

Why Panasonic Reccam™ "The Making of Dune."



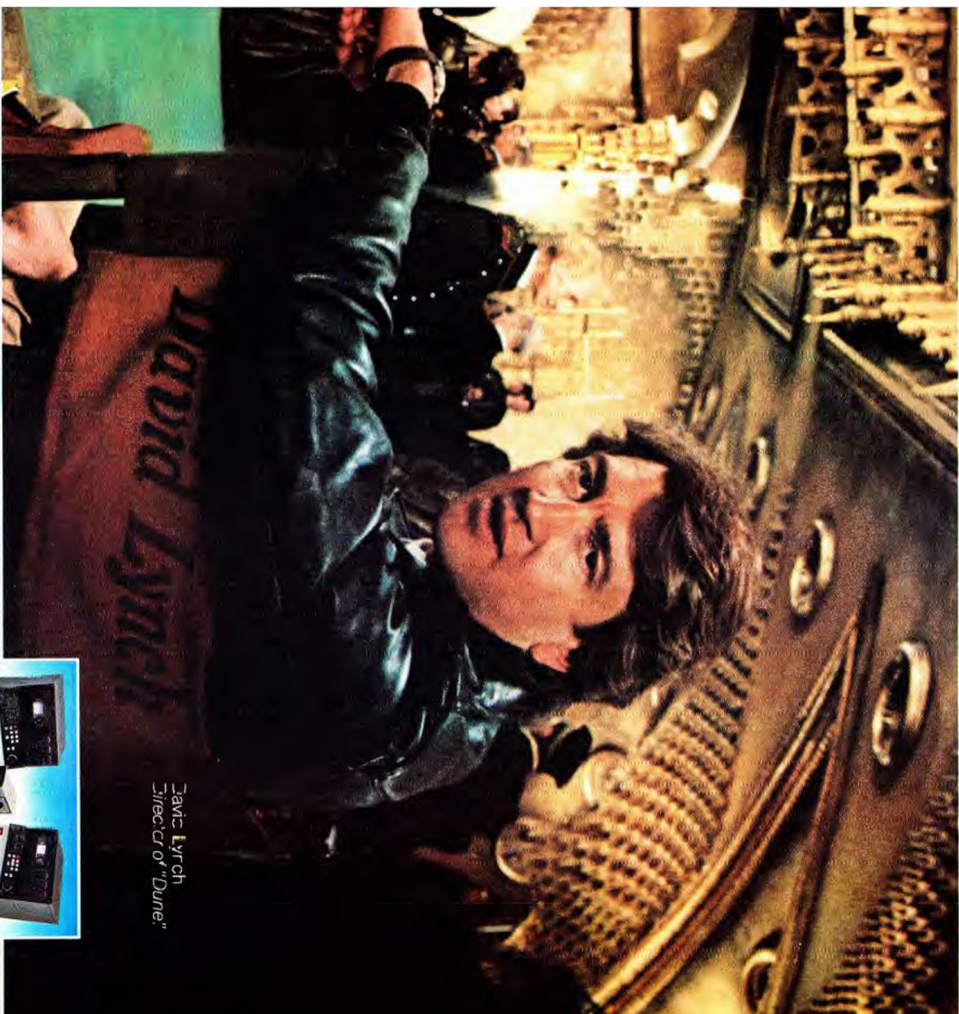
When Dino De Laurentis and producer Raffaella De Laurentis got together with director David Lynch to film Frank Herbert's classic science fiction novel, "Dune," they knew it wouldn't be easy. But it wasn't just the eight sound stages, desert locations, a cast of up to

20,000 people and a crew of 900. Perhaps Raffaella De Laurentis said it best: "Dune is the most technical picture ever made."

That's why it was no surprise that Panasonic Reccam was selected to record "The Making of Dune." The reasons: Reccam's picture quality

and technology. After all, Reccam had already made headlines by recording ABC Sports' momentous ascent of Mt. Everest which was broadcast on "The American Sportsman." And "Benji," the new CBS television series, is also being recorded by Reccam.

was selected to shoot of Dune."



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David Lynch
Director of "Dune"



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Photo: Director David Lynch on the set of *Dune* at Churubusco Studios, 1983. Courtesy K. George Godwin.

