there were, but they just didn't go far enough. But it was three times what they spent on SINBAD.

Audience:

When you were approached to do SINBAD, had you seen any of Harryhausen's films?

Mathews:

No. I was under contract to Columbia, and I had no other choice. I was told to do the film, and that was it. I knew nothing about him until I stepped off the plane in Granada and went up to the Alhambra Palace– and there he was.

Audience:

There was a picture in *Film Fantasy Scrapbook* that showed the sirens attacking your crew from the sky. Was it ever planned?

Mathews:

It might have been planned, but it was never filmed. And again, it was simply a matter of economy.

Audience:

Did you go on a promotional tour?

Mathews:

Yes, I went on a tour the studio sent me on to publicize SINBAD. We started by showing the film, and then I would appear in the lobby when the kids came out. *(laughter)* I would be waiting in the lobby, and little children would come out, see me, and then begin screaming in hysterics– they were terrified! Then Columbia stopped it because they knew that that was a lot of their audience. Yes, these kids–the ones who had been totally involved in it–would come out and see this *thing* sitting there, and they would either start to cry or they'd back away. They didn't want to see their hero step off the screen and sit in the lobby with the popcorn, all dressed in a business suit! *(laughter and applause)*

Audience:

Was it you or a model when you were lifted up by the Cyclops?

Mathews:

Both. We'd be harnessed and pulled up in the air, and then they'd cut to some of Ray's models. On this film we had what we called "monster sticks." A "monster stick" was usually one big stick with marks on it to indicate the height of the monster and his hands or arms or eyes or whatever. Ray worked it all out mathematically, depending on what lens they were using on the camera. So there was always something for me to focus on. In GULLIVER, we got very brave: one day we were on the beach and I said to Ray, "Why couldn't I be sitting close to the camera here and be big, and you can figure out how far back you could put somebody in the same shot so that they will be exactly the right size?" So he took out his slide rule, pencil and paper, and he figured it all out. We did a very short scene where I was talking to somebody. They hid a microphone behind a rock and an amplifier fifty or sixty feet back by the other actor I was talking to, and then photographed it. They rushed that back to the film lab in London, and when they got it back, it looked exactly as though we were talking to each other. So we did a lot of that in GULLIVER, and saved a lot of money. Ray is a very efficient, very thorough man. He had everything on paper, everything drawn – pages and pages and pages of drawings designed so that we could look and know exactly what we were doing. We weren't fooling around or ad-libbing.

Audience:

What happened to the princess when she was on top of the cage you were in and you lifted the cover?

Mathews:

She landed in Hillsborough [the estate where she lives with her husband, Mr. Bing Crosby], and lived happily ever after! *(laughter and applause)*

Recorded at the St. Francis Hotel in San Francisco on July 3, 1973 at Westercon 26–SFCON '73, the West Coast Fantasy Conference

Part Two

Mark Hamill and Anne Wyndham, professional performers, played brother and sister on daytime TV's "General Hospital" at the same time that Kerwin Mathews portrayed a surgeon in a recurring role. When approached by the two, Mr. Mathews consented to the following interview. Mark describes Kerwin's personality and interests: "Kerwin is a quiet, unassuming gentleman, well-read, intelligent, and an opera fan. He's a gourmet cook and really an expert on design and gardening– literally a green thumb. He's not as enthusiastic about fantasy films as one might guess. Most of his stories are about all of the travelling he's done and the fascinating people he's met." Kerwin Mathews' reserved attitude was strikingly revealed at a recent fantasy film convention when he answered questions from the audience about THE 7TH VOYAGE OF SINBAD. After the exchange between fans and Mr. Mathews was concluded, he promptly departed, thereby missing THE THREE WORLDS OF GULLIVER– a film which he had not seen in ten years!

How did you find out about SINBAD? Did you audition for it?

Well, I was called up to Charlie Schneer's office one day. All the contract players were always being taken to producers' offices. We never really knew what for, and we weren't always told. I know I never paid any attention to any gossip around the studio about who was doing what. I probably should have. But I was taken up there, and Charlie said, "I understand you've done classical theatre, and you know how to handle a sword, and you look good in a costume." I said, "Yes." I left Charlie's office not knowing I had the part. The Talent Director told me. We were responsible to him for everything we did. We'd report to him in the morning and he would make sure we were wearing the right clothes for whatever we did that day. That's the reason Sinbad had short hair— the Talent Director nabbed me before I could get away to Europe and dragged me to the barber. He used to do that all the time. I always thought I looked better with long hair. He was constantly making me cut it all off. But I was 6,000 miles away for GULLIVER, and they didn't have a hairdresser, so I got to do my own hair for a change.

What did you do to prepare for SINBAD? Did you know mythology?

Oh, I knew it all because I'd had four years of Latin in high school, foreign languages in college and theatre experience. I was familiar with everything in the script. The only actual preparation was the studying with the fencing master for a few weeks. They also sent me to a gymnasium so I'd be in good physical shape. They must have known what a physical effort the whole film would be, just from the way the schedule was set up: the long, long days and the terrible heat— three straight months of it.

Did they have a tight schedule, all broken down to the last day of the third month?

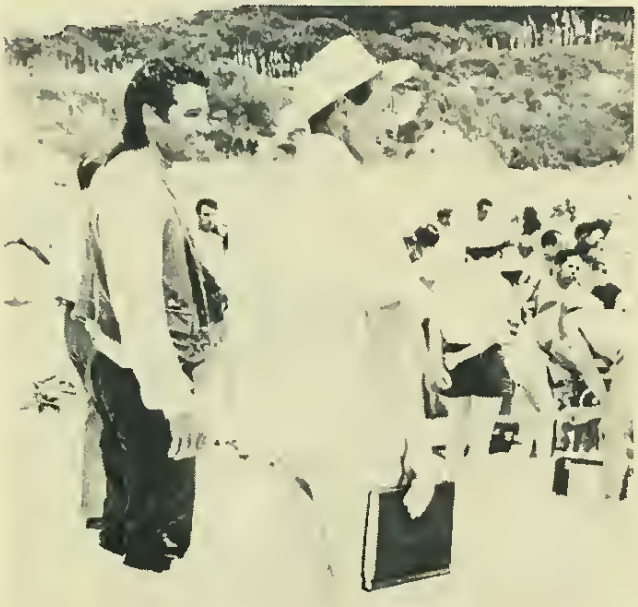
Yes. It was a very low budget film done on locations which nobody had used before. It was quite new for an American company to shoot in Spain, so they must have known how disorganized it was going to be. Mr. Schneer had been successful because he had always brought in films on schedule or under, and, obviously, this film was a gamble. You see, even though Columbia owned the rights to any film about Sinbad over the years, they had not done one in a long time. And since it was a gamble, it was going to be a low-budget gamble.

Because of all the animation and special effects, or because they hadn't made a swashbuckler in years?

Both. Movie men are businessmen, so they must have been very doubtful. I had a chance to do a good job. I was terribly naive and conscientious in those days, and that sort of devotion paid off because the film did come in on schedule. That is why I got work in the succession of films that I did— I worked hard and I caused no problems. That's all a contract player wanted to do: prove himself in the studio by doing a good job, and SINBAD was my chance to do it.

It appears that you were more excited about going to Europe than you were about being in the film.

Oh, absolutely. I had always dreamed of going, and I thought I'd never be able to afford it. Kathyrn [Grant] and I were put on a plane and told we'd be met in Paris and then would be off to Madrid. That's all that we were told. We were, naturally, so excited about Europe. She was just a little farm girl from Texas. We had a lovely flight, and when we arrived in Spain we were met and taken to a very primitive hotel— Grenada was a tiny town. We were really punch-drunk by this time from all of the hours of flying. But we were given rooms, and I met the wardrobe man. He had been waiting for me with costumes that had been fitted in Hollywood. He told me to put on the long white robe with the jewels, the turban, and then to hurry because they were waiting for us. It was about midnight their time, but I jumped into the robes. Outside there was a horse-drawn carriage waiting for me, which was the only way to get to the location. So here I was in Spain, on a warm summer night with the smell of gardenias and what have you, in a period costume being driven in an open carriage through the pine trees. Then I saw what I knew was the Alhambra Palace looming up in the distance. I stepped out and walked into the Court of the Lions, which I'd known about all my life, since it's one of the Seven Wonders of the World. When I got there the entire palace was all dressed and lit for filming. And I really felt that I had either flipped or I had gone back in a dream to another era. Because I was a prince walking through Alhambra Palace!



Kerwin Mathews and Ray Harryhausen laugh it up on a Spanish beach during location photography for THE THREE WORLDS OF GULLIVER.

What was the first scene you shot?

Where I found the tiny princess on the pillow. We went into this beautiful room with balconies and the moonlight beaming through the window. They started telling us what we were going to shoot and I said, "I've got to take a breath. What room is this?" Someone said, "This is the room where a queen named Isabella received a man named Columbus to get permission to go to the New World." I almost fainted.

We shot all night long. If you look up in that first scene we did, you can see the carved ivory ceilings.

Was Ray Harryhausen there that first day?

He had to be. He wasn't six inches away from the camera– ever.

How much of the film did he direct, then?

Well, he certainly directed everything that involved his work, and since that first thing we did was his– the discovery of the princess– he was right there. It was an ordinary pillow with a spot on it. He'd start explaining, and he'd get out his sketchbook of drawings. He always explained everything so that it made great sense. I always understood what to do and why I was doing it. It took me a while to get into the spirit of talking to a small person or a big person.

Was Majorca the Cyclops' island?

Yes, all the stuff in the cave. It's still there, of course, and still a tourist attraction. Schneer rented it for 24 hours, which was all the time we had to finish the skeleton duel.

But there was more in the Cyclops' cave, wasn't there?

That was a studio in Madrid. Most of the other beach stuff was up in northern Spain in Costa Brava. All that with the dragon was done with the blue screen in the studio.

You mentioned "monster sticks" the other night. Were they just sticks, or did they have something more elaborate, such as arms branching off, to help the actor's eyelines?

No, because that would make shadows. They had to be as thin as possible because of that. They were thirty feet long, and Ray would work with them himself, generally, being as conscientious as he is. It was always very tiring to manipulate them, because they were very heavy, and they got heavier the longer you held them. If he didn't hold one of them up, he'd dig a hole in the sand and stand with it so he could wave it while it was in the ground. But he had to move it himself so that he always controlled the *feel* of it.

Torin Thatcher, Kerwin Mathews, and Danny Green take a breather between takes on the location of the Baby Roc's egg for 7TH VOYAGE OF SINBAD.

Do you remember any amusing incidents about SINBAD?

Well, Mr. Schneer was strict and wouldn't let us waste time. Most of the time we couldn't even rehearse because there wasn't time. We rehearsed every chance we got, using every spare moment. In GULLIVER, Mr. Schneer was so concerned about the budget that he'd set up cameras on both sides of the beach on a day when the sun would be on both ends. And while I was being a giant in Lilliput, he himself would stand on the side of the camera with my costume for the sequence when I'm a little person in Brobdingnag. When the Lilliput shot was completed, he'd grab me and whip clothes off me as we would run down the beach. By the time we got to the other end, I'd be ready to be small. As soon as that was done, we'd be off in the sand in the other direction.

It must have been hard to keep continuity in your head.

Absolutely awful. The difficult thing in film is continuity. I didn't dare distract myself. A lot of people think that there is so much wasted time on a film set. I don't agree with that. Every minute is expensive, and somebody is always doing something. I was involved with my character, and a job was being done by all. I'd wake up in the middle of the night and make notes about something to try. If it's a well-organized film, you know that two weeks from today you're going to be doing such-and-such. You have to remember your attitude walking in a door July 6th, because you may have to come out of that same door in August. You have to do all this yourself, so my mind was very occupied. There was very little socializing. I'd be up at four or five in the morning to drive out to locations so we could shoot the moment the sun came up. We didn't finish until the last possible minute. For example, that scene in Bagdad: the shadows kept creeping up our bodies as the afternoon progressed. They kept moving the camera back further and further. Kathryn had a little trouble with her lines that day, and as the sun got lower, the camera continued to move back. We had a little more fun on GULLIVER, but I didn't dare break my concentration in SINBAD by making fun of the monsters.

How many cast members spoke English?

None of Sinbad's crew except Harufa and the big evil one that fell off the mast.

Did you have time to see Europe when you finished?

We went to London and did the blue-backing stuff right away. We packed up in the hotel in Madrid, and Charles Schneer gave me a watch which was inscribed: "To Sinbad– C.H.S." They took us to Paris for dinner and then to London for the blue-screen work and dubbing, which finished the picture. After that, Kathy and I flew back to Los Angeles.

What was next?

I did TARAWA BEACHHEAD, THE LAST BLITZKRIEG, and something called MAN ON A STRING. I was in Berlin doing that film when I heard that they were going to do GULLIVER'S TRAVELS with Jack Lemmon as Gulliver. I imagine their approach would have been considerably different. They probably would have used more of the Jonathan Swift satire, but I don't think Jack wanted to do it because the production wouldn't have been prestigious enough. I had no idea I had a chance until Mr. Schneer called me and asked if I wanted to be Gulliver. I said yes and that was it.

A Lilliputian Gulliver! Kerwin poses atop one of the large props used in THE THREE WORLDS OF GULLIVER.

You mentioned that you thought of putting people down the beach in perspective to avoid lab work. It's surprising that Mr. Harryhausen had not thought of that himself.

I think it was just one of those things– we weren't using his figures in this scene. I knew nothing about cameras; I just thought it was worth a try. I liked Ray so much, and I remember talking about what he was doing. We were getting ready to shoot the scene with the two Lilliputian lovers, and then it hit me. Ray talked to the cameraman, and then he took out his slide rule and figured it out. Then he drew it– right on the spot. It was very bright and sunny, so he could keep them in focus He put the right lens on the camera so that things wouldn't look too distorted. Of course, the lens made my fat face look even fatter. Then there was the problem of sound, beceuse we did it without microphones at first. I couldn't hear the other actors, and they couldn't hear me. I started shouting and making such big movements that I wound up looking very strange. So we finally tried it with a microphone and amplifier for me, and *they* did all the shouting since they were in the distance and it didn't make much difference if they were making big gestures.

The initial appearance of the pile of bones from 7TH VOYAGE OF SINBAD.

They used a lens so that you could stand just a short distance from the camera and still be seen from head to toe?

Right. We did the scene with Peter and Jo Morrow, the two lovers. That was first. Then we ran down the beach and did the scene where I was small and Glumdelclitch found me. Then, in the studio in Madrid, where they had a lot of big, big sound stages, we did a lot of stuff that way, including the scenes with the big chess set. They put the camera way up in the corner of the studio, and the girl and I would be standing on a full-scale chess board on the floor.

Do you recall any anecdotes about GULLIVER?

Gosh, I wish I could remember something specific. The day they tied my hair down was fairly hysterical. It took them so long to tie all my hair down that we cleverly prepared by not

BELOW: The climax of the spectacular skeleton swordfight from 7TH VOYAGE OF SINBAD. As Harryhausen mentioned in FILM FANTASY SCRAPBOOK: "Kerwin was a master at giving the appearance that he was actually seeing the skeleton. It made my job much easier."

giving me anything to drink– so that I wouldn't have to go to the john.

I was tied down eight hours that first day. After that, we just had to do it in short pieces– it just wasn't working out. I couldn't move for fear of pulling the "ropes" out of the sand with my hair, and I started to cramp. Baking eight hours in the Spanish sun was a little much. I began to cook. I remember getting up and not being able to move my neck.

I remember some *bad* experiences. As you know, when you shoot in the bright sun, there are shadows under your eyes which need intense light directed at them to break them up. The only lights they had in those days were carbon arc lights. The lady playing one of the queens– I think the Queen of Lilliput– had stage and film experience, but she didn't know that you shouldn't look at those lights too long. She was trying to keep her eyes open and natural in those staggering white lights, and she went blind and is blind to this day.

That is terrible! Did you feel more confident about your acting in GULLIVER than in SINBAD? Your performance seems more assured in GULLIVER.

