ARROW VIDEO

ARROW VIDEO

CONTENTS

Cast & Crew... 4

Into The Heart of Darkness
by Nicholas Clement (2021) ... 7

Legends of Darkness
by Kat Ellinger (2021) ... 17

Designing Darkness
by Simon Ward (2021) ... 25

Production Notes (1985) ... 33

Making Legend
by William Hjortsberg (2002) ... 37

Charles de Lauzirika on the Director's Cut
by Andy Dursin (2002) ... 47

Ridley Scott on the 2011 Blu-ray Transfers (2011) ... 55

About The Restoration ... 57

CAST

Tom Cruise Jack
Mia Sara Lili
Tim Curry Darkness
David Bennent Gump
Alice Playten Blix
Billy Barty Screwball
Cork Hubbert Brown Tom
Peter O'Farrell Pox
Kiran Shah Blunder
Annabelle Lanyon Oona
Robert Picardo Meg Mucklebones
Tina Martin Nell

CREW

Directed by **Ridley Scott**
Produced by **Arnon Milchan**
Written by **William Hjortsberg**
Co-producer **Tim Hampton**
Director of Photography **Alex Thomson B.S.C.**
Edited by **Terry Rawlings**
Production Designer **Assheton Gorton**
Music by **Jerry Goldsmith** (Director's Cut) / **Tangerine Dream** (U.S. Theatrical Cut)
Special Make-up created by **Rob Bottin**

ARROW VIDEO

INTO THE HEART OF DARKNESS

by Nicholas Clement

Few filmmakers have burst out of the gate more auspiciously than Ridley Scott did back in the late 1970s and early 1980s. His debut, 1977's *The Duellists*, announced a striking big-screen visualist who was still interested in story and character development. He'd then take Hollywood genre filmmaking by storm with the one-two science fiction punch of *Alien* (1979) and *Blade Runner* (1982). Of course, *Alien* was immediately hailed as a masterpiece, while *Blade Runner* was met with a more confused critical and audience response. But the combination of these three ambitious works marked him as an in-demand cinematic storyteller, leaving many in the industry to wonder what he'd tackle as his fourth motion picture. With his still emerging and very distinctive aesthetic stamp coming into its own, 1985's *Legend* was likely never going to receive the outright love that it's acquired throughout the years, where it's become a certified cult classic. This was an opulently produced fantasy effort done before Peter Jackson changed the playing field with his blockbuster adaptation of *The Lord of the Rings* (2001-2003), and yet Scott's vision is one that feels comparably more organic, evocative, and tangible.

While on location in France shooting *The Duellists*, Scott was also working on a big-screen version of *Tristan and Isolde*, which ultimately fell through and was eventually directed by Kevin Reynolds (*Robin Hood: Prince of Thieves* [1991], *Waterworld* [1995], *The Count of Monte Cristo* [2002]) in 2006, with Scott serving as producer. He'd also been simultaneously developing the story for *Legend*, but felt, at the time, that it would hold limited audience appeal, and would likely be seen as too artsy and esoteric. He then turned his creative efforts to *Alien*, and a failed take on adapting Frank Herbert's sci-fi classic *Dune* for the big-screen. Just before principal photography started on *Blade Runner*, Scott re-examined his fairy tale ideas for *Legend*, and hired American novelist William Hjortsberg (author of *Falling Angel*, which would later be adapted as *Angel Heart* [1987]) to flesh out a script, which would carry inspiration from the Brothers Grimm and Jean Cocteau's 1946 version of *Beauty and the Beast*. While some of the earlier versions of the script were much darker and more adult-themed,

after roughly fifteen drafts, the creative team ultimately found the balance of elements that they were looking for.