"I Was Also a Filmmaker-in-Residence at Churubusco":

K. George Godwin and the Making-Of David Lynch's *Dune* in Mexico, 1983

By Walter Forsberg

When I arrived to Mexico City in February 2018, a fortuitous encounter with local filmmaker Antonio Bunt led to my election as cinematographer for his upcoming short film, *Filmador e Hijo*, to be made at Estudios Churubusco as part of the Laboratorio Experimental de Cine filmmaker residency program. The following week, as we sought out film can props for the shoot, laboratory staff lent us several labeled, "DUNAS." Soon afterwards, Montréal filmmaker Matthew Rankin reminded me that K. George Godwin—one of our mentor-stewards at the Winnipeg Film Group—once served as David Lynch's video-documentarian on the set of *Dune*.

When he was 27 years old, University of Winnipeg student newspaper film critic, Godwin lived a film nerd's dream. Unbeknownst to him, his long-form unpublished thinkpiece about Lynch's 1976 magnum opus, *Eraserhead*, was read by, and loved by, the director, himself. At Lynch's insistence to the editor of film journal *Cinefantastique*, Godwin flew to Los Angeles in December 1981 for a week of personal lunch interviews with Lynch, and several other *Eraserhead* alumni, about the film's legendary production saga. Lynch—who was, at the time, in pre-production for *Dune*—praised Godwin's research and resultant writing as, "the best thing that's ever been written on it." (Some 35 years later, Godwin's book, *Eraserhead: The David Lynch Files, Book 1*, is specifically cited in the new 2018 Lynch autobiography, *Room to Dream*, as the "invaluable resource on the making of *Eraserhead*.")¹

1. David Lynch and Kristine McKenna, *Room to Dream* (New York: Random House, 2018), 540.

The following conversation was conducted on July 3, 2018 over Skype.

Walter Forsberg: Godwin! It's good to chat with you, again. I've just finished re-reading your diaries from the making of *Dune* in 1983 in Mexico City [available at: www.cageyfilms.com]. They are such a unique and special document of that historic production—what was ultimately a giant flop. Nevertheless, that \$45 million production has a curious place both in Lynch's filmography and in sci-fi film history. How did you score that gig?

K. George Godwin: Lynch really liked the *Eraserhead* article, and it probably would have ended there, but one day my sister said: "Why don't you ask him for a job?," which seemed ridiculous. But, after thinking about it for a day or two, I wrote to him and asked if there might be anything on *Dune* that I could do with my non-existent experience. It was after New Year's 1983 that the guy at Universal pitched his idea for a full-time video crew on the production in Mexico City. I got the job without even having to do an interview. Lynch told Universal to hire me, and they sent me a plane ticket.

WF: Do you have any thoughts about your six months in Mexico, now, thirty plus years later, that aren't in the diary?

KGG: My main thought is that I didn't really know what I was doing. The cameraman that I worked with, Anatol Pacanowski, didn't really know what he was doing either. So, we ended up not actually making the documentary that we were there to do. We never had a proper contract with Universal, which is how they took all our tapes and sent us on our way, after principal photography was completed. Anatol and I were originally supposed to go back to Los Angeles and edit the "making-of" documentary, but Universal just gave us the boot. I was really naïve and didn't know how to manage that situation, to ensure that I could turn it into something else. So, I spent six months in that milieu and, then, I went away. And, that was it for my big Hollywood film career. It just never turned into anything, because I didn't know how to make it the basis for something else. So, that was really disappointing.

WF: But, you were dropped into an insane blockbuster Hollywood-type shoot, as your first experience! That's crazy.

KGG: It was one of the most expensive movies ever made, at that time. If I look at it as an amazing paid vacation, it was great. If I look at it as an actual career opportunity, I totally blew it.

WF: You were paired up with Anatol randomly, right?

KGG: Well, Anatol was somebody that Lynch knew from the AFI [American Film Institute]. Lynch wanted people he knew and trusted. Even though I had very little contact with David, he liked what I had done with the article, and he knew Anatol was a cameraman, so he said: "Yeah, hire these two guys." I think Lynch was trying to protect himself from Universal interfering with what was going on, on-set. It was totally fortuitous.

WF: Wow. You were 28 at the time, and I get the impression that the shoot was fairly tedious. You were working a crazy amount of hours, and the tenor of your diary suggests that you were completely exhausted by the end of each shooting week.