The script was better, although I think that it could have been improved. You have to do so much character direction yourself since there really isn't any time to do anything but shoot the picture. That's where the director should come in– to tell you where you have gone too far, point you in the right direction, and give suggestions to guide you.

Was GULLIVER better than SINBAD in that respect?

Oh, yes. And having all those wonderful actors! If we did it again, we wouldn't have been all that much more confident.

How long did it take to shoot GULLIVER?

I really don't remember. In those days, it usually took three or four months. We also worked in the studio a lot. The sequence where I gather up the tiny warships was done in the studio along with the sodium-backing shooting. The warship sequence was done in a studio tank.

Any development in your relationship with either Charles Schneer or Ray Harryhausen?

Oh, Lord, yes. Charlie is the kind of father who would bring his family everywhere he went. He has three daughters, and I literally watched them grow up. They're married now, and I remember them all when they were still going to school.

Would you like to make any comments about the general movement of your acting career?

My career could have been considerably different, but there were other things that were much more valuable to me. Right now I have no income, I'm not being creative and I want to find a career that will please me and also pay the rent. But I don't regret anything I've done. I thought that I was going to just last night when SINBAD started *[laughing]*, it was so embarrassing. But then I changed my mind and realized that I did the best I could have done under those circumstances and that there was nothing to regret. But even if I had stayed in France when I was becoming a big star there– and things were getting very close: Godard came to me; Camus came to me– would I be as happy as I am now or as secure? There is no way of knowing, but I'm convinced that I always tried to make the right decision. Therefore, I have no regrets. ■

I WAS A TEENAGE HARRYHAUSEN

by David M. Massaro

THIS PAGE, TOP TO BOTTOM: Pictures 1 and 2 (the cave bear). OPPOSITE PAGE, TOP TO BOTTOM: Pictures 3, 4, and 5 (the Agathaumus and Triceratops).

It has been my privilege to examine some of the early stop-motion efforts of Ray Harryhausen by which he sought to develop his craft, all of which were done while Mr. Harryhausen was yet in his teens or, possibly, in his early twenties. Mr. Harryhausen has graciously permitted some individual frame blowups to be taken from this footage, and they will illustrate the following comments. I am grateful to my former student and good friend, Mr. James Barron, for assistance in preparing the frame enlargements.

These ground-breaking explorations divide naturally into two areas: experiments done with a camera that lacked a stop-motion exposure button and those done with the proper equipment. Mr. Harryhausen is somewhat diffident over his earliest work as he could not regulate the exact number of film frames that might be exposed for each bit of action. He could only press the button and hope for the best-- sometimes getting, upon exposure, one, two, or three frames of the model, depending upon the speed of his reflexes. Nevertheless, I find his earliest work quite impressive and far more visually striking than, for example, the professional work done for the theatre screen by Augie Lohman for the 1951 Lippert Film THE LOST CONTINENT. Later, when Mr. Harryhausen was able to obtain the proper type of camera to undergird his early efforts, he secured only one frame each time, and his animation labors are very refined and precise indeed.

As all Ray Harryhausen film buffs know, a cave bear (reminding one of the animal used in SON OF KONG) was the first animated model Mr. Harryhausen built, utilizing his mother's coat for the fur hide. He escaped a spanking when she saw the photographed results. That footage— his very first experiment— is apparently lost forever, as it was done with a camera and film supplied by a Los Angeles friend. The friend

did not preserve this effort, but I was fortunate enough to see the only other footage that activates Mr. Harryhausen's first model. Although done with the camera lacking the single-frame button, the action is very smooth and commendable. The bear lumbers from the darkness of a cave up to where Mr. Harryhausen has matted *himself* into the picture along with his German Shepherd dog, a pet he most affectionately christened with the loving cognomen of Kong *[picture 1]*. It then leans heavily against a tree and reaches down with ursine ferocity for its creator's head, but like Ol' Black Joe in the Stephen Foster song, Mr. Harryhausen's head "is bending low" *[picture 2]*. So the bear waddles away in disgust back to its cave.

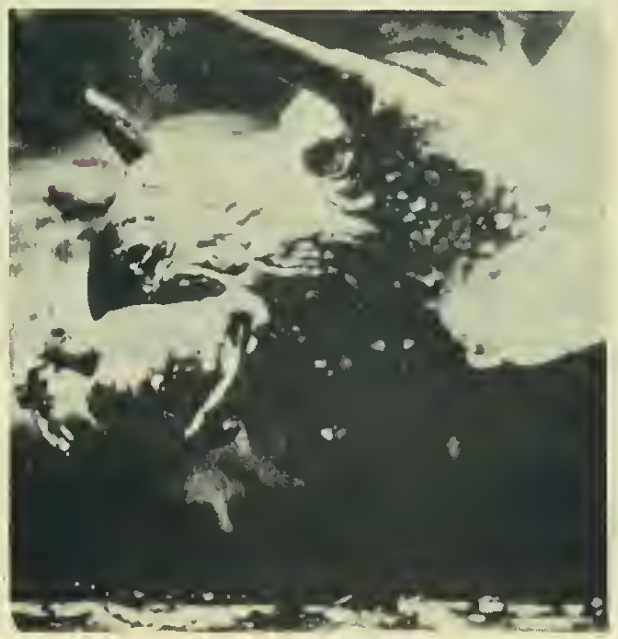
A photograph of this bear, along with a picture of a Triceratops and a creature Mr. Harryhausen calls an Agathaumas, can be found on page 25 of Ray Harryhausen's book, *Film Fantasy Scrapbook*. We are told the latter two models had steel armatures— as opposed to the bear's wooden one— and rubberized hides. *Picture 3* shows a closeup of Agathaumas, and displayed is the finely detailed scaly network of the animal's flesh. Interestingly enough, the animal is labelled a Monoclonius in the test reel itself, a more appropriate name even though the head only resembles that reptile in a general way. Perhaps Mr. Harryhausen knows the skull of Agathaumas has never been found, thereby giving him in the past the liberty to invent any sort of head his fancy desired!

Pictures 4 and 5 are closeups of the early Triceratops model. A poor, pitiful human being is draped over the lower jaw of the Triceratops in *picture 5* and wiggles excruciatingly in a brief animated episode.

This act brings us to the most delightfully sadistic and pleasantly gruesome chewing scene Mr. Harryhausen has ever animated. It involves an Allosaur and far surpasses the incisor work Mr. Harryhausen permitted his Allosaurs in such films as ONE MILLION YEARS B.C. and THE VALLEY OF GWANGI.

An Allosaur approaches a tree, stopping only long enough to scratch his left ear with his short forearm. (The diornis does the same thing in Willis O'Brien's PREHISTORIC POULTRY [1917], the Allosaur works the same ear as he strides into the glade in KING KONG, and Gwangi himself attacks an itch on one of his ears as he rounds the embankment in the morning sun.)

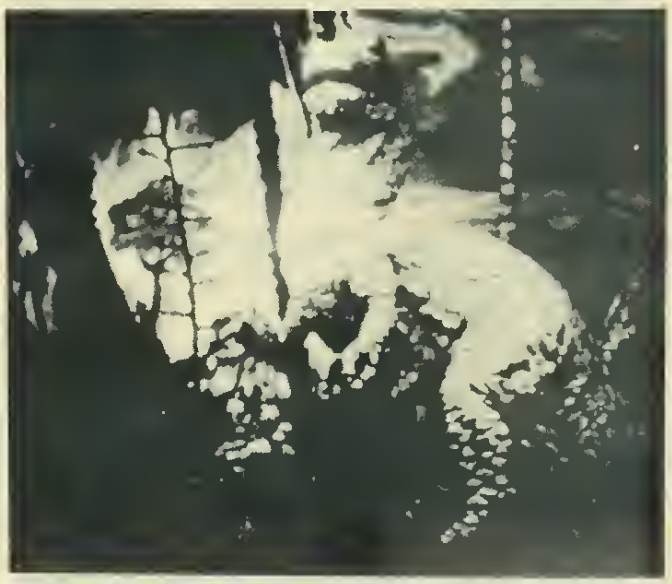
The Allosaur moves purposefully toward a tree *[picture 6]*. It reaches down behind the tree on the left and snatches up some foolhardy explorer by the right arm. The unfortunate fellow can only twist in horrendous agony as he dangles below the Allosaur's chin, his right arm firmly clamped by the reptile's jaws *[pictures 7 and 8]*. Unfortunately, the superb conviction of the models' movements is not conveyed by freezing them in time with a still photograph.



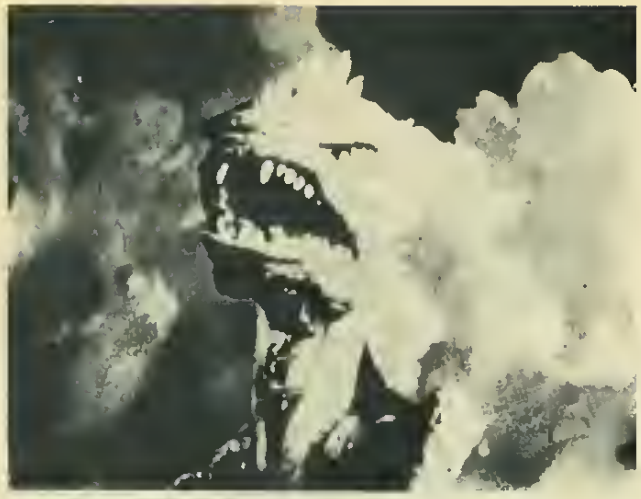
The ultimate destiny of the victim is to be digested in the Allosaur's belly. *Picture 9* shows him going down the maw of the Allosaur, his feet waving a spastic farewell to the audience!

When I met Forrest J. Ackerman at the 1953 World Science Fiction Convention, he told me the most vivid memories he had of Mr. Harryhausen's early work revolved around a character Mr. Ackerman called "the man from Jupiter." The most remarkable bit of action in his memory entailed this creature pulling down out of the air a Flash Gordon type of rocket ship which whizzed past it. How I used to dream thereafter of seeing that footage someday.

Mr. Harryhausen has published three pictures of the model he calls the "creature from Jupiter" on pages 24 and 25 of his Scrapbook. The rocket ship is always in the background. The creature is roughly a man-like biped with a reptilian head atop its neck, four arms cloaked in membranous bat-wings, two sturdy legs, and a forked tail. Much of the thinking which went into its creation apparently influenced the design of Mr. Harryhausen's Ymir in TWENTY MILLION MILES TO EARTH. And Mr. Ackerman's old designation is so familiar in my thoughts that I still use it. No doubt the Jupiterian would think of himself as a "man" if he could speak.



ABOVE: Picture 6 (the Allosaur).
THIS PAGE, TOP TO BOTTOM: Pictures 7, 8, and 9 (Allosaur enjoying his human meal).
OPPOSITE PAGE, TOP TO BOTTOM: Pictures 10, 11, and 12 (the "Man" from Jupiter)



The Man from Jupiter is first introduced in a brilliant closeup wherein he snarls menacingly at the audience *[picture 10]*. Then comes the scene which I had longed for so many years to see. The rocket ship roars across the frame behind his back. But quick as a flash the creature swivels it around and pulls it out of the sky! He then attempts to masticate it in a fascinating facial shot *[picture 11]*.

But that is only the beginning of the adventures of the Man from Jupiter. Mr. Harryhausen was so enamored of this model that he constantly brought him off the shelf to do stop-action battle with his other creations through the months and early years that followed. Again and again the Jupiterian bursts onto the screen when he is least expected, both before and after the improved camera with the single-frame exposure button is employed, to engage the attention of some new animal fashioned out of the Harryhausen wizardry. And what a delight it is to see this interplanetary visitor each time!

Once he seizes a pterodactyl and a tragic human wretch *[picture 12]* and, upon finding the reptile too large for his Jupiterian gullet, stuffs the unlucky man into his ravenous mouth. Once he beats the tar out of a Brontosaurus *[picture 13]* and later fights the Monoclonius *[picture 14]*.

Mr. Harryhausen spent a great deal of time building a hairy mastodon, photographs of which have appeared elsewhere, but the only time he chose to activate the model on film involved a fight with the Jupiterian. Unfortunately, I do not have a photo which shows the prehistoric elephant locked in battle with the alien creature. But in the film, a youthful Ray Harryhausen can be clearly seen hamming it up on a mountain embankment to the right. The mastodon squirms free and flees for its life. The Man from Jupiter glares balefully at Harryhausen *[picture 15]* and wonders whether he should snap up this edible human tidbit. Perhaps sensing that his own career would be cut short in the process, he instead dashes after the mastodon, leaving the screen with a wonderful swish of his forked tail.

The final frame enlargements are scenes from Harryhausen's proposed epic, EVOLUTION, a drama of Mesozoic life which Harryhausen abandoned after a year's work lay behind him— labor that was not wasted, for this footage helped to persuade Merian C. Cooper that O'Brien was right on target in desiring the young Harryhausen for his assistant in MIGHTY JOE YOUNG. Although the prehistoric animals were initially filmed in color, I was only able to see this work in black and white, but I was sincerely grateful for even that privilege.

A shot of a Brontosaur whipping his neck about while the tiny mouth in his bullet head snaps at the air was the first viewed filmed bit of this unfinished epic *[picture 16]*, and the first portion of film I saw involving the use of an accurate stop-motion camera. The

beautiful meticulousness and unerring precision of the creature's reptilian movements caused a feeling of mental delight which is always a pleasure to remember.

Picture 17 shows the Brontosaur flicking small pebbles with his tail into matted water photographed directly from Lake Malibu. Matted water combined with animated foam outlines the legs of the Brontosaur in ***picture 18*** as he wades ashore.

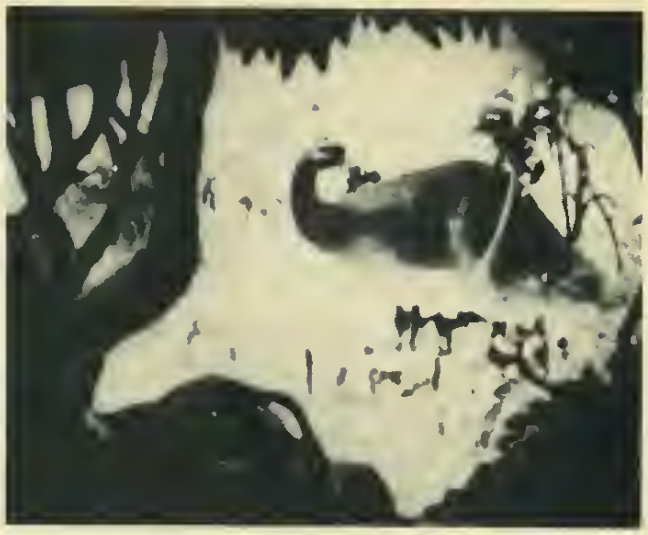
Picture 19 is from a sequence of sheer visual poetry. The Brontosaur meanders his way through a "Skull Island" mist while tiny pterodactyls no bigger than sparrows wing by, perhaps disturbed by the sauropod's bulky movements.