The original narrative dreamed up by Hjortsberg is simple and effective, a straightforward story of Good versus Evil. A young man named Jack (Tom Cruise) must attempt to save the world from the Lord of Darkness (Tim Curry), and protect the beautiful Princess Lili (Mia Sara) from falling into deadly hands. In order to cast the world into eternal night, the Lord of Darkness sends a trusted goblin named Blix on a mission to kill the unicorns in the forest near his lair, charging them with also bringing back their severed horns. Meanwhile, Jack is off wooing Lili, and trying to overcome her romantic reluctance by showing her the magical unicorns that frolic in the area. Lili encounters the creatures just as Blix shoots one of them with a poison dart from his blowpipe. Lili then gives Jack the ultimate challenge – she throws her ring into a pond, and tells him that she'll marry anyone who can find it. Jack begins his underwater search, while Blix finds the dying stallion, and removes its prized possession. An apocalyptic winter takes over the world, with Lili and Jack becoming separated by the Lord of Darkness. It's up to Jack to rescue the woman he loves and vanquish his ultimate foe.

Supporting actors David Bennent, Alice Playten, Billy Barty, Cork Hubbert, and Annabelle Lanyon rubbed up against a dreamy backdrop of colorful creatures, creepy swamps, and gorgeous meadows, giving way for Scott and his technicians to up the visual and sonic atmosphere to the highest degree. It will be forever debatable about whether or not Tom Cruise was miscast in the lead role, but when looking back on the performance, one sees the wide-eyed-wonder that Scott was likely looking for, even if Cruise himself may feel too modern for his part. (Other actors who were considered for the role of Jack included Johnny Depp, Jim Carrey, and Robert Downey Jr.) Tim Curry swallowed his entire role in one, massive bite, and when combined with his legendary make-up, created by Rob Bottin, it's not hard to see why his villain has remained so memorable and iconic within the genre. Scott decided on Curry after seeing him in *The Rocky Horror Picture Show* (1975), and noting his inherent theatricality as a performer.

The visual hook Scott envisioned for *Legend* carried many influences, with the helmer tipping his stylistic hat in the direction of classical Disney animation. At one point during development, he offered the project to the Mouse House, but apparently they were intimidated by the film's darker tone at a time when the company was very much focusing on lighter, family friendly material. Scott, a long-time admirer of *Snow White and the Seven Dwarfs* (1937), *Fantasia* and *Pinocchio* (both 1940), was also influenced by the art of Arthur Rackham and Heath Robinson when deciding how *Legend* should look and feel. With a budget of $24.5 million, *Legend* was distributed by Universal Pictures in North America and by 20th Century Fox in all other territories. Producer Arnon Milchan (*The King of Comedy* [1982], *Once Upon a Time in America* [1984], *Brazil* [1985]) oversaw the production, which shot in England, at Pinewood Studios. Principal photography began on March 26th 1984 on the 007 Stage. Then, on June 27th 1984, with two days of filming left before the set was to be revamped for another scene, it burned down during a lunch break. Miraculously, no one was hurt, and the always fluid Scott made quick schedule changes, which ultimately only cost the team three days after having to move to another soundstage. The hard-working art department then rebuilt the section of the forest set that was needed to complete filming.

For his technical team, Scott picked wisely, working with esteemed director of photography Alex Thomson (*Excalibur* [1981], *The Keep* [1983], *Year of the Dragon* [1985]), production designer Assheton Gorton (*Get Carter* [1971], *The French Lieutenant's Woman* [1981]), costume designer Charles Knode (*Blade Runner*, *Monty Python's Life of Brian* [1979]), set decorator Ann Mollo (*The Hunger* [1983], *Greystoke: The Legend of Tarzan, Lord of the Apes* [1984]), art directors Leslie Dilley (*Superman* [1978], *Raiders of the Lost Ark* [1981]) and Norman Dorme (*Gandhi* [1982], *Krull* [1983]), and re-teamed with his *Alien* and *Blade Runner* editor, Terry Rawlings. There isn't a moment during *Legend* where the images aren't sumptuous, with each painterly shot seemingly worthy of framed museum placement. The use of widescreen is bold and dynamic, with rich color saturation, and striking attention to minutiae-rich detail. Scott's fascination with showing small pieces of floating dust and cotton particles within the frame would be birthed here and carried throughout much of his future work, while individual moments register as showstoppers, precisely because of how in

control Scott was in terms of his pictorial sensibilities.