KG: We spent a lot of time on set, but that was more so during the first half of the shoot—when we were really ‘gung-ho.’ You’ve been around film sets, so you know: If you’re not one of the people who’s actually doing something critical, it’s very boring. Eventually, we would take longer and longer lunches, and wander back to set afterwards. Sometimes we’d have a three-hour lunch and be so drunk that we wouldn’t even go back to set. As you witness in the diary, our enthusiasm kind of tapered off as the shoot progressed. There was a restaurant at the studio, ‘The Comedor,’ but all of the Americans and Europeans were afraid of being “poisoned.” So, producer Dino De Laurentiis actually built a restaurant at the studio and brought in an Italian chef. I don’t know if that is still there, but Anatol and I spent most of our time having meals at the studio’s restaurant. Sometimes, we might drink sangria for three hours and, then, go lie down on the floor of our office.

WF: What was it like being on the Churubusco lot? Whenever I’m there, my blood starts pumping when I think about all of the cinema history made there—the Mexico ‘Golden Age’ films, the Buñuel pictures, the Calderon Brothers *ficheras*, even all those 1980s gringo sequels like, *Amityville II*, *Rambo II*, and *Conan the Destroyer*.

KGG: I was really impressed by the lot—particularly, for that production. The sets for *Dune* were just phenomenal and the Mexican craftspeople were so meticulous. Tony Masters [Academy-Award in Art Direction for *2001: A Space Odyssey*] designed all of the sets, but the execution in building them was simply amazing. We were using all eight sound stages, plus the back lot, and on every sound stage crews would be constantly either building or tearing down sets. For the Emperor’s Palace scene, where the Guild Navigator appears in that giant tank, they actually had to build a hundred-foot extension out of the sound stage door. The Great Hall on Arrakis had a mosaic floor, and it was an actual mosaic floor. They didn’t just print some shit and paste it on the concrete. It was an actual mosaic floor made by these Mexican craftsmen—which, if you actually think about it, is insane. The work was very high quality and the labor force was immense; hundreds and hundreds of people. Those sets were amazing to be on, simply because of the amount of detail and the scale. Every department was working non-stop and you would see props spilling out into the parking lot, because they had stuff constantly going on. The Churubusco lot was a great place and I loved hanging out there. Even, sitting on the benches outside the offices and watching who was coming and going was always really cool. The funny thing is that when you’re inside the situation, even the stars are just people. You could have a conversation with any one of them because they are just people.

WF: And, you also shot outside Ciudad Juarez at the Samalyuca Dune Fields?

KGG: Yes, for one week. It was initially going to be longer, but it was so hot. On the first day, they almost killed people because they kept going and going. Soon, they realized they could only shoot until noon because it was getting up to 130 degrees out in the open. When the Emperor’s guards would run up a sand dune in battle—all wearing full vinyl body suits—they would simply fall over due to the heat, and roll back down the dune. People were dehydrating so quickly that everyone was on salt pills. I think they ended up getting less footage in the desert, and supplementing it with studio shots back at Churubusco.

WF: Where did you end up seeing the finished film when it came out?

KGG: I saw it at the Met in downtown Winnipeg. I was really wound-up, and kind of hyped. There were scenes that I really, really liked (and I still really, really like), but I got progressively

more disappointed as I saw what had been cut out. The film had been—not, really made “incoherent,”—but, the meat of the story was stripped out to get the length down. So, I felt really disappointed because I knew there was a much more interesting film in the material, and I’d seen a lot of that shot. I know it’s a crippled film, but I actually really like it.

WF: How does it feel to be the author of this lost, never-made, “making-of” documentary? You shot six months of footage, turned over the tapes to Universal, and they were never seen again?

KGG: I tried for years to get a connection at Universal, to see if I could find what happened to those tapes. We shot about 75 hours of footage and because *Dune* tanked very quickly, they never went ahead with a “making-of” documentary. But, you could have made a terrific *Burden of Dreams*-type documentary with it, if you could get Lynch to talk about the experience—which, he’s always been really reluctant to do. A few years ago I got an email from a French editor cutting some extras for the French DVD release of *Dune*, and he told me that he’d tried to track down that material. He heard from the film’s publicist, Paul Sammon, that about a year after the film came out and bombed, Universal just threw it all in the garbage.

WF: The only thing that survives of your footage is the six-minute *Destination Dune* promo video, credited as “Written, Produced, and Directed by Paul Sammon,”?

KGG: Yep, that was cut at Churubusco during the production...which had a few problems because of the format. That’s my only official credit connected with *Dune*—“sound recordist.”