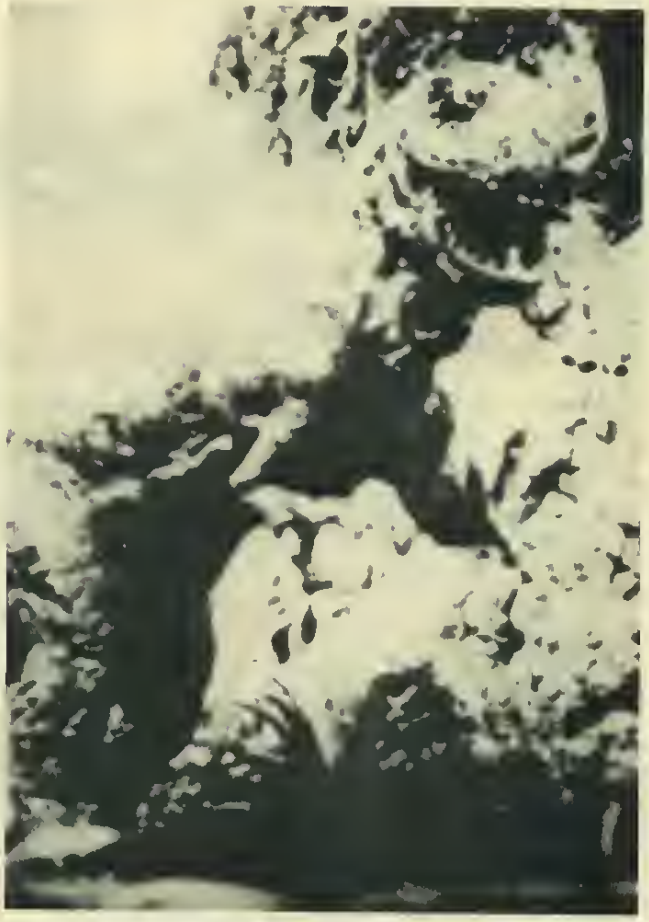
The Brontosaur senses danger, and he rears back as an Allosaur crashes feet-first into the glade. One thinks immediately of the Ceratosaur doing the same thing from the opposite side of the screen in THE ANIMAL WORLD, or Harryhausen's Phororhacos descending in like manner in MYSTERIOUS ISLAND. Whenever it is done, it produces an effective visual shock.

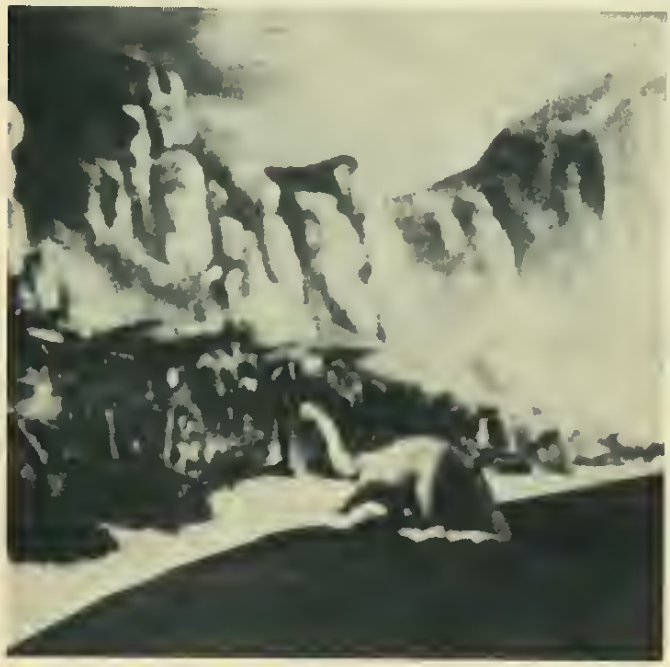
The last bit of action I saw from EVOLUTION was the sinuous Allosaur striding hungrily toward the Brontosaur ***[picture 20]***. I presume Mr. Harryhausen, in abandoning this project, never animated the fight which logically would have come next.

In preparing this article, if my words and the selected frame enlargements prove to the reader that Ray Harryhausen's special genius in the field of model animation burned early and brightly in his life and contained some of the seeds of those visual splendors that would some day enhance theatre screens around the world, then it is labor and time well spent. ■

TOP TO BOTTOM: Picture 13 (Jupiterian with Brontosaurus), Picture 15 (Jupiterian staring at an off-screen Harryhausen), and Picture 14 ("Man" versus Monoclonius).







LEFT, TOP TO BOTTOM: Pictures 16, 17, and 18 (the Brontosaurus). RIGHT, TOP TO BOTTOM: Picture 19 (Brontosaurus) and Picture 20 (Allosaurus).

Comparing the stop-motion work of Ray Harryhausen, Willis O'Brien, and Jim Danforth is neither an easy nor an enviable task. When one admires the talents of these three men as much as this writer, the attempt to evaluate and criticize their work becomes questionable not only in terms of conclusions reached but also in terms of accomplishments gained. After all, no one in the motion-picture business disputes the abilities of these special effects experts. There is also little point in pitting their accomplishments against each other in an effort to arrive at some sort of rating—good, better, best. And finally, this magazine seeks to praise the achievements of animators, not to criticize them. So the real reason for the "Comparison Test" is to provide a commentary on the noteworthy differences in style and technique with respect to these three men. With this "apologia" offered beforehand, the writer trusts that all critical comments made in this article will be received in the proper spirit.

THE Comparison Test

Sam Calvin

Willis O'Brien and Marcel Delgado were the pioneer team who initiated and fostered moviedom's interest in three-dimensional model animation. Their work has become legendary, and rightfully so. KING KONG is the sole animation film to entrench the stop-motion style in the public mind, and the status of the film as a magnificent entertainment is unquestioned even among the most sophisticated movie critics. However, over the years, KONG enthusiasts have crystallized their opinions into a set of firm judgments which "frown upon" Ray Harryhausen's work in comparison with O'Brien's and Delgado's accomplishments. Their comments usually revolve around recognition of Obie's genius in KONG coupled with a mild but nevertheless clear downgrading of Harryhausen's work. The classic example of this "damn by faint praise" technique is found in Carlos Clarens' THE ILLUSTRATED HISTORY OF THE HORROR FILM. Clarens, after ruminating at length on the visual splendor of KONG, as well as the brilliance of Willis O'Brien, then gives scant recognition to Harryhausen:

At the present moment, his [Obie's] successor would seem to be Ray Harryhausen, O'Brien's collaborator on MIGHTY JOE YOUNG and moreover the creator in his own right of some amazing fantasies in such films as THE SEVENTH VOYAGE OF SINBAD, THE THREE WORLDS OF GULLIVER, MYSTERIOUS ISLAND, [et. al.].... His work, however perfect, so far lacks the exorbitant grandeur which made KING KONG "the eighth wonder of the world."

The Contenders, L-R: Ray Harryhausen with ceratosaurus from ANIMAL WORLD; Willis O'Brien with 1949 special effects Oscar for MIGHTY JOE YOUNG; Marcel Delgado with a MIGHTY JOE YOUNG armature; and Jim Danforth with a discarded, half-completed ant model originally intended for WHEN DINOSAURS RULED THE EARTH.

Silent screen expert Joe Franklin has a similar offering in his well-known book CLASSICS OF THE SILENT

SCREEN. He comments on O'Brien's work in THE LOST WORLD:

The reviews were all raves; nothing quite like it had been seen before, and in many ways it still hasn't been equalled. Even such interesting recent films as THE SEVENTH VOYAGE OF SINBAD haven't quite been able to duplicate the realism of the prehistoric monsters created for THE LOST WORLD.

But the most detailed example of this kind of comparison between O'Brien and Harryhausen is movie historian William K. Everson's review of ONE MILLION YEARS B.C., an intelligently-done piece of writing which expresses some interesting opinions. Everson writes:

When all is said and done, it is the monsters that are the be-all and end-all of this film's entertainment appeal. They are realistically constructed and manipulated, and, technically, their involvement with humans in the same scenes is beyond reproach. However, their obviously plastic bodies lack the realistic skin textures of Willis O'Brien's KING KONG monsters, and, more importantly, they lack personality and sense of humor. O'Brien, by subtly giving human characteristics to the monsters' expressions, imbued each with a definite individuality. Here the monsters are monsters and no more, and the only hint of O'Brien's wonderful technique of mixing humor and cheerful sadism occurs only toward the end, when a giant pterodactyl carries Raquel Welch off in his claws, and hovers over its nest while its offspring snap hungrily at their breakfast with their wicked little jaws!

But critic Everson's evaluation of model-making, in which O'Brien and Delgado apparently emerge the winners, is not shared by everyone. For example, the fall 1966 issue of MODERN MONSTERS magazine has an interesting article on KONG in which some of the anatomical discrepancies of the dinosaur models were noted (such as the squattiness of the Tyrannosaurus). In addition, some of Everson's complaints need to be viewed in light of present-day movie techniques. The modern color films of Ray Harryhausen probably exert a greater challenge in terms of model realism, since the skins of the animals have to be colored both dramatically and realistically. (The importance of effectively-colored skins is most clearly recognized in the chasmasaur sequence in WHEN DINOSAURS RULED THE EARTH; the color of Jim Danforth's model in this sequence detracted from the overall realism.) In KONG, of course, the color of the animals' skins had no effect, and the somber grey tone which pervades the film surely enhanced the realism of the animals.

In addition, this writer is extremely hard pressed to criticize Harryhausen's models from an anatomical point of view. All of Mr. Harryhausen's prehistoric animals have been beautiful in terms of structural fidelity to the "originals." Moreover, Harryhausen's skin textures, surely the result of his association with talented men like George Lofgren and Arthur Hayward, have to be the most realistic skin textures yet developed. His skins exhibit an astonishing wealth of detail which perfectly captures the necessary sense of great size, even when closeups of the creatures are seen.

Finally, it is difficult to conceive of how Harryhausen's models could be made to appear more "personable" in terms of on-screen appearance and behavior. When speaking strictly of the physical appearance of the animal, the quality of "personality" has always been reflected— indeed, there is an unsettling, marvelously reptilian alertness in the eyes and "face" of almost every

Harryhausen beast. And the limitations of "personality" displayed in screen behavior have inevitably resulted from the choice of animal used in Harryhausen's films. It is important to note that only O'Brien's Kong has been singled out in terms of screen personality, and it is surely his humanoid appearance which enables him to manifest such a striking personality. When the screen actions of Harryhausen's animals are compared to Kong, it is clear

that Ray's creatures have not possessed the distinctive character of Kong. But how does one give an octopus a distinctive personality? Most of Harryhausen's monsters cannot possibly display any more personality beyond the characteristics displayed already in his pictures. Furthermore, the success of Ray's efforts in the area of screen personality is most clearly brought out when one considers the great variety of animated actions that his animals have displayed. Harryhausen has never animated a creature inappropriately; his crabs act like crabs, and his dawn horses act like equines. Only when a humanoid creation like the Ymir or the Cyclops is considered may Harryhausen be criticized for limiting the "personality" of his monsters.

And when Ray's humanoid creations are compared with Kong, it is clear that they are well behind the giant ape in terms of animated acting. The "emotional range" of Kong is considerable; for the Ymir and the Cyclops, the variation of expression is very limited. David Allen's comments in a superb article on stop-motion aesthetics in PHOTON magazine accurately define the character limitations of the Ymir. Allen asserts:

Potentially 20 MILLION MILES TO EARTH had excellent opportunities. It not only had a continuing stop-motion character, but a character that...offered a chance for human sympathy. It still seems strange to me that so little was done to capitalize upon this obvious asset. There are a few scenes that give a hint of the creature reacting to a confusing environment, such as the newly hatched Ymir on the table, or the sequence with the sheep, but on the whole the film fails to focus its theme through the character of the Ymir. I would like to add, however, that the animation work in this picture may be Mr. Harryhausen's finest. If only there had been more thought given to the character of the Ymir particularly, and the direction, it could have risen far above another "monster on the loose" film....

These comments about the Ymir are most perceptive. It is remarkable how often in 20 MILLION MILES TO EARTH references are made about the Ymir's harmless disposition or its fear of its new world, and yet the creature never appears to be frightened of its environment. Although the point is made that the beast does not look for a fight, the Ymir always appears to be threatening; the settings and compositions, while often magnificently eerie (particularly in the barn sequence), fail to establish the prosaic side of the Ymir's character. In general, hostility and rage are the only emotions that the creature clearly exhibits.

The Cyclops of SINBAD shows only slightly more character development. Occasionally this monster acts surprised, confused, and hungry, but for the most part his actions are expressions of fury. However, it should be pointed out that the Cyclops' anger is definitely the most refined and dramatic representation of ferocity ever captured in a stop-motion beast, a factor which serves to explain the Cyclops' popularity. But the superbly humanoid expressions of the Cyclops reveal that if a script called for a stop-motion actor of the dimensions of Kong, Harryhausen could provide a creature which

could "emote" convincingly over a wide range.

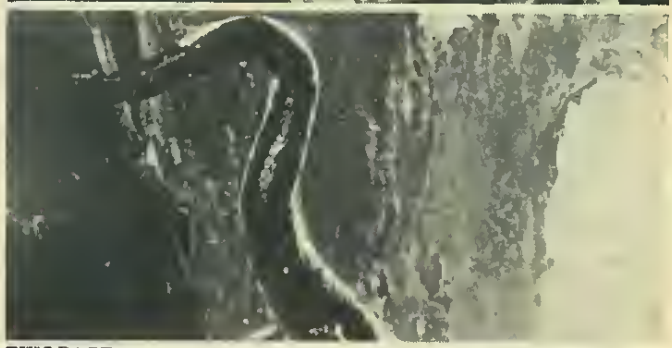
It might be added that animation films since KONG, relying mostly upon visual spectacle for their entertainment appeal, have seldom botbered to provide their "stars" with objects of motivation which could coax from them looks of surprise, happiness,or tenderness. The only motion picture which provided Harryhausen with a figure which could logically display emotions other than nastiness (MIGHTY JOE YOUNG) turned out to be a failure at the box office, indicating that the public is much more interested in mean monsters than in talented, expressive animated thespians. However, the multi-faceted disposition of Mighty Joe settles conclusively the question of whether or not Harryhausen is able to endow his monsters with "personality."

If one were to group Harryhausen's creations with respect to "personality" with the idea in mind that personality in these areas stems from imitation of human emotions (and not from fidelity of action to creature,.an attribute which Harryhausen captures perfectly), then a list similar to this one would follow:

MOST PERSONALITY	SIGNS OF PERSONALITY	LEAST PERSONALITY
JOE YOUNG	ISLAND BIRO	ROC ANO CHICK
YMIR	EOHIPPUS	CROCODILE
CYCLOPS	ALLOSAURUS	HYORA
SKELETONS	GWANGI	CRAB
TALOS	ELEPHANT	BEE
	RHEOOSAURUS	SQUIRREL
	ARCHELON	MOONBEAST
	HARPIES	QUINTOPUS ANO
	ORAGON	GASTROPOD
		ADDITIONAL PREHISTORIC ANIMALS

Explanation: Those Harryhausen creatures which have manifested some characteristics besides general animosity have been included in the "personality" part of the list. The one noteworthy exception to the grouping is the SEVENTH VOYAGE OF SINBAD snake-woman, a subject which was impossible to evaluate since the closeups were made using a real human being!

In terms of genius in model-making design and construction, Marcel Delgado is certainly exceptional, and his work has always been noteworthy. However, in comparison with the model work of Harryhausen, this writer thinks it incorrect to "rate" Delgado as the better of the two. A sample of Delgado's more recent work serves to emphasize the differences between the model-making techniques of the two craftsmen. There is a considerable difference, for example, between Harryhausen's prehistoric monster models seen in ONE MILLION YEARS B.C. and THE VALLEY OF GWANGI and Delgado's creatures in DINOSAURUS! In essence, Delgado's monsters were unimpressive and very unconvincing in publicity stills of the production, with— here we go— "obviously plastic bodies" and clumsy-looking frames. In short, Delgado's most exemplary work has been with the apes, and his superiority in designing and constructing them is unquestioned. (His abandoned experimentation for Mighty Joe, revealed elsewhere in this issue, is parti-



OPPOSITE PAGE:
TOP: Willis O'Brian with what appears to be his original conception of Gwangi attacking tha cowboys.
MIDDLE: Obia on the set of SON OF KONG.
BOTTOM: An exceadingly rare shot of master animator Willis O'Brien working on the orphanaga sequenca from MIGHTY JOE YOUNG.

THIS PAGE:
TOP: Tha greatest animated personality of all: tha magnificent KONG.
MIDDLE: Another exceptionally rare photo: Willis O'Brian animates tha plesiosaur-attacking-Kong sequance from KING KONG.
BOTTOM: The plesiosaur first attempts to attack Fay Wray before Kong comas to her rescua.