After finishing work on John Carpenter's remake of *The Thing* (1982), make-up mastermind Bottin met with Scott in order to cut back on the large amount of creatures that were contained in the final script to a more realistic quantity. At the time of its production, *Legend* had the largest makeup crew ever assembled for one movie, with Bottin separating his facility into different shops in order to cover the enormous workload. As actors were cast, Bottin and his crew began making life casts and designed characters on drafting paper, which were then laid over sketches of the actors' faces. At his Los Angeles studio, he designed the prosthetics, while spending some time in England helping with the application of makeup. For his part as Lord of Darkness, Curry's astounding makeup took five and a half hours to apply, and with the exception of Cruise and Sara, all the principal actors spent multiple hours every morning undergoing extensive makeup application.

When *Legend* was released in theaters, critical reaction was muted, at best, and audiences were left relatively cold, with the film barely recouping its budget from theatrical ticket sales. There didn't seem to be much love for the movie outside of its design elements and Curry's brilliant performance. But then, something happened in the years after the film landed on VHS and started making appearances on cable movie channels. It acquired a faithful audience, an audience who had been groomed on other fantasy efforts from this period, including *Dragonslayer* (1981), *The Beastmaster* (1982), *The Dark Crystal* (1982), *Krull, The NeverEnding Story* (1984) and *Labyrinth* (1986). And with the popularity of role playing game *Dungeons and Dragons* surging during the 1980s, it's not hard to see why *Legend* has become a beloved title for many viewers. Its relative quaintness, compared with today's CGI-saturated filmmaking standards, also reminds that, sometimes, smaller can feel bigger, and it elicits a different level of appreciation when you stop to realize that nearly everything that was accomplished in *Legend* was done on a practical, in-camera level. It's also interesting to note that *Legend* did receive some accolades, including the award for Best Cinematography from the British Society of Cinematographers, as well as an Oscar nomination for Best Makeup.

However, the most interesting aspects to the life of this film likely occurred during the post-production process. Scott's first cut of *Legend* ran 125 minutes long, before he trimmed it down to 113 minutes. This version was tested for an audience in Orange County, CA, and due to the viewer responses, another 20 minutes were cut out of the film when it became clear that Scott's intended version wasn't necessarily what the studio was looking to release, at least in America. And as a result, a truncated 93-minute version of *Legend* hit the worldwide stage, with varying levels of acceptance. Scott and Universal delayed the North American theatrical release until 1986 so that they could replace composer Jerry Goldsmith's score with new music by Tangerine Dream, Bryan Ferry, and Yes lead singer Jon Anderson. (Goldsmith's emotionally stirring music, which took him six months to compose, remained on the European prints.) The film was also cut down even further to 89 minutes for its North American release. Finally, in 2000, Universal unearthed an answer print of what Scott would consider to be his final director's cut, which restored Goldsmith's original soundtrack.

One of the most interesting aspects to the different versions of *Legend* primarily comes down to the duelling musical scores, and how Goldsmith's orchestral work and Tangerine Dream's synth-based sonic patterns created two separate aural universes and overall cinematic tones, which help to create two very different approaches to telling the same story. If music is the aesthetic glue that can hold any given motion picture together, and considering the fact that a film's score says almost as much about the final product as the spoken dialogue does, it's rather incredible to experience both versions of *Legend*, because it truly demonstrates how music dictates thoughts and feelings and atmosphere and intent. Goldsmith's more traditional approach to the narrative feels very expected and yet is still hugely rousing, while the riffs from Tangerine Dream evoke a more heightened sense of stylized musicality, with more of a more music-video quality in their leanings. The fact that both of these striking musical scores exists for our listening pleasure is a further reminder of the unexpected gifts that cinema can provide.

