



THE LOST BOYS
Sexy teen vampires

EVIL DEAD II
Bruce ("Ash") Campbell
gets gross

Confessions of a
George Romero protege

MY DEMON LOVER FX
Monsters that mangle

Gloria Talbott:
Bride of the B's



Barker's HELLRAISER
It's party time!

SCARY SUMMER MOVIE PREVIEWS

FANGORIA

JULY
K47909
DGS
UK
£1.95

HORROR IN ENTERTAINMENT

\$2.95 U.S./\$3.75 CANADA



PREDATOR: *Schwarzenegger vs Alien*





PREDATOR VS. SCHWARZENEGGER

By MARC SHAPIRO

How to survive lethal snakes, foreign film crews, and—shudder!—unsatisfactory monsters.

Predator director John McTiernan felt like he had just dodged a speeding train as he stood on a Mexico City receiving platform waiting for his film's title creature to arrive.

McTiernan had weathered a short pre-

production time on an FX-heavy movie shot on a tight schedule in hostile jungles. The downhill side of the 12-week schedule, four weeks shooting the creature scenes, looked to be a breeze.

The crate containing the monster was

lowered gingerly to the ground. Workers carefully opened the box and exposed the evil extraterrestrial to its first public scrutiny. McTiernan took one look and his jaw dropped.

"I turned to my assistant and said, 'Now we're in trouble.'"

"C'mon and get me," beckons the Predator, an alien hunter who comes to Earth for human sport. *ALIENS* Oscar winner Stan Winston created the space opponent.

John McTiernan seems a bit paranoid on the subject of monsters these days. After making that painful first encounter public, during a very early morning conversation, the director expresses real fear on how that comment will look in print. McTiernan, attempting to smooth over some potential bad-mouthing, quickly points out that the FX problem with *Predator* did finally resolve itself to everybody's satisfaction.

The LA-based McTiernan is currently burning the editing candle at both ends to make *Predator*, Arnold Schwarzenegger's latest action/horror foray, shipshape for its scheduled June release date. These have been hectic times for McTiernan, but the director of the low-budgeted *Nomads* still sees the humor in his first major studio effort.

"Hey, I wanted to do a big studio film to find out how the real world functions," laughs McTiernan. "Now I know."

Predator, budgeted at \$15 million and starring Schwarzenegger, Carl Weathers and Kevin Peter Hall as the titular being, appears to have been torn kicking and screaming from the pages

Schwarzenegger and Weathers find the remains of wrestler Jesse "Half the Body" Ventura.

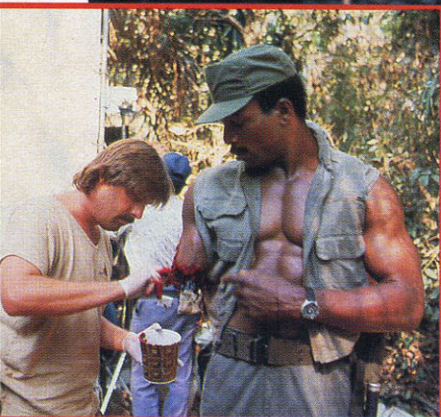
Predator Photo: Bruce McBroom/Copyright 1987 20th Century Fox



Predator Photo: Zade Rosenthal/Copyright 1987 20th Century Fox



Former Apollo Creed Carl Weathers shouldn't expect a Rocky rematch after his Predator bout.



A makeup man touches up Weathers' stump.

1985. The project was turned over to producer Joel Silver who, based on his experience at the helm of *Commando*, didn't think twice about offering the lead in the movie to Schwarzenegger. The muscle man took the bait, as did McTiernan, who was fresh off some decent notices for his directorial debut, *Nomads* (Fango #52).

Baker recalls. "He told me he had this alien project and that he wanted it to be the scariest thing anybody had ever seen. It sounded intriguing, but I was working on *Harry*, so I had to turn it down."

Richard Edlund of Boss Films was also intrigued and, after his preliminary designs and models



Jungle violence heats up.

of a vintage sci-fi pulp. The storyline, scripted by Jim and John Thomas with a bit of minor surgery performed by David (Blade Runner) Peoples, follows a military team on a rescue mission in Central America. One by one, the members of the unit are murdered in a mysterious and bloody fashion by an unseen killer. Near the film's end, an alien creature who has come to Earth to hunt for sport reveals itself to Schwarzenegger. An action-packed final battle between the two ensues.

Twentieth Century Fox jumped at the Thomas' script (then called *Hunter*) in

"It was an honor to be able to grab Arnold and throw him against the wall."

—Kevin Peter Hall

Previous commitments by Schwarzenegger delayed the *Predator* project until April 1986. This, in turn, tossed out the original notion of looking through the pages of *FANGORIA* for an up-and-coming monster maker (an idea discussed in *STARLOG* #105) in favor of a more seasoned pro. Producer Silver contacted Rick Baker.

"I received a phone call from Silver during the time I was working on *Harry and the Hendersons*,"

A bloody warning does not deter Arnold's fearless commandos.



were accepted, began constructing the 7-foot-plus costume. Secure in the knowledge that their monster would arrive on time, the *Predator* cast and crew departed for Mexico and the first of eight weeks of shooting in the jungles outside Puerto Vallarta. Lensing would also take place in some rough terrain near the border of Guatemala.