The atmosphere of "exorbitant grandeur" which was Obie's forte is attested to here in these photographs and frame enlargements from KING KONG (previous page) and MIGHTY JOE YOUNG (above). The stunning use of beautifully painted backgrounds is the most outstanding characteristic of this time-consuming technique.

OPPOSITE PAGE, TOP:
Before and After: the matte painting of the Forbidden Valley from THE VALLEY OF GWANGI. (The "before" shot is actually in the film—occurring shortly after the painted scene—although the image was reversed to avoid easy detection.)

cularly amazing.) But his other animals, although often visually striking, do not capture any more "personality" than any of Ray Harryhausen's animals, and in terms of structural accuracy, skin detail, and facial liveliness of expression, are usually outflanked by Ray's work.

The most frequently recognized aspect of animator Willis O'Brien's work, and the technique which is most directly responsible for the "exorbitant grandeur" of KONG, is the method of employing glass paintings in conjunction with miniature settings and rear-projection plates in order to generate a somber, mordant atmosphere. This technique was developed by O'Brien and his two superb matte painters, Byron Crabbe and Mario Larrinaga. Harryhausen has long admired the striking effect of this technique. In a lengthy interview published originally in the British publication L'INCROYABLE CINEMA, Harryhausen answers a question about Obie's visual compositions.

Question: KING KONG had a magnificence of its own, created to a large extent by the atmosphere of the jungle, the steaming swamps, the overall claustrophobic feeling Willis O'Brien created for Kong's domain. Why is it that this atmosphere has never been recaptured in any film since KONG?

Answer: One of the main reasons is the special technique which Obie developed and loved. He designed his set-ups so that the trees and scenic effects could be painted on a series of large sheets of glass sandwiching the animated models and miniature trees between them. This gave perfect control over the visuals. It is necessary with this technique to have two or three very good matte artists as well as a great deal of time and care and testing. Obie used this same technique on parts of MIGHTY JOE YOUNG but on a lesser scale. In recent years costs of production have gone up to such a degree that most time consuming techniques have had to be discarded except with very high budget films.

The atmosphere of KONG has never been equalled or even approximated in any succeeding fantasy film. In the area of screen compositions and texture, Willis O'Brien succeeds in placing himself out of all competition. Harryhausen's sole attempt to capture scenic splendor in the manner of KONG was in the film MYSTERIOUS ISLAND, where his matte paintings replaced the landscape of S'Agaro and other areas of the Costa Brava coast. Unfortunately, with the exception of one shot clearly borrowed from KONG (the felled-tree shot, which is nothing short of breathtaking), most of the paintings fail to generate much atmosphere, and many viewers have commented about the supposedly "fakey" appearance of the landscape. Again, color detracts from the realism of these scenes, and it is also possible that these shots seem out of place in a more realistic drama such as ISLAND. The matte painting technique might

have been more successful in a film of more high-blown fantasy such as SINBAD. Morcover, the Dynamation sequences in the film rely precisely on the real nature of the live-action elements for their conviction; there are no painted elements in these sequences, and it seems incongruous to cut from real backgrounds used in the animal sequences to matte paintings. If painted elements had been used in the animation scenes in the manner of KONG and JOE YOUNG, the effect might have seemed more fitting and convincing.

One of the most carefully thought out commentaries with respect to the composition and atmosphere of Willis O'Brien's work is that of stop-motion fan Paul Mandell of New York. His comments are well worth repeating here at some length.

Both Ray Harrybausen and Willis O'Brien brought to the screen their own stylizations of illusion, the differences being more subtle with regard to the actual animation process. I often like to compare KONG as a meticulously etched lithograph with MIGHTY JOE YOUNG as a beautifully composed photograph, if you can grasp my analogy and mental imagery of the two films. KING KONG, visually, was far more atmospheric than its 1949 contemporary, obviously due to the film's setting, with its myriads of foliage, alien clumps of vegetation, cliffs and waterfalls, hazy, low-key shots with lots of dark, shadowy areas (I think that many of Kong's most effective shots were those where his craggy features were revealed by tactful lighting), countless glass shots and matte paintings that dominated the film. O'Brien's overall designs of spatial relationships have yet to be equalled. JOE YOUNG had most of KONG's intricate glass work, etc., replaced by refinements in composite techniques and matting designs, and of course, the change of setting put limits on the amount of "jungle atmosphere" in the film. What really enhanced the technical tour-de-force was Ray's own brilliant brand of fluidity in animation, a fluidity that O'Brien (although he was a genius at it) somehow lacked. On the other hand, with regard to composite design, Ray's later work lacked O'Brien's unique blend of elements; where Ray emphasized expert draughtsmanship of his models counterpointed with background and foreground elements, O'Brien exhibited more of a flair for characterization (often comic) in his model work, and blended his creatures with a complexity of elements, a complexity that seemed to be a bit more deliberate than Ray's. One can't overlook the fact that the major portion of Obie's work was set in misty caves

A rare photograph of the padded armature for a prototype of the MIGHTY JOE YOUNG models, designed by the brilliant Marcel Oelgado. Delgado, in an effort to capture the most realistic illusion of a living creature that was possible, designed the musculature of the model so that the ape's muscles would flex during animation (each individual muscle having been built up in cotton and dental dam). Unfortunately, such painstaking attention to detail was ultimately bypassed, and a less sophisticated interior was settled upon for the final version of the JOE YOUNG models.

and jungles, while a good total of Ray's work was consistently set on the beach, put together by men with none of the directorial power and imagination Cooper had, a fact that could explain...the "exorbitant grandeur" that Ray's work supposedly lacks.

The most common objection directed against Willis O'Brien, briefly mentioned in the commentary above, concerns his animation; most people consider Harryhausen's animation style to be much smoother than O'Brien's. Again, David Allen has much insight with respect to Obie's animation style.

Although the animation in THE LOST WORLD is often strangely superior technically to KONG, it is certainly less robust and demanding. All things considered, the general improvement seen over the six or seven years between the two films is astonishing....Although such things as fluctuations in the size of Kong, or handling marks on the fur, seem less important to me now than they did years ago (I never minded— even preferred— the "jerky" aspect of stop-motion), I must concede to the realist that they are there, and can be distracting. One of the things that does occasionally annoy me today is the generally careless attitude about the animation itself. There is enough good work in the film to show that they could have had better overall quality in the stop-motion.

Allen's observations are accurate; there is little question that the widely touted "jerk" of monster animation has largely resulted from the imperfections of KONG. Thus, although the vitality of O'Brien's animation in KING KONG is unequalled (the Kong—Tyrannosaurus fight, in terms of sheer screen power, eclipses anything recorded since in an animation camera), his work clearly lacks the fluidity which Harryhausen has brought to his monsters.

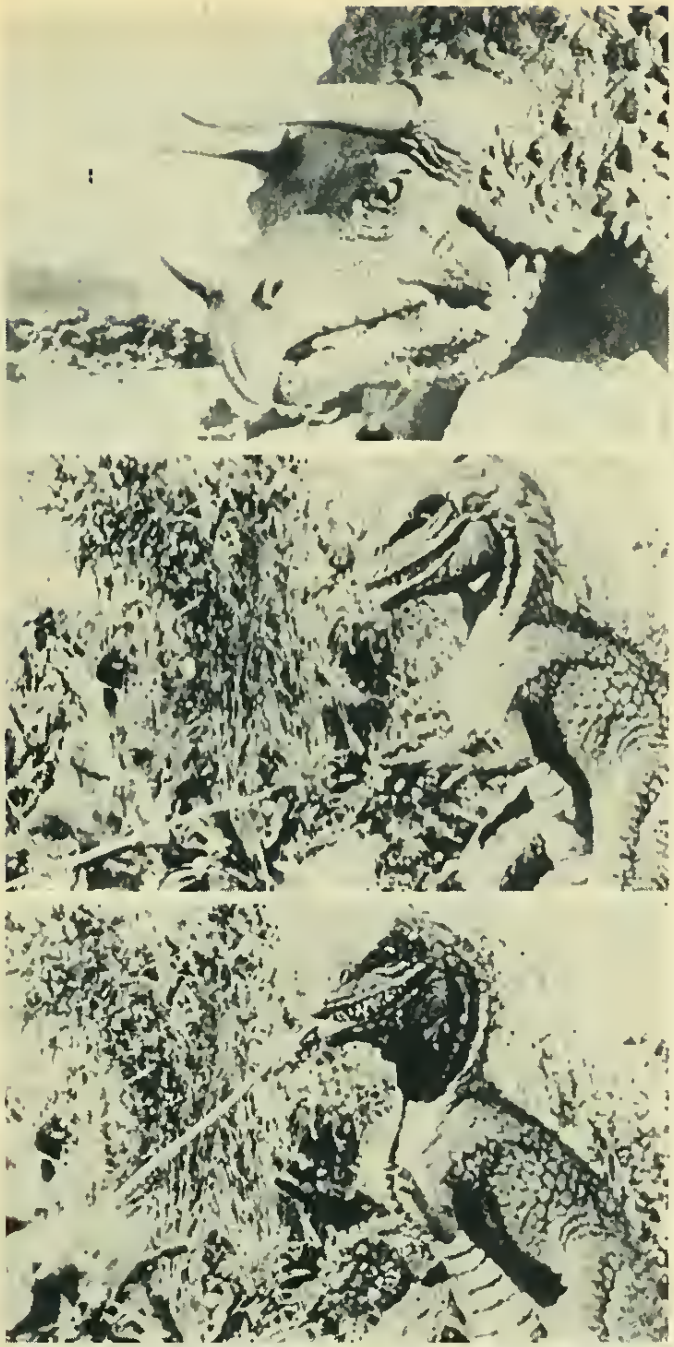
There is one area in the field of special visual effects in which Ray Harryhausen takes an assured first place. That area is the ability, as he once expressed matters, to "produce a rather grand effect on a relatively small budget." The primary means by which Harryhausen manages to save money is the Dynamation process, which is incontestably Ray's most brilliant technical contribution to motion picture special visual effects.

Harryhausen's finest technical accomplishment is his ingenious process of combining live-action photography with animation special effects. Although not called "Dynamation" until used in color with THE SEVENTH VOYAGE OF SINBAD, this process has been the mainstay of Harryhausen's effects repertory ever since the film THE BEAST FROM 20,000 FATHOMS, for which he first devised the technique. Occasional comments by Harryhausen in various publications provide his only clues to the nature of Dynamation.

THE BEAST FROM 20,000 FATHOMS required a different approach in technique from MIGHTY JOE YOUNG inasmuch as the budget was so low. We could not afford all of the elaborate glass paintings and staff of expert effects personnel that were required on MIGHTY JOE. The realization of this fact set the wheels turning my mind which ended in a more simplified technique, the basis of which I continue to use today.

I was trying to get a system developed where you could make it [a composite shot] by using real backgrounds— eliminate the building of miniatures— at least a great many miniatures— as well as the glass process. I developed a system of mattes whereby you could put the animal miniature in the normal background that you would photograph on a set. Of course you lose a great deal of atmosphere...but then you try to make it up by travelling around the world and trying to find new and exotic locations to fit your story, which we've done.

In essence, the Dynamation process is what might be termed a "reality sandwich." In a Dynamation shot, there is an illusory conjunction of the animated model and the rear-screen live-action; the live-action images appear to be in extremely close relationship to the ani-



OPPOSITE PAGE: The unspectacular quality of Marcel Delgado's dinosaur models in the film DINOSAURUS! is revealed in these two stills from the production.

ABOVE: The dramatic facial expressions which characterize Harryhausen's model work are attested to in these scenes of the Allosaurus and Triceratops from ONE MILLION YEARS, B.C.

mated figures.

Dynamation is a unique combination of two processes which are often used in effects work: rear screen "process" projection and static matte work, or "split-screen." Formerly, set-ups involving animated models in conjunction with live-action were limited in that the stage on which the model was standing had to be out of view of the camera. In KONG, MIGHTY JOE YOUNG, and others, three ways were used to hide the table-top floor of the monsters: the feet of the model were not shown, and the model was instead photographed against a rear-screen backing; the floor was obscured from view by either a miniature setting or a glass painting placed between the camera and the miniature animal; or live-action from another separately-shot piece of film was matted over the area of the table-top. Harryhausen recognized the photographic limitations of the first method and the expense of miniature set-ups involved in the second; he therefore developed a brilliant variation on the third method.

Harryhausen realized that it would be possible to split the rear-screen image which is rephotographed with the animal during effects work and print the lower part of the rear-screen plate over the table-top, which would serve to "blot out" the platform. Moreover, Harryhausen saw that by splitting the screen in different ways, he could print buildings, boulders, doors, and many other objects over the original animation footage, which would create the illusion that the model was walking behind objects rather than in front of them— all without the construction of any miniatures.

Harryhausen therefore developed the "matting-on-process" technique referred to in the "skeleton fight" article in FXRH number two. This technique is the fundamental basis of Dynamation photography; the addition of color in the late '50's was an addition which did not change the fundamental aspects of the process. The fundamental aspects were the series of mattes employed to split the rear-projected image into two separate components, both of which possessed one tremendous advantage over the usual "split-screen": since these components are taken from the rear-projected plate, which has been previously filmed and is now being *re*photographed along with the animation model, the two "split" images can be wedged together in perfect synchronization. In the optical printer, where the final composite is produced, the "foreground" in the scene, which is really a part of the rear-screen background, is matted over the table-top on which the miniature stands. And since this matting process which enables the rear-screen plate to appear in the foreground is a combination not of two different pieces of live-action film (as are most static matte shots) but rather a union of two pieces of the same rear-projected element, a perfect coordination of action can be preserved. If the two pieces are optically printed in frame unison, then live-action can extend "through" the matte line. When properly executed, the effect is dramatic: as Harryhausen comments, the miniature can be "inserted" into the live-action photography, and there is no longer a need to limit movement of actors to areas bounded by matte "lines of demarcation."

Animator Jim Danforth, whom Harryhausen had encouraged in the early years of his interest, was quick to realize the advantages of Harryhausen's process. Danforth mentions in PHOTON magazine:

I suggested that they [the producers of JACK THE GIANT KILLER] use the system of using split-screen in conjunction with process projection--a system which I freely admit was "stolen" from Ray Harryhausen, who devised it. No one there knew about that system, and there really had never been any intention to use it in the film. It took me a long time to convince them to use it, especially since they didn't understand it. They had to be shown.

The process was dubbed "Fantascope" in JACK THE GIANT KILLER, and the publicity release about the "new" technique makes clear that the process is the same as Dynamation. Studio comments revealed this information:

The barn sequence from 20 MILLION MILES TO EARTH rates highly in terms of eerieness, with some of Harryhausen's most striking lighting effects; however, it fails to enforce the "nice" aspects of the Ymir's character.

Mighty Joe Young shows off for the animation camera.

Developed secretly over the past two years by [producer Edward] Small in conjunction with the Howard A. Anderson Company, which did special effects photography for JACK THE GIANT KILLER, the Fantascope process contains innovations in color photography that impart depth dimensions to model animation. The system also features a matte process that integrates the use of stop-action puppets with live-action, eliminating the necessity of using miniatures and thereby lending more realism to action scenes. Edward Small says this of Fantascope: "Fantascope is the combining of animate and inanimate: real people with stop-action puppets and other special effects. When a moviegoer hears the word animation he immediately thinks of drawings and cartoons...but Fantascope goes a step further and delivers the dimension of depth. At long last, film process shots are treated in color, as well. In JACK, we worked for enchantment—and the lab was our magic castle!

The technique of Fantascope is illustrated by scenes elsewhere in this article, and the matting-on-process technique is evident. But JACK THE GIANT KILLER, well-known as a deliberate carbon-copy of THE SEVENTH VOYAGE OF SINBAD, did not restrict itself to a simple borrowing of the Dynamation process. In a fall issue of MODERN MONSTERS, Jim Danforth told of further efforts to duplicate the technical work of SINBAD while making JACK THE GIANT KILLER.