When viewed within the retrospective context of Scott's career, *Legend* feels like a warm-up to even grander adventures, and one can't help but wonder what the director would do with the same script if he were to attempt making the film in our

current cinematic landscape. There's an honesty and purity of heart to the central core theme of the film's message, and because *Legend* was so splendidly crafted, it's the sort of picture that engenders more admiration now than it likely received on a collective level back when it was first released. Films of this type are simply not made in this manner anymore, with a large reliance on digital applications becoming the increasing norm, which robs the filmmaking process of certain aspects of homemade creativity. Scott of course would grow into one of the most successful filmmakers of all time, and traces of *Legend* can be felt in his sword and sandal efforts, including *Gladiator* (2000), *Kingdom of Heaven* (2005), and *Robin Hood* (2010). He's always been a director who has been more than comfortable playing within the massive arena of period filmmaking, and looking back on Legend, it's easy to view the effort as a significant stepping stone to various offerings from Scott in the following years.

Nicholas Clement is an independent film producer and motion picture screenplay consultant, while also serving as a journalist for Variety *magazine and* We Are Cult. *He wrote the introduction to* Double Features: Big Ideas in Film *(2017) and is currently working on a book about the life and work of Tony Scott. He lives in Connecticut with his wife and son and a cat.*

ARROW VIDEO

ARROW VIDEO

LEGENDS OF DARKNESS
AND THE ENDURING APPEAL OF DANGEROUS FAIRY TALES

by Kat Ellinger

Nowadays when we think about the fairy tale, how it should look, how it should make us feel, it's to the contemporary Disney model that we are likely to turn to first. Fairy tales within this context represent wholesome family fun with memorable tunes and cute talking animals. It's a world where true love reigns supreme; dark and light are clearly defined with any blurred or rough edges tempered down. And yet, it wasn't always so. As an oral tradition, the fairy tale, invariably stories which were handed down from generation to generation in their telling and retelling, were much darker than many of the modern conceptions we know today. The most enduring fables, the popular ones which have persisted over centuries, contained things like violence, child abuse, perverse sexuality, and even murder. Take "Hansel and Gretel" for example: the tale of two youngsters abandoned in the woods by their father because he can no longer afford to feed them, leaving his vulnerable kin at the mercy of a cannibalistic witch, who wants to fatten them up so she can eat them; a veritable olde worlde precursor to Hannibal Lecter if you ever saw one. It's the stuff true nightmares are made of. It makes sense that the story has proven perfectly adaptable for the horror genre (Yim Pil-sung's *Hansel and Gretel* [2007]; Oz Perkins' *Gretel & Hansel* [2020]).

Then there is "Cinderella", which in its original form saw one of the ugly stepsisters self mutilate in an act of toe cutting so she could force her foot into the Prince's glass slipper. In "Donkeyskin" – which was later adapted to musical form by Jacques Demy in 1970 – a widower decides that the only woman who is fit to fill the shoes of his dead wife is his own daughter. He sets about wooing her into his bed, to which she makes several demands she thinks he won't be able to fulfil. Finally, unable to live with the realities of defeat, she is forced to disguise herself as a donkey and flee her family home, to escape the pending incestuous marriage. Under the circumstances it's easy to see why this one fell out of vogue, beyond the Demy film.

The *crème de la crème* of these tales is arguably Charles Perrault's 17th century gore-strewn "Bluebeard", which portrays a newlywed innocent girl trapped in a marriage with a serial killer. Of course, she doesn't know this upsetting fact when she first marries him. That tasty nugget is saved until she's explored every room in Bluebeard's castle, finally entering the one he has forbidden her to enter, only to discover it's packed full of the rotting cadavers of the man's previous wives. Wives he's slaughtered in cold blood, slit their throats, and left hanging – as depicted in some classic art – from the ceiling by their hair like carcasses in a slaughterhouse.