WF: You shot in Panasonic’s M-Format, which I understand employed VHS cassettes, but recorded a component NTSC signal?

KGG: Yeah, it was literally VHS cassettes but they ran through the recorder at six times normal speed, so you got about twenty minutes per two-hour cassette. It was Panasonic’s attempt to make a broadcast-quality competitor to Sony’s Betacam, but using VHS tapes. It wasn’t as good as Beta, but it was a fairly decent image with good color reproduction. We had boxes and boxes of VHS tapes and were continually popping them into the camera, just rolling. Obviously the M-Format didn’t go anywhere, but we ended up cooperating on a January 1985 *VideoPro* magazine piece that features Anatol, myself, and the M-Format on the *Dune* set, stating that “From the outset...*Dune* was to become the best and most exhaustively documented production ever attempted.”²

WF: Yours was probably the greatest documentary ever made, and lost, on the M-Format!

KG: Of course, that’s the other issue: finding a system to actually view and digitize those tapes would be a little dubious. I will say that if the tapes ever turn up, I’m not sure there will be a lot of great material. Anatol was incredibly stubborn and only wanted to shoot the things that he was interested in shooting. After we’d been there for a couple of months, and I figured out what we would need to put everything together into a proper film, he would refuse to shoot things, saying: “Nah, that’s boring.” So, I’m not convinced we could have made the greatest behind-the-scenes thing, but there would still be some good on-set stuff. We did get some great interviews.

2. Ric Gentry, “An Half-Inch Behind-The-Scenes View All About *Dune*,” in *VideoPro* (January 1985), 20-24.

WF: I've been using your diary as a nice little trans-historical guide to the city—the Bellinghausen restaurant, the Hotel Genève, the San Ángel Inn. I even took ScreenSlater Jon Dieringer to the rooftop of the Royal Hotel at 1 a.m. to clandestinely swim in the bar's outdoor pool—a place that your diary often mentions as a favorite Sunday afternoon destination.

KGG: [Laughs] Yes, I remember stories of people from *Dune* taking midnight swims up there. I never did, myself. But I spent a lot of Sunday afternoons up there working on a script I was writing in my spare time—that was even noticed by producer Raffaella De Laurentiis, who commented on how hard I seemed to be working.

WF: Any other cherished memories about Mexico City? Seems you spent a lot of quality time with actor Jack Nance (*Eraserhead* & *Twin Peaks*)—even, a memorable day together at the Zócalo.

KGG: It's always risky to become friends with a confirmed alcoholic; they tend to drag you places that you might not know. But, Jack would go to places and always talk to people, so I met a lot of people through Jack. At this little art gallery, El Corral, we met the painter Oscar Rodriguez and we stayed up one night, really late, talking and drinking. Oscar took us back to his home with his other friends—which, totally pissed off his wife, because we woke her up at two in the morning—but, we all sat around his living room, drinking mezcal out of a one gallon plastic jug. He said, "in Mexico we spend money on the mezcal, not the bottle." I think I got back to my hotel at 6 a.m. and had to wake up at 7 to go back to Churubusco.

"Yo también fui residente de los Estudios Churubusco": K. George Godwin y David Lynch en la Ciudad de México, 1983 Por Walter Forsberg

En febrero del 2018, recién llegado a la Ciudad de México, el cineasta Antonio Bunt me invitó a trabajar como director de fotografía en su cortometraje *Filmador e hijo*, el cual se rodó en los Estudios Churubusco como parte del programa de residencias artísticas del Laboratorio Experimental de Cine. La semana del rodaje, buscando latas de películas para usar de utilería, el staff del laboratorio nos prestó con algunas marcadas con el título "DUNAS". Algunos días después, el cineasta Matthew Rankin me recordó que K. George Godwin, quien fue nuestro mentor cuando formamos parte del Winnipeg Film Group, había trabajado en el set de la filmación de *Dunas*, de David Lynch.

Con sólo veintisiete años, Godwin, crítico de cine para el periódico de la Universidad de Winnipeg, vivió el sueño de todo cinéfilo. Su ensayo crítico sobre la obra maestra de David Lynch, *Cabeza de borrador*, calló en manos del prestigiado director de cine, a quien le encantó el texto. Lynch insistió que Godwin viajara a Los Ángeles para conversar con él y varios de los colaboradores de *Cabeza de borrador* sobre la producción de la película. A Lynch, que en ese momento se estaba preparando para filmar *Dunas*, le pareció que el texto de Godwin era "lo mejor que se ha escrito sobre *Cabeza de borrador*".¹

1. David Lynch y Kristine McKenna, *Room to Dream* (New York: Random House, 2018), 540.

La siguiente conversación se realizó el 3 de julio de 2018, a través de Skype.