We measured the footsteps, wingflaps, and so on, studying footage from SINBAD. The SINBAD Cyclops used a twenty-eight frame cycle. We tried to use a thirty-five frame cycle on the giants, but we were "caught," and had to resort to the same number of frames Harryhausen used. Just to make the movie as close to the successful SEVENTH VOYAGE as possible! The Roc in SEVENTH VOYAGE landed with an eight frame cycle, but we did manage to slip in a sixteen frame cycle of our own.

Danforth himself is not to be blamed for such rigorous and largely pointless attempts to emulate Harryhausen's style. Indeed, the flaws of JACK THE GIANT KILLER, as well as the limitations of most of Danforth's other films, are usually not his fault, since Danforth's creative abilities have largely been stifled by divided effects staffs, pre-conceived plot vehicles, and overemphatic producers. But the quality of Danforth's animation work, usually the only "untouched" part of his production efforts, is clear; in the last decade he has revealed an animation style which combines both smoothness and lively, dramatic flourishes. Some of the facial expressions of the dragon in THE WONDERFUL WORLD OF THE BROTHERS GRIMM, the marvelously alive tail of the Loch Ness Monster in THE SEVEN FACES OF DR. LAO, and the dynamic, powerful animation of the humanoids in JACK THE GIANT KILLER manifest a talent comparable to O'Brien and Harryhausen. It is highly unfortunate that Danforth's abilities as an animator have been compromised by the unsatistying model work of his earlier films.

JACK THE GIANT KILLER failed as a "duplicate" of THE SEVENTH VOYAGE OF SINBAD largely because the monsters, engineered by now defunct effects company Project Unlimited, were very unconvincing. The models all possessed one crucial weakness: they lacked skin detail. A careful attention to craggy features can make all of the difference in preserving the illusions of life and giant size, whereas a lack of skin detail only serves to emphasize the plastic nature of the models. More than any other animated beasts, the creatures in JACK THE GIANT KILLER had "obviously plastic bodies." Furthermore, some of the beasts were unconvincing structurally; the two-headed giant appeared to be proportionally grotesque beyond its obvious fantastic two-headed nature, an image which was hardly dissipated by the poor facial design. But the worst offender by far was the sea-serpent, a contraption which lacked all conviction in terms of structure. In spite of dramatic animation, the Harpy was also unconvincing. The only creature in JACK which generated some sense of realism was Cormoran, and its effectiveness never approached the superb realism of the SINBAD Cyclops, although the animation of this humanoid creature (executed by Tom Holland, Don Sahlin, and Dave Pal while Danforth was busy animating the other figures) did take advantage of "personality" traits, particularly in the beautifully-done "dancing doll" scene.

It should be mentioned that the latest information on JACK THE GIANT KILLER indicates that the models were constructed with extreme haste as a result of production setbacks, and that the lack of skin detail was a consequence of an expedient way of constructing

The Cyclops in THE 7TH VOYAGE OF SINBAD had a 28-frame walk cycle, best evidenced in the opening animated scenes from the film. (Photos courtesy Ray Harryhausen)

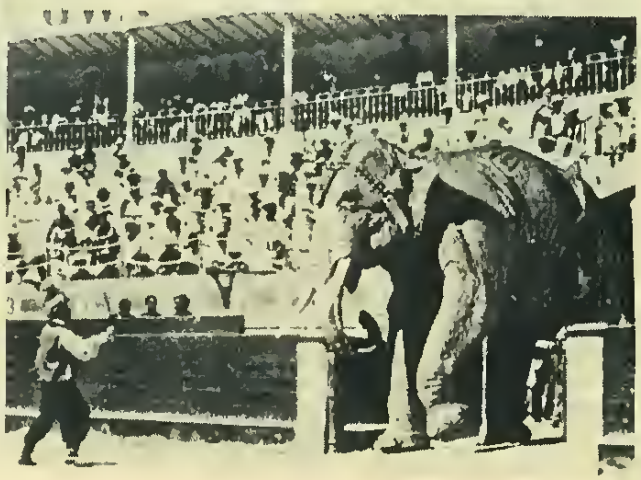
TOP: The tremendous difference in skin detail between the Cyclops and Cormoran is evident in this photographic study. (Cyclops photo courtesy Ray Harryhausen)

MIDDLE: The amateurish model work in JACK THE GIANT KILLER was most easily recognized in the fight sequence between the two-headed giant and the sea-serpent. The structure of the giant is almost comical compared to the Cyclops' proportions, and the sequence as a whole is inferior to the Cyclops-dragon fight. In these scenes, the "matting-on-process" technique was used to add the beach foregrounds. (Photo courtesy Howard A. Anderson Company)

LEFT: One successful sequence from JACK THE GIANT KILLER was the "dancing doll" sequence, shown here. (Photo courtesy Howard A. Anderson Company)

The Cyclops' ability to "emote" is amply demonstrated by these scenes from THE 7TH VOYAGE OF SINBAD.

ABOVE: The basic approach of the Dynamation technique is revealed in these photos of Talos from JASON AND THE ARGONAUTS. Talos is first placed in front of a rear projection screen (UPPER LEFT); no attempt is made to obscure the table-top on which the model rests. Harryhausen's objective is to eliminate the table-top, replacing it with live-action footage so that the model appears to be in the middle of the action (UPPER RIGHT). Harryhausen accomplishes this effect by matting out the table-top during optical printing (LOWER LEFT) and replacing it with that part of the rear projection image which was formerly blocked out by the table-top. The final composite (LOWER RIGHT) creates the perfect illusion that the Argonauts are in front of Talos. (Photos courtesy Ray Harryhausen)
BELOW: Harryhausen's mastery of animal movement is best represented in THE VALLEY OF GWANGI, in which the Eohippus and the elephant are animated with especially natural movements. (Eohippus photo courtesy Ray Harryhausen)



TOP LEFT: Gene Warren, who has been active in the production of such films as **THE WONDERFUL WORLD OF THE BROTHERS GRIMM, JACK THE GIANT KILLER,** and **THE LEGEND OF HILLBILLY JOHN,** is shown here doing the animation for a George Pal short subject, "Romeow and Juliet." (Photo courtesy Gene Warren)

TOP RIGHT: Wah Chang, who produced the short subject **DINOSAURS, THE TERRIBLE LIZARDS,** can take credit for such excellent work as the construction of the dragon from **THE WONDERFUL WORLD OF THE BROTHERS GRIMM** as well as such innovative techniques as refining facial replacement animation, most effectively demonstrated in the "Yawning Man" sequence from **TOM THUMB.** (Photo courtesy Gene Warren)

ABOVE: A superb special effects craftsman who is seldom given the acknowledgement he deserves is the late Pete Peterson. Here Peterson is shown in the midst of animating Mighty Joe Young in the piano sequence (note the process screen on which a real-life Terry Moore is projected). Peterson worked for years with O'Brien and was largely responsible for the magnificent animation in films like **THE BLACK SCORPION** and **THE GIANT BEHEMOTH.**

TOP & MIDDLE: David Allen, another talented animator, assisted Jim Danforth on WHEN DINOSAURS RULED THE EARTH and created the memorable King Kong Volkswagen commercial. (Photos courtesy David Allen)
BOTTOM: Dave Pal, here seen setting up an animation shot for an episode of TV's "Twilight Zone" (using one of the original models from 1951's THE LOST CONTINENT), has also worked on numerous films, the most notable being JACK THE GIANT KILLER.

animation figures: namely, cutting the foam and sculpting the creature directly, without the use of a mold for the exterior of the beast! If such a method were employed, then the quality of the models is exceedingly ***good!***

THE WONDERFUL WORLD OF THE BROTHERS GRIMM and THE SEVEN FACES OF DR. LAO are two additional examples of the importance of proper model structure and detail. The GRIMM dragon did not appear to be very realistic, but it was not impaired in this respect because of the unabashed fairy-tale context of the story. The DR. LAO beast demonstrated a much-improved attention to skin detail over Danforth's earlier beasts, surely as a result of Danforth's sculpting the animal himself. Still, Danforth "was working from designs made by someone else," and he was understandably "not pleased with the design of the animal." In particular, the flippers of the creature made for some awkward locomotion which, nevertheless, Danforth pulled off as well as could be expected. The technical processes were restricted to blue-screen travelling matte rather than the matting-on-process method, and the results were generally fine, especially the spectacular growth sequence and the "head-sprouting" sequence.

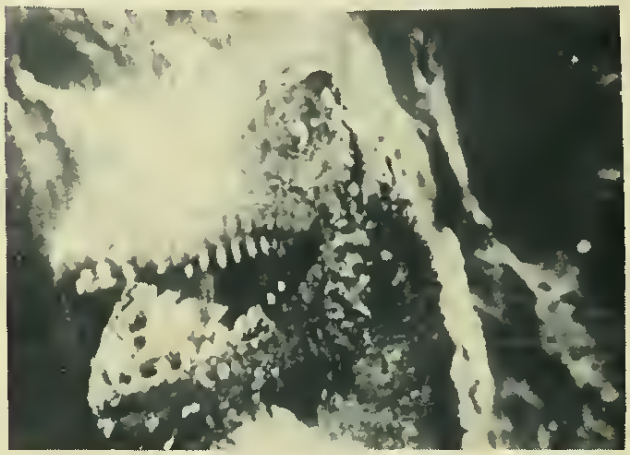
The latest Danforth effort to reach public domain, WHEN DINOSAURS RULED THE EARTH, confirms his stature as a fine animator and invites comparison with the work of Harryhausen. Moreover, WHEN DINOSAURS, a film in which Danforth was permitted a freer hand in effects work than earlier efforts, marks a partial return to the atmospheric style initiated by O'Brien, and the superb composition work exhibited in the film, highlighted by Danforth's own breathtakingly beautiful matte paintings, might well be the perfect median between the Dynamation process, in which live-action is the motif, and the O'Brien style of matte paintings and miniatures. A rare sense of grandeur is reflected in Danforth's scenic work. Linwood Dunn, head of Film Effects of Hollywood and the man who recommended Danforth for the WHEN DINOSAURS project to Hammer, recently commented at one of his lectures that he considers Danforth's talents as a matte artist to be unsurpassable. If WHEN DINOSAURS RULED THE EARTH is any indication, Mr. Dunn's flattering comments are most well deserved.

Danforth's stop-motion style takes a giant stride forward in WHEN DINOSAURS. His animation in the film is the smoothest in motion picture history. Danforth's laborious technique of double-exposing appropriate frames of film in order to avoid the "strobing" effect of most animation scenes was highly successful. But a fascinating distinction between "blurred" action and "strobed" action appeared in the pterodactyl sequence of DINOSAURS: for some reason, the blurred

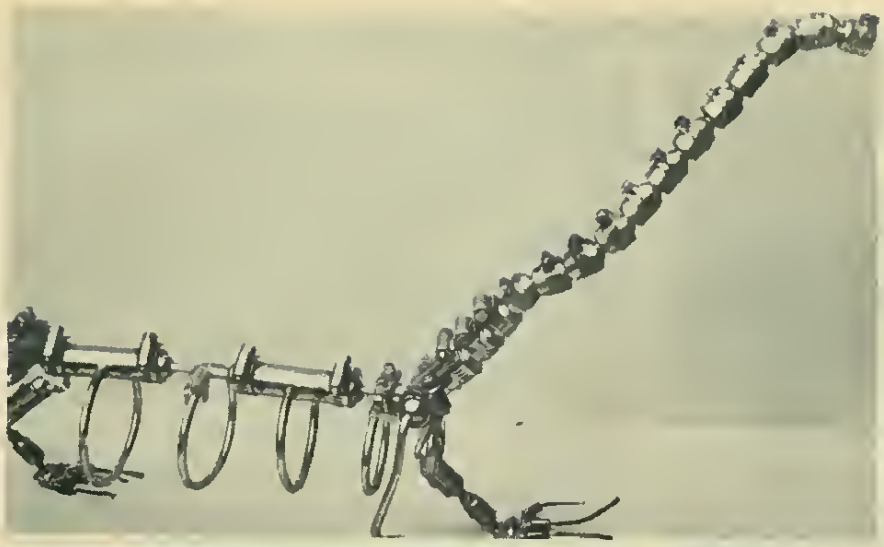
action decreased the dramatic impact of the flying reptile, partly because its up-and-down wing movements, although physically accurate, made the creature appear to be a mechanically-operated device rather than an animated model. And this effect of a mechanical contraption worked against the "realistic" and yet strangely unimpressive smoothness of the animated action. This distinction between smooth and strobed action is a fascinating one which has prompted comments from Paul Mandell:

The creatures that confront us in fantasy films are fantastic, unreal, products of the imagination. The fact that there is no blurring between the frames of the stop-motion product creates the illusion of some form of fantastic, unnaturalized mobility in a fantastic, unnatural monster. The ability to perpetrate this on the screen smoothly and unmechanically, with the incorporation of some degree of anthropomorphism where deemed appropriate, is the crux of the animator's art....

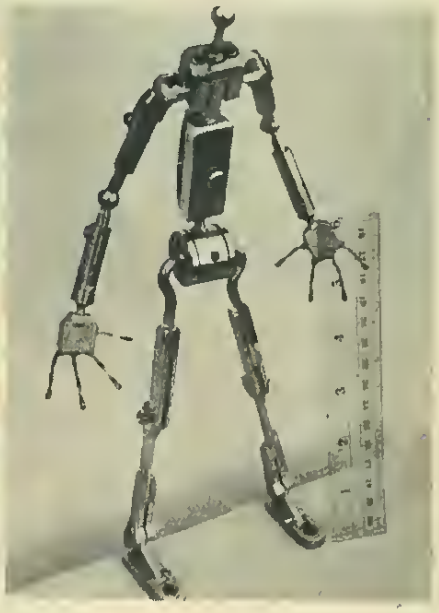
The technical work in WHEN DINOSAURS is extremely high, marred only by a few shots which, even though visually unsuccessful, should be commended as fine attempts. The only shots which this writer would classify as failures are the ones involving Victoria Vetri and the mother dinosaur in which both are viewed from above in long shot. The miniature ground on which the mother dinosaur walks is matted onto a rear-screen plate of Miss Vetri walking on real ground, and the miniature area simply does not blend with the live-action terrain. Certain other technical flaws, such as bleeding matte lines (a "bleeding" travelling matte is one in which blue fringes can be clearly seen), are annoying, but the occasional problems do not detract from Danforth's magnificent effort. The most gratifying aspect of the effects work in WHEN DINOSAURS is the clear attempt by Danforth to expand upon the many possibilities in visual compositions available with the matting-on-process technique. Danforth admirably did not content himself with designing the traditional set-ups alone, and instead devised many elaborate scenes for his monsters, including panning shots (in the crab sequence), which incontestably add much to the overall impact of the effects. Of course, one should point out that in order to achieve these shots, a great amount of time was necessary; 17 months were needed in order to complete the technical work for WHEN DINOSAURS, an unusually long period of time even for an animation film. When one considers the relatively little on-screen time occupied by the effects scenes, the effort required for each effects shot



ABOVE: "I knew something looked familiar!" exclaims Ray Harryhausen when told of the "duplicate" nature of JACK THE GIANT KILLER by Jim Danforth. (Photo by Craig Reardon)
RIGHT: Another visual comparison: Delgado's SON OF KONG dinosaur versus Harryhausen's Rhedosaurus and Danforth's mother dinosaur.



LEFT TOP: The steel, ball-and-socket dragon armature constructed by Project Unlimited for THE WONDERFUL WORLD OF THE BROTHERS GRIMM. This particular armature was used as the basis of the smaller of the two dragon models used in the film,(Photo courtesy Gene Warren)
LEFT MIDDLE: The completed model is prepared for animation photography.
LEFT BOTTOM: Animator Jim Danforth puts the beast through its paces for the Cinerama camera. (Photo courtesy Gene Warren)
BELOW: The armature of the "Skinny Elf" model as seen in the "Shoemaker and the Elves" segment of BROTHERS GRIMM. Dave Pal handled the bulk of the animation chores for this sequence.
BOTTOM: The dragon roars defiantly in the "Singing Bone" sequence from BROTHERS GRIMM.