Traditionally fairy tales have always served a vital cultural purpose. And while many can be said to possess an obvious agenda, a kind of child friendly equivalent of moralistic bible stories designed to uphold the status quo, or reinforce certain values, overall they were designed to teach children the world was not a safe place. We give our children the same lessons today: don't stray from the path; never speak to strangers. Yet, we are seemingly compelled to shield them from the nastiness contained in the original tales. Arguably we know much more about childhood and its importance in personality development than they did in the time of the Brothers Grimm or Perrault, and it's perhaps because of this that we feel like we need to protect innocent children from ugliness or heartache. This said, scary fairy tales provide a safe space for children to explore their curiosity about the darker side of life, their fears and anxieties about growing up in a dangerous world. Of course, throwing in a side helping of fairies, magic, and sword wielding giant slayers, always helps in the swallowing of a slightly bitter pill.

When it came to making his own fairy tale, *Legend* (1985), director Ridley Scott – speaking to Alan Jones in *Cinefantastique*[1] – explained the context for the original script,

> When we were trying to sell the project it was very dark in tone... I tend to lean in that direction anyway. The fear of distributors at the time was extraordinary. When we submitted it to Disney I tried to reassure them that my intention was not to go too far in that direction, but they couldn't seem

1 Jones, Alan (October 1985). "Legend". *Cinefantastique*. Vol. 15 no. 4. pp. 9, 53.

> to understand such a change of pace, considering my previous work… I could have taken this same script and gone twoways… One would have been dark and Celtic, which would have limited it. The other was the Disney route and as I made *Legend* primarily for children, my children to be precise, that's the avenue I pursued. Having visual references to *Snow White*, *Fantasia* and especially *Pinocchio* were clear cut decisions by me.

The "Disney route" in the early 80s meant an entirely different thing to the post-*Little-Mermaid* (1989), post-*Frozen* (2013), model we know today. If made now, *Legend's* dark subtext – a princess trapped into sexual slavery by a horned god; Jack's obvious libinidal urges, which contribute to the fall of mankind into darkness, when he shows off to his love by introducing her to a unicorn (thus venturing into the forbidden because mortals must not be allowed to touch them); shape-shifting fairies, who try and seduce the young men they are supposed to be helping, by targeting their lustful urges – might seem a little spiky around the edges for a delicate childish sensibility. But even Disney got dark in the 1970s and 1980s. And with the post-*Star Wars* rise of the effects-driven blockbuster, opportunities to immerse kids in dangerous fantasy worlds on screen represented a brave new world. It's no accident that many of the effects wizards who were honing their skills in horror, also turned their hand to fantasy epics – in the case of *Legend*, this was courtesy of Rob Bottin, who was fresh off *The Howling* (1981) and *The Thing* (1982) – considering the amount of crossover in theme, especially in terms of grotesque creature design.

In her own re-writing of Perrault's traditional fairy tales, reinvented as feminist fables with an emphasis on eroticism and sexual adventure, *The Bloody Chamber* (1979), author Angela Carter highlighted that fairy tales come bursting with sexual connotations:

> Phallic symbols… archaic patterns of ritual initiation… pubertal rites… virgin martyrs and sacrificial victims… sexual trauma and awakening[2].

---

2 quoted from *New Society 1976: The Better to Eat you With*; reproduced in *Shaking a Leg: Collected Journalism and Writings (1997)*.