Walter Forsberg: ¡Godwin! Qué gusto hablar contigo de nuevo. Acabo de leer nuevamente la parte de tu diario que describe la filmación de *Dunas*, de 1983 en la Ciudad de México.² Es un documento único sobre esa histórica producción, la cual costó de \$45 millones y resultó un fracaso total. La película ocupa un lugar curioso tanto en la filmografía de Lynch como en la historia del cine de ciencia ficción. ¿Cómo conseguiste ese trabajo?

K. George Godwin: A Lynch le gustó mucho el artículo que escribí sobre *Cabeza de borrador*, y quizás allí hubiera terminado nuestra historia, pero un día mi hermana me preguntó: "¿por qué no le pides trabajo?", lo cual me pareció absurdo. Lo pensé unos días, y al final le escribí y pregunté si habría algo que podría hacer en *Dunas* a pesar de mi poca experiencia laboral. Después del año nuevo de 1983, un tipo de la Universal me llamó para ofrecerme un puesto en el equipo de registro para el *making-of* de la película, sin siquiera entrevistarme previamente. Lynch le dijo a Universal que me contrataran, y acto siguiente me enviaron un boleto de avión.

WF: A treinta años de tu estancia en México, ¿qué reflexiones has tenido que no quedaron registradas en tu diario?

KGG: No tenía idea de lo que estaba haciendo. El cinefotógrafo con el que trabajé, Anatol Pacanowski, tampoco tenía idea. Al final, no hicimos el documental que supuestamente debíamos hacer. Nunca recibimos un contrato formal de la Universal, y fue así como nos quitaron todas las cintas al finalizar el rodaje. Supuestamente, Anatol y yo íbamos a volver a Los Ángeles para editar el *making-of* pero Universal nos mandó a volar. Era muy ingenuo y no sabía cómo manejar la situación. Entonces, pasé seis meses en ese medio y, luego me marché. Y allí terminó mi gran carrera hollywoodiense. Nunca me llevó a otras cosas, porque no sabía cómo transformarla en algo más. Fue decepcionante.

WF: ¡Pero arrancaste tu carrera en una magna producción de Hollywood! Qué locura...

KGG: Resultó uno de los rodajes más caros del momento. Si veo la experiencia como una vacación financiada por alguien más, pues fue genial. Y si lo pienso como una oportunidad profesional, pues fue un fracaso absoluto.

WF: ¿Cómo se dio la colaboración con Anatol?

KGG: Lynch conocía a Anatol del AFI [American Film Institute], y quería contratar gente conocida, en quien podía confiar. Aunque tuve muy poco contacto con David, le gustó lo que había hecho con el artículo y sabía que Anatol era camarógrafo, así que dijo: "Sí, contraten a estos dos tipos". Creo que Lynch quería evitar que la Universal interfiriera demasiado con sus planes. Nuestra colaboración fue circunstancial.

WF: Tenías 28 años, me da la impresión de que el rodaje fue tedioso. Trabajabas largas horas, tu diario realmente plasma el tedio que sentías al finalizar cada semana.

KG: Pasamos mucho tiempo en el set durante la primera mitad del rodaje. Sabes cómo son

2. Los diarios están disponibles en www.cageyfilms.com

las filmaciones: si tu trabajo en el set no es esencial, te aburres mucho. Nuestras salidas a comer se fueron tornando más y más largas, y al terminar, volvíamos con calma. A veces, nos tomábamos tres horas para comer y terminábamos tan borrachos que ya ni regresábamos al set en la tarde. Como cuento en el diario, nuestro entusiasmo se redujo a medida que avanzó el rodaje. Había un restaurante en los Estudios Churubusco, pero todos los estadounidenses y europeos temían ser “envenenados”. Por lo tanto, el productor Dino De Laurentiis construyó un restaurante en el estudio y trajo a un chef italiano. No sé si todavía existe, pero Anatol y yo pasamos muchas horas allí. A veces, bebíamos sangría tres horas seguidas y luego nos quedábamos dormidos en el piso de nuestra oficina.