Shots from the astounding growth and shrinking sequence from Danforth's DR. LAO. Note the support platform visible in the shrinking scene (a travelling matte set-up).

is appreciated even more. (One cannot discuss the effects of WHEN DINOSAURS without mentioning and commending David Allen, an animator whose talent was most dramatically exhibited in his King Kong Volkswagen commercial for television.) The length of time involved in the making of WHEN DINOSAURS, however, underscores one of Danforth's comments about Ray Harryhausen: "Nobody, but nobody, in the business works faster than Ray Harryhausen." This statement appears to be borne out by production times: ONE MILLION YEARS B.C., which has more on-screen animation than WHEN DINOSAURS, took nine months to animate, and GWANGI, which took approximately the same time to animate as WHEN DINOSAURS, contains over 300 animation cuts.

The biggest criticism which can be applied to Danforth's work in WHEN DINOSAURS was pointed out by CINEFANTASTIQUE editor Frederick Clarke: "His models do not appear to be as well structured or as finely detailed [as Harryhausen's]." Although the model work in WHEN DINOSAURS exhibits a vast improvement over Danforth's earlier films, his monsters still do not reflect the realism that Harryhausen's creations possess. In particular, the plesiosaur reveals its miniature nature, and the pterodactyl is unimpressive and somewhat cartoonish. However, the baby dinosaur cannot be faulted for its cuteness, and the crabs capture a striking, wierd look which is superbly accented by the night-time back-

ABOVE: The crab from WHEN DINOSAURS RULED THE EARTH (TOP) followed Harryhausen's precedent: a metal armature (constructed by David Allen) was inserted into the shell of an actual crab. Only one crab was built; the multiple crabs seen in the film were produced optically.

The mother dinosaur (MIDDLE) was undoubtediy the most impressive of Jim's creatures in WHEN DINOSAURS RULED THE EARTH. It was also the only model which Danforth designed and constructed compiateiy on his own. The beautifui backdrop of the scene alao reflects Danforth's remarkable skill as a matte artist.

Jim Danforth sets up a very complicated spacial affects shot (BOTTOM) involving a combination of rear projection, split-screen and miniatures for the Plasiosaur sequence from WHEN DINOSAURS RULED THE EARTH.

RIGHT: The lovable baby dinosaur (TOP) was the most parsonable inhabitant of Danforth's prehistoric world.

A behind-the-scenes production photograph of the Chasmasaur sequence (MIDDLE) provides an interesting example of the "matting-on-process" techniqua used by both Harryhausen and Danforth. The bottom portion of the rear-projected image was matted out and then re-exposed without the model and table-top at a iater time, creating the effect of the modai walking on real ground. This photograph was matted in-the-camera; however, actual motion picture footage is usually matted by laboratory means.

drop. The most successful model has to be the mother dinosaur, a model reminiscent of Harryhausen's Rhedosaurus in THE BEAST FROM 20,000 FATHOMS. The skin detail of this model is most satisfying, and its on-screen realism is enhanced by Danforth's impeccably smooth animation. Nevertheless, the face of the beast fails to reflect the uncomfortably realistic alertness and vitality of the Rhedosaurus. There has always been something about the eyes of a Harryhausen monster that perfectly captures a nasty, sinister look, and no other model-maker has come close to duplicating this quality. The small, beady eyes of the mother dinosaur are no match for Harryhausen's Beast.

Danforth's talent in special effects is so noteworthy that it can only be fervently hoped that some aspiring producer will take advantage of his skills in the same way that Charles Schneer has supported the efforts of Harryhausen. Danforth is an articulate, thoughtful man who has good ideas for the fantasy industry; one concludes that the world of animation will miss a great deal if his ideas and abilities are not tapped.

Willis O'Brien, Ray Harryhausen, and Jim Danforth have brought to motion-pictures the art of stop-motion animation. If the future of filmmaking is as rich in skill and inventiveness as the past has proven to be, thanks to the efforts of technicians such as these men, then the field of motion-picture fantasy is a promising one indeed. ■

YES, VIRGINIA, THERE IS A RAY HARRYHAUSEN...

(letters)

Ray Harryhausen
On Location During Filming
of "The Golden Voyage of Sinbad"
in Spain

I must say that once again I was most impressed with the publication of the third issue. The amount of work involved in organizing and printing the information you receive must be terrific. I was most proud and pleased that I was picked for what must require much thought and time. A number of my friends here in Spain are writing for copies and back issues.

You asked for comments, which unfortunately I am unable to go into with much depth, as our film has a way of consuming all of my waking hours.

In your editorial, you mentioned that many people write in to the magazine saying "other than the special effects, our films are terrible." This point of view I simply cannot understand. Of course everybody has a right to his own opinion, but I do think that in all fairness *The First Men "In" the Moon, Jason, One Million Years B.C., The Beast,* and even *The Seventh Voyage of Sinbad* and several others show that this type of statement simply has no basis in truth. I do not know by what "yardstick" our films are judged, but in defense of them, in comparison with others of a similar nature, I should say they stand out in interest, story material, production values and action far better than most. One can only assume that the recent fad of the moment of being super-critical of everything these days seems to continue into 1972. But so be it-it is always interesting to hear various comments.

I look forward to the next issue and its expansion.

Time is short and I must close. I wish you all the success you deserve and may it long continue. All the best and kindest personal regards.

Mark Hamill
Los Angeles, California

Why not show step-by-step how exactly certain effects were achieved? If you can't furnish behind-the-scenes production photos then use illustrations.

I've read issues number 2 and 3, and I still don't know what a matte is. I understand, basically, how stop-motion photography works, but not in detail. What is the Dynamation process?

[We recommend Raymond Fielding's The Technique of Special Effects Cinematography *(a considerable $18.50 per copy, but well worth the price), available from Verlan Industries, Inc., 915 Broadway, New York, N.Y. 10010, Book 813. With the exception of stop-motion, all major special effects used in modern films are explained in great detail. The book also contains many illustrations. For more information on stop-motion work, the book to turn to is Harryhausen's own, described elsewhere in this issue. Dynamation is primarily a matte technique which places the miniature figure in the picture rather than merely in front of it. See "The Comparison Test" in this issue.]*

Richard Lucy
El Centro, California

I've enjoyed both FXRH issues, but I fail to understand why everyone consistently picks *Jason* as the best of RH's films.

I am mystified at the slavish devotion to this particular production. Perhaps I saw a bad print, but the one I saw in Mexico had obvious process screen shots, dull dialogue, washed-out color, etc. My choice as his best is *Mysterious Island*. It had an impressive cast, a solid story, good acting, and lots of special effects.

My favorite, though, is *The Seventh Voyage of Sinbad*. I was only 12 when I saw it, but I sat through it twice. I was thoroughly entertained and quite intrigued by the camera magic. I've never been able to see it again.

Maybe if I did I'd see– with judgment matured by age– the defects it must have to keep it from being mentioned.

Harry Roland
Baltimore, Maryland

I have a photo which shows a scene from *One Million Years B.C.* in which cavemen are battling a brontosaurus. As I'm sure you know, this scene never appeared in the finished film. It made me wonder how much discarded footage there is in a Harryhausen epic. 'Twould be a shame if such things were lost from our sight forever. Perhaps you can dig up some of the never-used shots.

[That particular scene with the brontosaurus was shot for publicity purposes only. In order to prevent waste of time and money, very little animated footage is deliberately deleted from a film. Censorship problems sometimes demand cuts, however, as Schneer and Harryhausen mention in their interview in this issue.]

Gaylon M. Evans
Van Buren, Arkansas

In FXRH number 2, Richard Smoot pointed out in the letters section that the tune Lom played on the organ in *Mysterious Island* was the same one that Boris Karloff played in the 1934 version of the story *The Black Cat*. For the sake of prosperity, that tune was Bach's Toccata and Fugue in D Minor, and it is the very same piece of music that James Mason played when he was Captain Nemo in *Twenty Thousand Leagues Under the Sea*. Also, Terry Witmer tells of scenes from *Earth Versus the Flying Saucers* appearing in *The Brothers Rico*. Well, the scene of the Cyclops chasing Sokurah from the cave in *The Seventh Voyage of Sinbad* appeared on the old television show *The Farmer's Daughter* on a TV set in a particular episode. *[More exciting trivia on The Brothers Rico: Kathryn Grant, Parisa in Seventh Voyage of Sinbad, had a small role in the film.]*

Garry Ferrington
East Detroit, Michigan

I think a comparison between Harryhausen and other effects technicians will be pretty ridiculous. Undoubtedly, in his chosen limited field on animation, he's the top, undisputed, from 1953 to 1967.

However, it's somewhat difficult to consider a comparison between, say, Mr. Harryhausen and Arnold Gillespie. Harryhausen has received more attention in fan quarters because it is simple to praise his craftsmanship in comparison with the rest of the vomit that makes up *20 Million Miles to Earth*. It's harder to single Gillespie as a leading light of *The Wizard of Oz*, it's so totally great.

Furthermore, Harryhausen is nearly alone on his films, and has never done a live-action miniature– not one– to compare with *Mighty Joe Young* or *Son of Kong*. The "Triton" sequence of *Jason* usually draws comments of "fakey, that's a model," etc. Nor can Harryhausen be thought similar to Joshua Meador's work in *Forbidden Planet*.

And what about all those technicians who only occasionally worked on a fantasy film who are never considered? There are literally dozens. To name only a few: Farciot Edouart, Albert Whitlock, Harry Love, Jack Boyd, Roy Pomeroy. All these people didn't concentrate on fantasy, which seems to be the only type of film drawing attention to the effects technician. Otherwise, people like Ned Mann seem to be considered a kind of extended cameraman or art director.

This isn't fair. Your magazine comes across as if O'Brien accidently did a film called *King Kong*, then tried making *Mighty Joe Young* and couldn't do it, and Harryhausen added all the quality.

In a way, it's like Walt Disney's drawing all the attention to himself on his cartoons, pushing aside other cartoon makers from the public mind, substituting Harryhausen for Disney and his fans for the public.

Yes, Harryhausen is a marvelous animator and model-builder. So was O'Brien and so are David Allen and Jim Danforth. O'Brien was also an impressive glass-painter– which Harryhausen sure isn't– and cartoonist– which ditto– and live-action miniature designer. Ditto again.

The thing is, he had a nice big team. Harryhausen is more of an individual artist, but his movies surely suffer for it.

O'Brien literally began fantasy film animation– gave it its style– created photographic effects compositions– which were much more atmospheric. (The atmosphere of *The Beast from 20,000 Fathoms* seems to be due to Eugene Lourie.)

So how does one compare O'Brien, Delgado, etc., to good ol' Ray? Harryhausen hasn't created any film to equal *King Kong*, *The Lost World*, *Forbidden Planet*, *San Francisco*, *The Invisible Man*, etc., etc., simply because he is the only noteworthy factor in his movies.

How do you compare them? You can compare *Earth Versus the Flying Saucers* to *The Spider*, but only because Bert I. Gordon is absolutely rotten.

Sam Calvin generally seems immature.

P.S.– It'd be nice to print this solely to add a dissenting voice to your usual happy letters section. I don't care if you print my name or not– I'm not the "challenge" type of Forrest Ackerman figure. But I am serious, and believe in what I say. Animation is not the only special effect in the world, and Harryhausen is mediocre in the others, at least since 1956, and I will be glad to contend this position.

P.P.S.– Anyone with me on this one point? How come your blow-ups of animation frames without optical effects are clearer than those with optical effects? How come travelling-matte shots are grainy and matting-on-projections (something Arnold Gillespie had already done) are totally bleary? In the blow-ups, that is.

Oh, come now. How could it be your enlargements? Especially when I can see it on television and on super-8 prints? Talos with Hercules' head has the damnedest color drop in the entire film (which is saying a lot) and his matte work has a lovely way of shaking, which it would be honest if you'd mention.

The following are excerpts from an extraordinary 31-page commentary submitted by Paul Mandell of New York.

On a recent telecast over the Public Broadcasting System, Charles Champlin on his Film Odyssey series presented Cocteau's *Beauty and the Beast*. At the conclusion, Champlin interviewed a Mr. Steegmueller in his "Frame of Reference" segment. Steegmueller, the foremost bio-

grapher of Jean Cocteau, had this to say in a commentary on the fantasy film genre:

"The more fantastic a film is, the more carefully detailed it must be in order for it to work. This, unfortunately, is where most attempts at fantasy fall short and tend to become ludicrous."

And in relation to this, it is the prodigious wizardry of Harryhausen's technique which places his work over anyone else's in the field, and his product remains the antithesis of the ludicrous fantasy. With the exceptions of O'Brien and Danforth, the technical nuances that Ray's work displays creates this elevation, and makes the visual illusions attempted by Nassour, Rabin and DeWitt, and those in the realm of Bert Gordon and Tsuburaya look feeble in comparison. One only has to recall the Brontosaurus or that atrociously animated Triceratops as it attacked actor Sid Melton from a poorly-executed process set-up in the 1951 *The Lost Continent* or Nassour's overly publicized Hollow Mountain monstrosity, and the point is clearly made.

Another thing that should be taken into consideration is the dynamic element of surrealism that Ray's work exhibits. I am sure that surrealists won't find anything heavy with a splendid Harryhausen sequence as they can with *King Kong* by extrapolating all kinds of psychological overtones from it. There is nothing wrong with that and most of their interpretations are justifiable on many levels, especially with *Kong*. But I am not talking about the id when referring to Harryhausen; I'm referring to visual composition. I could always remember drawing a distinct analogy between the color composites of Harryhausen and the earlier surrealist, metaphysical works of Salvador Dali (that's the old Dali who did remarkable stuff like "Persistence of Memory" and the dream sequence for Hitchcock's *Spellbound*, before he went into his "abstract trip" and did stuff akin to "vomit paintings"). One only has to think of living skeletons fighting an Argonaut on a geometric pedestal, their expertly-crafted "bodies" casting harsh shadows on the foreground set, or a crop of Harpies, their bat-like wings elevating them like spawn from hell, tormenting a human being amidst a symmetrical temple of columns, or a giant crab doing battle with its tiny invaders, the symmetry of its pincers and its brown and orange hues contrasted against the blue and white of the beach, or a colorful snakewoman performing her tentacular dance, and it immediately conjures up Daliesque imagery (or, as Carlos Clarens once put it in reference to something else," a Max Ernst postcard come to life").

Harryhausen compares with the surrealism of a Dali in terms of expertise in draughtsmanship, solidity, perspective, vitality of color, and spatial relationships. His dilemma in terms of satisfying the total spectrum of an audience (if such a thing is possible) lies in the fact that his work has been hampered by dreary, contrived material, with only the anticipation of his next creature sustaining the pulse of the film. His triumph, in terms of technique and approach, is the observer's immediate suspension of disbelief, a state of awe created by the integration of mobile unreality with living action. After we have seen a horde of skeletons or malevolent Harpies performing their choreography with actors, we no longer question the verisimilitude of similar cinematic phenomena and accept Harryhausen's world. With the initial wonder and credibility of effects established, we can revel in the imagination of the man and marvel at the nuances of his animations.

Ted Rypel
Brooklyn, Ohio

There is just one more question that I hope Charles Schneer answers when the

Ray Harryhausen and his creations. (Photo courtesy Ray Harryhausen)

second installment of the interview presents the discussion of *The Seventh Voyage of Sinbad*. It concerns the character Gola, one of the sailors recruited from the caliph's prison yard, who eventually winds up being pulpified by the tree-wielding Cyclops. Gola's entire vocabulary in this picture is limited to the phrase, "That's right!" which he enunciates on three separate occasions (in the prison yard and twice at the "poisoned" spring). His performance has practically spawned a Gola cult here, so I feel constrained to ask: was this a running joke during production of the film, could the actor speak only this phrase in English, or what? How about it, Mr. Schneer?