McTiernan remembers the Mexico outing as "a lot of 19-hour days in 100-degree heat working with foreign crews whom you had to keep an eye on all the time.

"We were seldom on land that had less than a 45 degree angle and were constantly humping up and down big hills," the director continues. "We had to be cautious when clearing underbrush because of a cousin of the rattlesnake called the Two Step. They call it that because if it bites you, that's how many steps you take before you die."

An exasperated McTiernan recalls some relatively minor inconveniences: crashed machinery, special FX that didn't quite work, and a score of half days in which the company would come away with three seconds worth of usable footage. But these, according to McTiernan, paled by comparison to that dreaded first meeting, sometime in May 1986, with the Edlund-created *Predator*.

"The design was poorly executed," says McTiernan, dropping all pretense of diplomacy. "We only had a few weeks of pre-production, and they did a terrible job of creating the monster in that short a period of time. It's that simple."

Joel Silver, however, continues to be diplomatic regarding the *Predator* misfire. Silver, who on the day this conversation took place was hyping his current hit *Lethal Weapon* and an upcoming HBO series based on the classic *Tales from the Crypt* comic book, offered that *Predator*'s short production time was the major culprit.

"Boss Films did some really good stuff on *Predator*," Silver maintains, "but the creature didn't really have it. We had already filmed all the parts of the movie that did not involve the alien, so we decided to shut down the production, rethink how the creature should be and then resume the filming."

So the *Predator* people put out the call for another creature designer and even contacted Rick Baker again.

"I was finishing up *Harry and the Hendersons* when I received another call from the people at *Predator*," relates Baker. "They explained what had happened and let me see a rough cut of what had been

shot. It looked real good, so I said, 'If you can wait until I finish up *Harry*, I'll consider it.'"

Baker put in a bid on the project, as did a number of other FX experts. Eventually, Stan Winston, who just won an Oscar for *ALIENS*, was hired to create the deadly space invader from scratch.

Filming resumed early this year in Mexico as Winston's revised *Predator* and man-in-the-monster-suit Kevin Peter Hall completed the creature scenes, including the decisive jungle-crushing fight between Schwarzenegger and the alien, over a four-week period.

"In the shape I was in when we shot those scenes, I could have slaughtered Schwarzenegger," brags Hall, who isn't above giving away *Predator*'s climactic scenes. "But no one beats up on Arnold these days, and I take a dive in the final battle."

Hall's shape, 7 feet 2 inches from tip to toe, is no stranger to being the guts of otherworldly creations. His first role in Hollywood was the mutant bear in *Prophecy*, and he recently finished up playing a hairy Bigfoot in *Harry and the Hendersons*. He won't talk about that particular project, but he's eager to explain how he joined the happy family of *Predator*.

"I basically came in at the tail end of production," the affable Hall explains. "After they rethought the design and direction that the creature would take, they realized that they needed somebody other than their original choice for the man in the suit. So they came to me."

And despite the obvious limitations, Hall found a real challenge to his acting ability awaiting him. "I wasn't just shuffling around in a monster suit," he asserts. "I was kind of a puppeteer from the inside, attempting to give the creature some measure of personality as well as a *Jaws*-like sense of terror. There are a lot of subtle things, arm and body movements, that I threw in that will probably be missed because of the emphasis on the action. But, if you look closely, you'll see some interesting little bits that give the *Predator* a definite personality."

But Hall, who also stars as another evil presence in *Monster in the Closet*, concedes that the final punch-up with Schwarzenegger will be *Predator*'s showstopper.

"There's this one scene where Arnold emerges from the water and he's covered with leeches," chuckles Hall. "The fight covers a lot of ground, and for a while I really get to beat on Arnold's ass. You've got to admire that guy's profession-

alism, though. He did most of his own stunts and was covered with mud and blood the whole time. It was an honor to be able to grab Arnold and throw him against the wall.

"But the bottom line is that the *Predator* itself is bad, real bad."

Bad or not, it's obvious to anyone remotely familiar with Arnold Schwarzenegger's movie career that the big commando won't lose. Silver is aware that moviegoers will know well in advance that the undefeatable Schwarzenegger won't bite the dust in *Predator*, but he gives his best shot at making the film's outcome a little less cliché.

"*Predator* is not one of those 'given' type of films, even though Arnold is in it," he opines. "It is not that predictable, and we have taken great pains to give the audience the feeling that things are being left to chance. At one point, you really get the feeling that Schwarzenegger may lose."

Director McTiernan has a good laugh at the idea that any attempt is being made to cover *Predator*'s ending. He claims that knowing Schwarzenegger perseveres doesn't necessarily make for an unsuspenseful actioner.

"There's a lot of going on in this movie. There's a solid war story, a lot of *ALIEN*-like terror and some definite elements of science fiction. *Predator* has been structured with maximum suspense in mind. Of course, we all know that it's leading up to just one thing—the creature coming up to Arnold, grabbing him by the throat and saying, 'Let's party.'"



Arnold gets to handle big guns again in his new action thriller.