WF: ¿Cómo fue para ti estar en el lote de Churubusco? Cada vez que voy, me emociono al pensar en todas las historias que sean rodado allí: las películas mexicanas de la “Época de Oro”, las de Buñuel, las de las ficheras de los Calderón, incluso todas esas secuelas de los gringos de los años ochentas, como *Amityville II*, *Rambo II* y *Conan, el destructor*.

KGG: Me impresionó mucho el lote, y en particular la producción de *Dunas*. Los decorados eran increíbles, los artesanos mexicanos muy meticulosos. Tony Masters [Premio de la Academia en Dirección de Arte, *2001: Odisea del espacio*] diseñó todos los sets, pero la ejecución al construirlos fue increíble. Ocupamos los ocho foros, además del lote del fondo, y en cada foro se construían o destruían sets constantemente. La escena del Palacio del Emperador, en la cual el Navegante aparece en un tanque gigante, requirió que ampliaran cien pies hacia la entrada del foro. El Gran Salón en Arrakis tenía un piso de mosaico verdadero, hecho por artesanos mexicanos, que, si lo piensas, es una locura. El trabajo era de muy alta calidad y el equipo era de cientos de personas. Los sets eran maravillosos, simplemente por la cantidad del detalle y la escala. Todas las áreas filmación trabajaban sin parar, veías la utilería regada por todos lados, el rodaje no cesaba. Churubusco era un gran lugar y me encantaba estar allí. Incluso, sentarse en los bancos fuera de las oficinas y observar quién pasaba por allí era genial. Lo curioso es que cuando formas parte de un rodaje, hasta las estrellas son personas ordinarias y puedes conversar ellos.

WF: ¿También filmaron en las afueras de Ciudad Juárez, y en las dunas de Samalyuca?

KGG: Sí, durante una semana. Inicialmente, el rodaje en esas locaciones iba a ser más largo, pero hacía demasiado calor. El primer día, casi mueren algunos del equipo porque el trabajo no cesaba, y de inmediato se dieron cuenta que sólo podían filmar hasta el mediodía, ya que la temperatura pasaba los 130 grados F al sol. En una de las escenas de batalla, los guardias del emperador atravesaban una duna de arena, todos vestidos con trajes de cuerpo completo hechos de vinilo, y se desvanecían del calor. La gente se deshidrató tan rápido que todos tomábamos pastillas de sal. Al final, no filmaron tanto en el desierto, completaron las tomas en los Estudios Churubusco.

WF: ¿Dónde viste la película cuando se estrenó?

KGG: La vi en el Met, en el centro de Winnipeg. Estaba muy emocionado. Hubo escenas que me gustaron (y aún me gustan), pero me decepcionó cómo se había editado. Si bien la película no era incoherente, sí eliminaron la esencia de la historia para acortar la duración. Me decepcionó, me parecía que había una película mucho más interesante en el material que vi durante el rodaje. La mutilaron, pero aún así le tengo cariño.

WF: ¿Qué se siente ser el autor de un documental *making-of* perdido? Rodaste seis meses, pasaste las cintas a Universal y nunca más se volvieron a ver...

KGG: Pasé años tratando de encontrar esas cintas y hablar con alguien en Universal. Filmamos alrededor de 75 horas y, debido a que *Dunas* fracasó muy pronto en cartelera, nunca terminaron el *making-of*. Creo que se podría haber hecho un documental tipo *Burden of Dreams* con el material, si lograran que Lynch hablara del tema, lo cual no ha querido hacer. Hace algunos años, recibí un correo electrónico de un editor francés, que quería incluir material extra para el lanzamiento del DVD de *Dunas* en francés, y me contó que había intentado localizar ese material. Paul Sammon, el publicista de la película, le contó que un año después de que la película se estrenara y fracasara, la Universal tiró todo ese material a la basura.

WF: Lo único que sobrevive es el video promocional de seis minutos *Destination Dune*, que dice haber sido "escrito, producido y dirigido por Paul Sammon".

KGG: Sí, ese material fue editado en Churubusco durante la producción ... tuvo algunos problemas debido al formato. Ese es fue el único crédito oficial que obtuve: "sonidista".

WF: Filmaste en el formato M de Panasonic, y usaste casetes VHS, pero ¿grabaste con señal NTSC componente?