Don Dohler
Baltimore, Maryland

The more I read about Harryhausen, the more I'm convinced that he's a sincere artist, dedicated to the purpose of his work. Why, then, would such a man actually destroy an original creation in order to save a buck? I'm speaking about the fact that he tore apart his Ymir to use the frame for his Cyclops. Ye *Gods*! The Ymir (and all of Harryhausen's creations) belongs in a fantasy museum somewhere where all us animation freaks can have a chance to ogle it. Something like this sounds more like proverbial Hollywood than Harryhausen, seeing how notorious Hollywood is for destroying historical sets and props from classic films. To think that Harryhausen would resort to such measures is a strike (if perhaps the only strike) against him.

[Now, wait a minute. There can be no doubt that if there is anyone who wants to preserve Ray Harryhausen's models, that one is Ray Harryhausen himself. He has managed to amass a rather impressive collection of his own at his London home, and he surely doesn't look forward to the prospect of dismantling his own creations. But there are a lot of things in this world, whether one likes them or not, which demand painful measures "in order to save a buck." Until producers "start knocking down animators' doors," as Jim Danforth once put matters, certain expense-saving procedures have to be practiced. Furthermore, keep in mind that Harryhausen did go to the extra trouble to make a plaster cast of the Ymir for Forry Ackerman—so there's still something left for fans to ogle. No strike against Ray for practicality.]

SON OF JIGGLING ROCK

Sam Calvin's Trivia article on "The Jiggling Rock" drew so much interesting response that we thought readers might enjoy sampling the many criticisms offered. In an appropriate spirit, we have provided what we believe is the only article which could possibly be more trivial than the infamous "Rock" story itself: namely, a sequel! (By the way, to those of you who are still unsure about the article, it was not intended to be taken seriously, and was meant to be a frivolous attempt at parodying fans' overzealous efforts to

Ray should know better than to bump off the Ymir... (Photo by Tim Brehm)

analyze every miniscule detail in Ray's movies. But we evidently missed the boat, at least according to many readers)

Steve Bryant

...a word on the "Trivia" column. In the first two issues, it was fine, but in number three, it had something interesting to say, but went on too long, dragging non-existing people into the picture. I agree that poking fun at Mr. Harryhausen's works is funny, but saying something asinine like "Harryhausen, in order to master the complicated movements of animated pebbles, studied bulldozing for six months" is going too far.

Alan Wightman

The article "The Jiggling Rock" was okay but seemed to be padding. I mean, one page could have been enough. I bought a new projector this week, and I ran the *Sinbad* reel mentioned in the article. Sorry, Ernie and Sam— we couldn't spot this mysterious rock! Maybe the print was too dark....

Tim Hammell

Sam's "Trivia" was excellent, but I disagree with his final analysis that Ray was "temporarily demented" when he did the jiggling rock. The only thing lacking from the article was why the jiggling rock was done. The only reason I can think of was to provide comic relief, although it does seem to be in the wrong place in the film (maybe it was the genie or the wizard in disguise— if the former, then it was obvious he was trying to attract the attention of Sinbad). I'm also inclined to think the article was something of a put-on.

Joel Uman

I just saw *Sinbad* on TV the other day. It was only the second time I've seen it, and to the eternal credit of Harryhausen's abilities, I was so busy enjoying the dragon I didn't even notice the rock dancing around.

Jack van Natter

The jiggling rock article amused me no end. Is there really a Dr. Ray Yielding? Honestly, I didn't know if Calvin's article was a put-on or not. Next time I see that sequence, my eyes will be riveted to that foot.

Scott Campbell

The "Trivia" column was very amusing, especially so for me, since a few days after reading it I received the home movie version of *Sinbad*, and sure enough, there was the rock, dancing away.

Ted Rypel

Catching these stop-motion flaws is more fun than a barrel of giant octopital bidronchiadas!

Anthony Halstead

Unless I have not understood the article on Harryhausen's worst effect, I consider it to be a petty waste of space. The whole article is a mystery. There is surely no reason at all why the rock should move; it has to be an error on Harryhausen's part. "Rayfield T. Yielding" is a parody of Raymond F. Fielding, who wrote a book on special effects photography. Why the creation of a false quote (also technically complex) in a particularly nasty way? If it is all a joke, it is an overlong one. Two whole pages wasted on such an item as this, when it could all have been said in one column!

James Loehr

Sam Calvin's "Trivia" column is much like a jiggling rock. ■

Poll Tally

In our first issue, we asked our readers to send in their votes with respect to Harryhausen's best effects, readers' favorite effects, Ray's best model and best film, and readers' favorite model and film. Our circulation increased between issues one and three, so we restated the question in our last number so that new readers could also voice an opinion. We now have what we feel is an interesting poll!

Most readers responded with a variety of answers which makes tabulation difficult. The Ymir from 20 MILLION MILES TO EARTH won as favorite model, closely followed by the Cyclops from THE SEVENTH VOYAGE OF SINBAD. In the same category, Gwangi came in third, then Talos, followed by the Rhedosaurus and then SINBAD's skeleton. Runners-up were the dragon from SINBAD, the bird from MYSTERIOUS ISLAND, the flying saucers, and the Allosaurus from ONE MILLION YEARS B.C.

The Allosaurus model fared slightly better in the Best Model category, although the Ymir and the Cyclops still ran away with first and second place respectively. Gwangi was next, beating out the Hydra by one vote, followed by Talos. The Eohippus, crab, and Allosaurus tied for fifth place, with honorable mentions going to Mighty Joe, the SINBAD dragon, the skeletons, the Harpies, the bee and the ISLAND bird.

In the area of Best Effects and Favorite Effects, there are literally hundreds of shots from which to choose, and we didn't realize what we were getting into when we asked for opinions about these scenes. Best Effect: The JASON skeleton fight is the undisputed champion, in the opinions of our readers, followed next (although far behind) by the SINBAD skeleton fight. The Allosaurus sequence from ONE MILLION YEARS B.C. tied with the Talos sequence for third, the Hydra sequence showed up fourth, and the roping sequence from GWANGI, the barn sequence from 20 MILLION, and the saucer destruction of the Washington Monument in EARTH VERSUS THE FLYING SAUCERS all tied for fifth place. Other votes were cast for the GWANGI pterodactyl lifting the boy off the horse, the 20 MILLION Ymir-elephant fight, the Cyclops lifting Sinbad by his boot, the SINBAD snake woman, the death scenes of the Hydra and Gwangi, the Eohippus sequence, and Raquel Welch in the jaws of the pterodactyl, among others.

The category of Favorite Effect was even more varied, although the skeleton fights in general walked away with first place once again. The Cyclops scenes pulled a close second, followed by the saucers' arrival in Washington, the Gwangi roping sequence, the Hydra, the Allosaurus, the Talos sequence, the Cyclops-dragon fight, and the Rhedosaurus scenes in New York. Other scenes cited included: the hatching scene of the Ymir, the roping of Mighty Joe Young, the Harpies, the death scene of the Allosaurus, the Rhedosaurus in the blizzard, the flying saucer attack on the bomber, the Eohippus chase, the dinosaur's egg hatching in THE ANIMAL WORLD, Edward Judd swinging over the lunar pit in FIRST MEN "IN" THE MOON, the ascent to Mount Olympus in JASON, the first appearance of Gwangi, the YEARS B.C. pterodactyl fight, and the genie's force field in SINBAD.

According to the results, JASON AND THE ARGONAUTS is Harryhausen's best film, with SEVENTH VOYAGE OF SINBAD pulling a close second and 20 MILLION MILES TO EARTH third. MYSTERIOUS ISLAND and MIGHTY JOE YOUNG tied for fourth place, VALLEY OF GWANGI and FIRST MEN "IN" THE MOON tied for fifth, and ONE MILLION YEARS B.C. pulls up the rear.

Things are changed around somewhat under the category of Favorite Film: SINBAD is everybody's favorite, followed by JASON and 20 MILLION (separated by only one vote). MYSTERIOUS ISLAND is fourth, followed by GWANGI, MIGHTY JOE YOUNG, ONE MILLION YEARS B.C., FIRST MEN "IN" THE MOON and IT CAME FROM BENEATH THE SEA.

CLOSING REMARKS

We began this issue with a discussion of the question of the future of animation. We must now close this issue with a discussion of the uncertain future of this magazine.

The staff of FXRH has decided that the financial pressures of publishing are a little too great for them at the moment. Thus far, this publication has lost over $1000 of the editors' money. One grand is not a terribly great amount in normal publishing circles, but then, FXRH is not exactly a normal publication. In fact, we don't even consider ourselves in the same league with the more popular fantasy-oriented magazines such as PHOTON and CINEFANTASTIQUE. These other publications have specific deadlines to meet, staffs and contributors to pay and harass, and a fairly wide sampling of film material to cover. But this magazine has none of these things to offer: it is financed solely by mail orders and bookstore purchases; it has a staff of three and a couple of regular contributors; it is strictly "extracurricular" in nature, manufactured in the editors' spare time; it taps a very limited supply of film material; and its deadlines— well, you know about our deadlines!

But we don't want to stop publishing FXRH. If we had had any sense, we would have quit after issue number two, which cost us a bundle and wasn't very good, but we're too stupid to do the sensible thing and go out of business voluntarily. But it seems that the harder we try, the behinder we get, especially with respect to those two precious commodities, time and money. So we have decided upon a strange course of action. We are not going to promise you another issue of the magazine. But we're not totally ruling out the possibility of another issue. Instead, we have decided that we will prepare another issue, but we will not publish it unless we are *absolutely* sure that we are going to break even financially. So— we ask you, our patient, faithful readers, to forget about this magazine until you hear from us again. And you will assuredly hear from us again if we succeed in selling all of the 5000 copies of this issue of FXRH. But in the meantime, send no money for future issues; just sit back and wait to hear from us. Oh, yes— you might wish us good luck in our efforts to sell 5000 copies of an animated monster movie magazine!

While we're at it, thank you for enduring the awesome wait. If Ray Harryhausen had been given the production time of this issue, he probably could have animated an entire feature-length film. Since we aren't sure about our future, we have tried to make this issue as spectacular as possible, and we hope that you have enjoyed it.

Finally— we would very much appreciate your comments on this issue. Please feel free to express your thoughts on the magazine— but don't expect a reply; we're very busy with other things which rule out letter-writing time. Be sure to see THE GOLDEN VOYAGE OF SINBAD, and remember— if there is a next issue, we'll be sure to let you know! ■

FILM FANTASY SCRAPBOOK
(Continued from page 37)

Young. When one is asked to pay a large sum of money ($15) for a book, he has a right to expect the highest quality in reproduction. Also, although the scrapbook motif is nice, the layout of the book displays little visual inventiveness, which is a shame, especially when one considers its subject.

Harryhausen's commentary—attacked by some as too brief—nevertheless provides a good context for an impressive collection of more than 250 photographs, many of which have not been published. However, there are also many very familiar photographs which usually occupy a considerable expanse of space. Although fans are naturally anxious to see new photos, one again must recognize that Harryhausen's book—unlike FXRH, for example— is meant to appeal to the general audience of motion picture fans rather than to the specialized coterie of effects buffs. And most uninitiated moviegoers have never seen the stills that those who are "in the know" are so weary of studying. If Harryhausen's book had been written with the intention of satisfying his fans, then much of the carping voiced by fans would be more understandable. As matters stand, the frustrations felt by many people need to be balanced by an appreciation for the pleasures which the book does provide.

Ray Bradbury's Introduction is beautifully done, and Harryhausen's closing remarks are both incisive and appropriate. Ray does not hide his lack of enthusiasm for many of the pictures currently being released by the studios, but he exercises restraint in his criticisms. His final word on modern moviemaking is the most perceptive: "Let us try to keep the field of the cinema of the future balanced, like it was and always should be— a variety— an omnibus— something for everyone and for every mood." ■

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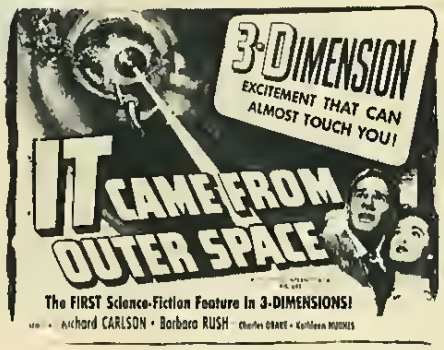

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The Japanese Film Fantasy Journal, known to its readers as JFFJ, has spent five years publishing news and information on the Japanese fantasy cinema. Its progression since 1968 has been marked by continual improvement in visual presentation as well as written content of the articles printed within. These qualities are most apparent in the latest issue, #9, which contains material on **Ugetsu, The Space Giants, Godzilla's Revenge, Godzilla vs. The Smog Monster**, and Japan's latest film endeavors in the fantasy genre. And what makes the editor most happy, aside from the excellent comments regarding #9 and JFFJ in general, is the fact that the American Film Institute is a subscriber to JFFJ. Quite an honor indeed! Number ten promises to continue the improvements noted over the last nine issues and will feature a **Ghidrah** filmbook/review, a pro/con review of **Matango**, something on travelling mattes, and more. Number nine sells for 60¢ and #10 will sell for 75¢. Order both today from:

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A MESSAGE FROM ALLAN OSBORNE

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For a brief period, I am offering the following ani-items for cash or trade. In cases where cash is offered, I will sell to the highest bidder. All items are like new; the posters and 11x14 color stills have never been used by any theatre or previous collector. The 11x14s are still in their original film exchange paper bags. I am willing to trade or sell these items individually or as a complete package.

Set of eight color 11x14 stills from THE 7TH VOYAGE OF SINBAD.

Set of eight color 11x14 stills from TWENTY MILLION MILES TO EARTH.

Set of eight color 11x14 stills from THE THREE WORLDS OF GULLIVER.

One-sheet poster from THE THREE WORLDS OF GULLIVER.

One-sheet poster from EARTH VERSUS THE FLYING SAUCERS.

One-sheet poster from THE 7TH VOYAGE OF SINBAD.

One-sheet poster from TWENTY MILLION MILES TO EARTH.

Twenty insert cards from TWENTY MILLION MILES TO EARTH.

All animation fans please note: I am trying to enlarge my correspondents' circle. If you are actively interested in ani-films— and here I'm referring to the more serious fans— then I'd like to hear from you. If you have something to sell or trade, I'm interested. My collection of ani-items is fairly extensive so I'm looking for those rare items, such as behind-the-scenes stills and early KONG, LOST WORLD, SON OF KONG, MIGHTY JOE YOUNG posters. Any photos of Ray Harryhausen, Charles Schneer, Marcel Delgado, Willis O'Brien, Jim Danforth, Dave Allen or anyone else prominently involved in ani-films would be welcomed. Any other exotic items, such as frames from 35mm ani-films, would be equally intriguing. If you have an interesting still, then by all means drop me a line either describing it or listing its serial number. All letters will be answered!!!

Send all letters, bids, etc., to the addresses at the top of this page. Thank you.

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Special Amicus Issue: with interviews with Milton Subotsky (the company's active producer), director Freddie Francis, and writer Robert Bloch—a BBC special on Amicus—history of the company—and a film review by Subotsky himself.

A Tribute to Bernard Robinson (late, great Hammer set designer); film previews/reviews: DRACULA IS DEAD AND WELL AND LIVING IN LONDON, VAULT OF HORROR, FRANKENSTEIN AND THE MONSTER FROM HELL, COUNTESS DRACULA, BARON BLOOD, BATTLE FOR THE PLANET OF THE APES, NIGHT OF THE LEPUS, THEATRE OF BLOOD, DR. PHIBES RISES AGAIN, NIGHTMARE PARK, AND NOW THE SCREAMING STARTS, TERROR IN THE WAX MUSEUM, CRUCIBLE OF TERROR, THE LEGEND OF HELL HOUSE, TALES THAT WITNESS MADNESS, THE ASPHYX, CRESCENDO, SSSSSSS!, and POOR ALBERT AND LITTLE ANNIE—MALATESTA'S CARNIVAL; current film news (so current that FAMOUS MONSTERS number 100 took their entire film news column from us); interview with Spanish horror star, Paul Naschy, with stills from his latest films.