KGG: Sí, eran casetes de VHS, pero corrían seis veces más rápido de lo normal, por lo que obtuve unos veinte minutos por casete de dos horas. Fue el intento de Panasonic de competir con la calidad de transmisión que tenía Betacam de Sony, pero usando cintas VHS. No era tan bueno como Beta, pero era una imagen bastante decente con buena reproducción del color. Teníamos cajas y cajas de cintas de VHS, rodábamos continuamente. Obviamente, el M-Format no prosperó, pero terminamos cooperando en un texto de la revista *VideoPro* de enero de 1985 que presenta a Anatol, a mí, y al M-Format en el set de *Dunas*, afirmando que "Desde el principio ... *Dunas* se convertiría en la producción mejor y más exhaustivamente documentada".³

WF: ¡Tu documental fue el mejor documental perdido en el M-Format!

KG: Por supuesto, ese es el otro problema: encontrar un sistema para ver y digitalizar esas cintas sería difícil. Si las cintas aparecen algún día, no estoy seguro de que haya mucho material excelente. Anatol era increíblemente terco y sólo quería filmar a las cosas que le interesaban a él. Después de un par de meses, cuando me di cuenta de lo que necesitaríamos para crear una película adecuada, él se negaba a filmar ciertas cosas, diciendo: "Nah, eso es aburrido". Entonces, no estoy seguro de que hubiéramos podido hacer el *making-of*, pero todavía habría algunas tomas buenas en el set. Sí teníamos unas entrevistas interesantes.

WF: Tu diario me ha servido como guía trans-histórica de esta ciudad: el restaurante Bellinghausen, el Hotel Génova, el San Ángel Inn... Incluso llevé un programador de cine de Nueva York a la azotea del Royal Hotel para nadar clandestinamente en la piscina al aire libre a la 1 a.m. Ese hotel aparece en tu diario como uno de tus lugares favoritos para pasar un domingo por la tarde.

3. Ric Gentry, "An Half-Inch Behind-The-Scenes View All About *Dune*," in *VideoPro* (January 1985), 20-24.

KGG: [Risas] Sí, recuerdo que algunos de los compañeros de *Dunas* solían nadar allí a la medianoche. Yo nunca fui. Pero pasé muchos domingos trabajando en un guion que escribía en mis ratos libres. La productora Raffaella De Laurentiis incluso comentó que parecía estar trabajando muy arduamente.

WF: ¿Algún otro recuerdo sobre la Ciudad de México? Parece que pasaste largos ratos con el actor Jack Nance (de *Cabeza de borrador* y *Twin Peaks*), y un día particularmente memorable en el Zócalo.

KGG: Ese es el riesgoso de hacerte amigo de un alcoholíco: tienden a jalarte a lugares desconocidos. Jack era muy platicador, así que conocí a mucha gente gracias a él. En una pequeña galería de arte, El Corral, conocimos al pintor Oscar Rodríguez y nos quedamos toda una noche platicando y bebiendo. Oscar nos llevó a su casa con sus otros amigos, lo cual enfureció a su esposa, porque la despertamos a las dos de la mañana, pero todos nos sentamos alrededor de su sala, bebiendo mezcal de una jarra de plástico. Dijo: "en México gastamos en el mezcal, no en la botella". Creo que llegué a mi hotel a las 6 a.m. y tuve que despertarme a las 7 para volver a Churubusco.

Why Panasonic Recam was selected to shoot "The Making of Dune."



When Dino De Laurentiis and producer Raffaella De Laurentiis got together with director David Lynch to film Frank Herbert's classic science fiction novel, "Dune," they knew it wouldn't be easy. But it wasn't just the eight sound stages, desert locations, a cast of up to

20,000 people and a crew of 900. Perhaps Raffaella De Laurentiis said it best: "Dune is the most technical picture ever made." That's why it was no surprise that Panasonic Recam was selected to record "The Making of Dune." The reasons: Recam's picture quality

and technology. After all, Recam had already made headlines by recording ABC Sports' momentous ascent of Mt. Everest which was broadcast on "The American Sportsman." And "Bang," the new CBS television series, is also being recorded by Recam.

Panasonic helped capture all the action from "Dune" on Recam's 1/2-inch format. A rich will also be transferred to 1-inch for television broadcast. All made possible by Recam's incredible YIQ M-format picture quality. You can see "The Making of Dune"

in 1984. But you don't have to wait until then to see Recam. Call your nearest Panasonic regional office: Northeast: (201) 348-7620 Midwest: (312) 981-6926 Southeast: (404) 925-6835 Southwest: (214) 258-6400 West: (714) 895-7200.



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