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LSoH Number 3: available February '74. $1.50 (80 pages of reduced type offset)

Featuring: *The Films of Eiji Tsuburaya* (famed Japanese effects expert), *A Visit with Andre Morell* (British character actor); *The 2nd French Fantasy Film Convention*; *A Tribute to Lon Chaney, Jr.* (with his last recorded interview); *The Music of Hammer*; *An Interview with Vincent Price*; *Soren's Forgotten Fiends* (rare film reviews and film news by David Soren, from his now defunct fanzine, FANTASTIC WORLDS); *Film Previews* including MADHOUSE (formerly THE REVENGE OF DOCTOR DEATH), FROM BEYOND THE GRAVE, THE BEAST MUST DIE, CRAZE, DOCTOR DEATH, ARNOLD, NOTHING BUT THE NIGHT, HORROR HOSPITAL, VAMPIRA, THE BOY WHO CRIED WEREWOLF, and THE LEGEND OF SEVEN GOLDEN VAMPIRES; *A Visit to Bray Studios* (conversation with old line technicians); latest current news/features.

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DL-14 MS, Dr. Lao & spectators around Loch Ness Monster's bowl
DL-15 CU, Arthur O'Connell in serpent room.
DL-16 ECU, Medusa's eyes with yellow spots.
DL-17 MS, Minerva Urecal turning to stone.
DL-18 CU, Loch Ness Monster in bowl.
DL-19 MS, 2 cowboys & growing Loch Ness Monster.
DL-20 Continuation of 19. Monster a little bigger.
DL-21 LS, cowboys & growing Monster.
DL-22 Continuation of 21. Monster bigger.
DL-23 Continuation of 22. Monster bigger yet.
DL-24 MS, Loch Ness Monster with all other heads sprouting out.
DL-25 LS, Dr. Lao & Monster bending down to grab him.
DL-26 CU, Monster's head picking up Dr. Lao.
DL-27 MS, Monster looking up into rain.
DL-28 LS, Monster shrinking (table model is on can be seen).
DL-29 Continuation of 28. Monster smaller.
DL-30 MS, Dr. Lao & Mike looking for reshrunken monster.

WHEN WORLDS COLLIDE

Frames of original master shot (before matte) of painting at end of film. 1st 4 shots form an almost complete panorama.

WWC-1 Melting pinnacles of glacier (not seen in finished film)
WWC-2 Distant snow covered mountains, dead trees thawing from ice in fg. (seen in finished film only as bg. for descending rocket. Cut from full pan)
WWC-3 Distant snowy mountains, strange trees & grass as snow ends in fg. (pan starts on this shot in finished film).
WWC-4 End of gap at river & distant cliffs & buildings.
WWC-5 Same as 4 but with rays of rising sun added.
Painting by Chesley Bonestell

THE WAR OF THE WORLDS

WW-1 Chesley Bonestell painting of Saturn's rings.

FORBIDDEN PLANET

FP-2 LS Spaceship in space – profile view
FP-5 LS, Spaceship in space – dawn angle
FP-6 MS, Nielsen, Stevens & Kelly at controls of ship
FP-8 LS Spaceship going into orbit around Altair IV.
FP-11 MS, Robby the Robot as he introduces himself
FP-13 LS, Pidgeon Nielsen & Stevens entering Krell lab
FP-15 MS, Pidgeon, Nielsen & Stevens in shuttle car
FP-16 LS, view down Krell ventilator shaft
FP-17 Continuation of pan in 15, with lightning bolt.
FP 18 Continuation of 17
FP 19 Continuation of 18
FP-20 Continuation of 19
FP-21 Continuation of 20
FP-22 Continuation of 21 – lightning bolt has now stopped
FP-24 LS, view up ventilator shaft
FP-25 LS, Krell machine matte
FP 28 Continuation of pan in 25 – lights are also different
FP-28 Continuation of 26 in final position before end of shot
FP-34 MS, Krell door red hot
FP-36 Continuation of 34 – door white hot.

2001: A SPACE ODYSSEY

SO-1 title over LS of orbiting satellite moving into sunrise
SD-6 LS, orbiting satellite with Earth visible in upper left
SD-7 LS, Pan Am ship docking in space station
SO-9 LS, Moon with spaceship descending in distance
SO-11 MS, opening entry port of Clavius base.
SD-12 LS, spaceship descending on lift
SD-14 LS moon bus and Earth on horizon in distance.
SO-15 MS, moon bus, down angle
SO-16 MS, astronauts inside moon bus
SD-18 LS, monolith in crater with astronaut in left fg
SD-23 LS, tail on view of Discovery spaceship
SD-33 LS, Discovery, with pod coming out of bay.
SO-40 LS, Discovery and returning pod
SD-42 LS, Discovery seen through pod window.
SO 46 LS Jupiter and moons.
SO-50 LS, polarized view of extraterrestrial landscape.

THE VALLEY OF GWANGI

VG-3 LS, matte of cowboys riding into Forbidden Valley
VG-6 LS pterosaur carrying miniature Lope
VG-7 LS, Cerise and drowned pterosaur
VG-9 LS, Cerise wrestling with pterosaur
VG-10 LS, Gwangi grabs Ornithomimus as cowboys approach (different frame from standard studio color still)
VG-11 Continuation of 10 after men have ridden back out of scene
VG-13 LS, Gwangi chasing Cerise.
VG-17 LS, Gwangi about to pick up dead pterosaur
VG-19 LS, Gwangi approaching men in cave
VG-20 MS, man in fg. fighting off Gwangi (head looking over ledge)
VG-21 MS, Gwangi (in fg.) grabbing spear from Cerise (on ledge)
VG-22 CU, Gwangi snarling.
VG-23 MS, up angle Gwangi with rope around neck.
VG-24 MS, Gwangi's foot about to be roped
VG-26 LS, Gwangi lying on ground with men riding by
VG-27 CU, Gwangi's foot with rope about to slip off.
VG-28 MS Gwangi with several ropes around neck
VG 29 MS of Gwangi against cliff
VG-30 LS Gwangi fighting Styracosaurus
VG 31 MS, Gwangi biting on Styracosaurus' spike
VG 32 LS, Gwangi & Styracosaurus (with spear stuck in side) as Cerise rides off
VG-34 MS, Gwangi's head in cave opening as he tries to force his way through
VG-40 LS, Ballon & tent in arena
VG-41 MS Gwangi gushing cage open.
VG-42 MS Gwangi fighting elephant.
VG 44 LS, Gwangi framed in archway in street
VG-45 LS Gwangi in empty street
VG-46 MS, Gwangi in front of building.
VG-48 MS, Franciscus & townspeople try to close church doors as Gwangi comes up steps in bg.

ONE MILLION YEARS B.C.

BC-9 LS, Tumak being pursued by giant lizard.
BC 16 LS, Tumak and Brontosaurus.
BC-20 Continuation of 18, Brontosaurus in different position.
BC-21 LS, Shell People fighting Archelon
BC-22 Continuation of 21, different position
BC-23 CU, Archelon head
BC-24 Continuation of 23, different position
BC-25 MS, Ahot and Allosaurus.
BC-26 MS, Tumak & Ahot fighting Allosaurus.
BC-27 Continuation of 26, different position
BC-28 MS, Allosaurus grabs spear from Tumak
BC-29 CU, Allosaurus holding tip of spear in mouth
BC 30 MS Allosaurus jerks spear away from Tumak
BC 31 Continuation of 30 after Allosaurus drops spear.
BC-32 LS, Allosaurus impaled on upright spear
BC 35 LS, impaled Allosaurus writhing on ground.
BC-37 MS, Triceratops.
BC 38 LS, Ceratosaurus.
BC-39 MS, Triceratops (continued from 37).
BC-40 Continuation of 39
BC-43 LS Tumak & Loana cower in cave as Ceratosaurus feet pass in fg
BC-46 MS, Tumak & Loana in cave with dinosaur fighting in bg
BC 47 Continuation of 46 (frames in sequence with Ceratosaurus biting
BC-48 Continuation of 47 down of Triceratops horn)
BC 48 Continuation of 46
BC-50 Continuation of 49
BC-54 LS, pterosaur picks up model of Loana.
BC-56 Continuation of 54
BC 57 LS, pterosaur holding model Loana over nest
BC-58 Continuation of 57
BC 60 MS, Loana being held over nest of baby pterosaurs
BC-63 LS, volcano blowing up
BC-65 LS, cavemen and ronks thrusting up behind them.
BC-68 LS, giant lizard on rocks fg with cavemen behind

SILENT RUNNING

SR-3 LS, Valley Forge, looking toward domes from over mid ship
SR-6 MS, domes – upper view
SR-7 LS, other ships with part of Valley Forge in fg.
SR 8 MS Bruce Dern in desert dome with Saturn visible in bg.
SR-8 Domes of Valley Forge with Saturn in bg.
SR-10 LS interior of bridge
SR-15 MS, dome – profile view
SR-20 CU, dome – profile view.
SR 28 CU, base of dome just as uncoupling starts.
SR-27 LS dome rocketing away
SR-30 ELS, Valley Forge & ejected cargo modules near Saturn.
SR-35 LS, Sun being eclipsed by Saturn with part of Valley Forge in fg.
SR-36 LS, Valley Forge approaching rings of Saturn
SR-37 Continuation of 38 with Valley Forge farther away
SR-42 LS, Saturn eclipsing Sun
SR-43 MS, Bruce Dern playing poker with drones.

EQUINOX

EQ-1 MS, head of Ape Mutant with title superimposed
EQ-18 LS, Ape Mutant in forest
EQ-20 LS, girl cowering in fg with Ape Mutant in distance

MASTER OF THE WORLD

MW-17 LS, aerial view looking down on Albatross.
MW-20 LS, aerial view of Albatross seen tail on
MW-24 LS, aerial view of Albatross in ¾ tail view
MW-25 LS, Albatross at sunrise
MW-32 MS, Charles Bronson in Rebur's cabin.
MW-33 LS, Albatross dangling miniature men (built by Jim Danforth on his first screen assignment) from ropes.
MW-50 MS, Charles Bronson in his cabin.
MW-51 LS, Albatross over London.
MW-54 MS, Vincent Price on Bridge
MW-55 LS, British fleet (stock from THAT HAMILTON WOMAN)
MW-56 MS, bow of British ship (stock).
MW-57 ELS, British fleet (stock)
MW-58 MS, Vincent Price & crew on bridge during naval battle
MW-59 MS bomb dropping from Albatross.
MW-61 MS explosion near underside of Albatross.
MW-62 LS British ships in flames (stock)
MW-64 LS, Albatross over gathering troops in the Suden.
MW-68 LS, Albatross over Sudan battle after explosion has damaged forward props.
MW-74 LS, Albatross over battle

FANTASTIC VOYAGE

FV-1 Title.
FV-17 MS, crew walking through sterilization corridor
FV-18 LS, CMDF central complex.
FV-22 LS, profile view of miniature Proteus going down needle
FV 24 MS, Raquel Welch during descent through needle
FV-25 LS, POV going down needle.
FV-27 MS, corpuscles matted in window behind crew
FV-28 LS, POV of floating corpuscles in artery.
FV-28 LS, Arterio-Venous Fistula.
FV-31 MS, crew & matted corpuscles after entering venous system.
FV-32 LS, interior of the heart
FV-33 LS, POV down artery nearing lung.
FV-38 MS, crew swimming with snorkel to refuel air
FV-40 MS, Stephen Boyd parting cell wall to enter lung
FV-42 LS, Stephen Boyd being swept into lung
FV-44 LS, POV looking down pleura.
FV 43 LS POV down artery before entering lymphatic system
FV 46 LS, profile view of Proteus threading way through reticular fibres.
FV-47 ELS, Proteus preparing to come to rest in inner ear
FV-50 LS crew swimming around full size Proteus to clear vents.
FV-51 LS, crew being swept away from Proteus as scissor noise occurs.
FV-57 MS, Raquel Welch being wrapped in anti-bodies.
FV-59 LS, view of eardrum & bones of inner ear.
FV-61 LS, model Proteus in brain.
FV 62 MS, Boyd Welch & Kennedy in brain with laser.
FV-64 MS, matte of Proteus passing Boyd & Welch.
FV-66 MS, survivors of crew swimming through brain toward eye.

WHEN DINOSAURS RULED THE EARTH

WD-3 CU, Victoria Vetri
WD-7 CU, Victorie Vetri (different).
WD 17 LS Plesiosaur with 2 men in fg.
WD-18 LS, Plesiosaur head and neck coming over rock
WD-18 LS, Plesiosaur with broken rope around neck.
WD-21 MS, mother dinosaur
WD-23 LS, Victoria Vetri & baby dinosaur.
WD-24 Continuation of 23, different.
WD-25 MS baby dinosaur starting to sit down.
WD-26 Continuation of 25, in final sitting position.
WD-27 MS Victoria Vetri standing holding flute
WD-30 ELS Chasmasaur chasing man on ledge
WD-35 MS, Plesiosaur head coming out of water behind man on burning raft.
WD-38 ELS, Plesiosaur sinking raft
WD-37 MS, Pterodactyl hovering over upraised spear.
WD-41 LS, mother dinosaur coming through trees.
WD-46 LS, man falling in front of crab
WD-47 LS, crab approaching encampment & fleeing people
WD-48 Continuation of 47

Scenes are described in standard screenwriters' abbreviations:
CU — Closeup (ECU — Extreme closeup)
MS — Medium shot (MCU — Medium closeup)
LS — Long shot (ELS — Extreme long shot)
fg. — Foreground
bg. — Background
POV — Point of view.

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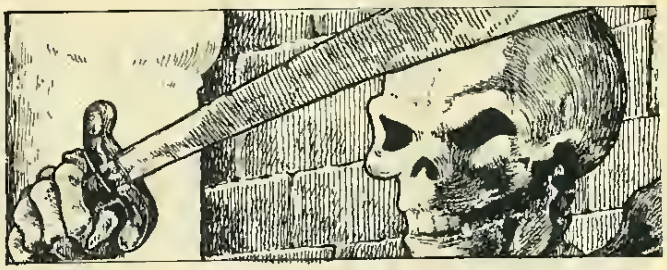

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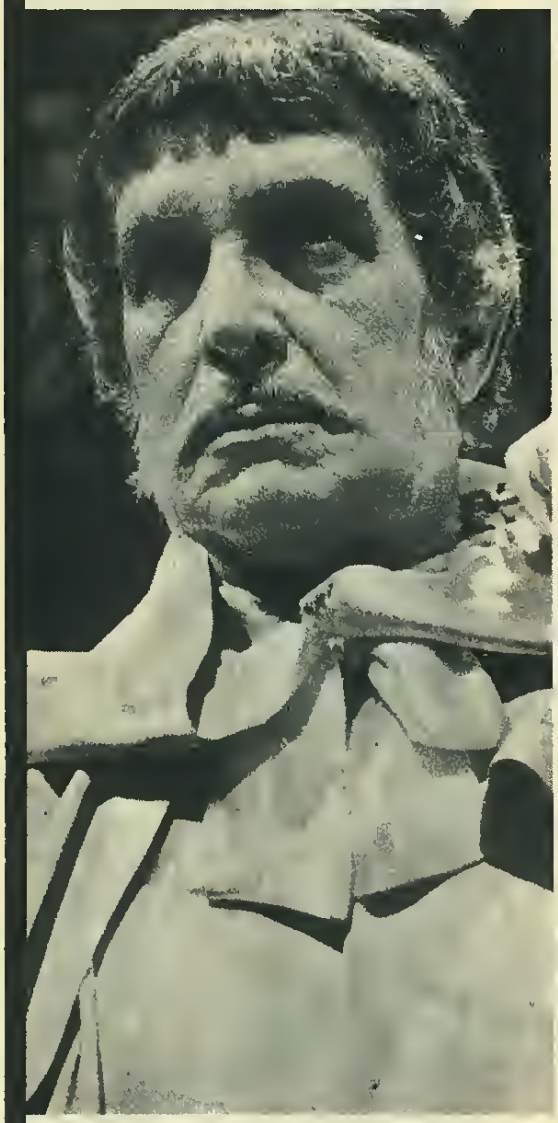

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