It is likely that Carter was influenced by some of the fairy tale films which were coming out of Communist Czechoslovakia, especially when you consider the parallels between Jaromil Jireš' *Valerie and Her Week of Wonders* (1970) and Carter's own "The Company of Wolves" – which was later adapted to screen by Neil Jordan in 1984 – or how her handful of re-imagined carnations of *Beauty and the Beast* mirror certain aspects seen in the beautifully grotesque rendering from Juraj Herz in 1978[3]. Many of these Czechoslovak films were made under a censorious regime, and as such, some (especially the ones Carter appeared to favour) represented a deliberately subversive kick back at said establishment, snuck in under the guise of family friendly entertainment. 1980s Hollywood had a very different agenda altogether, purely driven by a consumer market, which, if the sheer amount of fantasy films – not just in the family bracket, but in horror, sword-and-sorcery action, drama, and even romance – is anything to go by, audiences couldn't get enough of.

Although the script took several years to develop, *Legend* was eventually released amidst a slew of dark fantasy films, which include *Time Bandits* (1981), *The Dark Crystal* (1982), *The Secret of Nimh* (1982), *The Company of Wolves*, *Return to Oz* (1985), *Labyrinth* (1986), and *Willow* (1988). In its original form William Hjortsberg's script had much more in common with Carter's model when it came to an overwhelming emphasis on dangerous sexuality; a facet Jim Henson's *Labyrinth* also surely owes something of a debt, with its talk of bulging cod-piece laden Goblin kings, who play to the burgeoning sexual curiosity of teenage girls[4]. Written under the working title *Legend of Darkness*, Hjortsberg's original conception of Lili was kidnapped by her father's friend, a Baron in league with satanic forces. On the killing of the first unicorn, Lili is taken to the Baron's castle, and is put under a spell where she becomes an animal-like beast – not unlike many of the women in Angela Carter's copious fairy tale short stories.

---

3 The film caused outrage from State censors, who felt like Herz had tricked them in pretending to make a children's film, which came out much more akin to Gothic horror (a genre that he loved).

4 There have been less positive counter-readings of *Labyrinth* in recent years, but I can speak only from my own experience seeing the film as an impressionable teen girl with a huge crush on David Bowie.

For instance, the first draft of the script details how, watching a rabbit in the forest, Lili "moves with great stealth, like an animal, drawing ever-closer… All at once, in a sudden, wild movement, the girl leaps from the concealing grass and pounces on the unsuspecting hare, killing it in an instant. We SEE the Princess's face for the first time now as she tears at the dead rabbit with her teeth. Fangs actually, for Lili's features are now far more animal than human. Her eyes gleam ferociously and blood smears her whiskered mouth as she eagerly devours her kill. PULL BACK to see Lili's hunkering form, totally bestial… The tattered dress seems merely a ludicrous refinement on so savage a creature."

Later on in the Baron's lair, things start to get slightly more explicit as Lili is trapped in a "vile stone cellar… Chains and shackles hang between the instruments of torture… Princess Lili is chained to a stone pillar. Clothed only in tatters, her glossy pelt striped with bloody welts from the lash, she huddles helplessly before the fury of the Baron. The Baron strikes again with the whip. Semi-conscious, Lili can do little more than whimper when she is hit."

Then things get *really* complicated between the pair, with a later bedroom scene describing the pair "not hunting, but mating… Tails swish in erotic sinuosity. The low, growling MOAN of their love language is the SOUND of pure, primal pleasure. Glimpsed through the shadows, the sensuous sliding animal movement of the Baron and Lili becomes a passionate ballet. Their dark bodes writhe and merge… Lili is no victim here, but a willing and eager participant. She seems utterly feminine and feline, her back arched, a vibrant moan purring from her throat."

Ultimately Hjortsberg's script went through fifteen revisions, with initial work beginning in 1981. The final version removes most of the perverse sexuality evident in the first draft, to instead focus on what looks like a traditional mythic hero's quest. Despite this, the finished film still possesses strong flavors (albeit tempered) of the "pubertal rites… sexual trauma and awakening" outlined by Carter. Its overall framework is something of a coming of age story, with Jack forced to prove himself a man – and therefore worthy marriage material for Princess Lili – in conquering the Lord of Darkness; the evil entity proving to be libidinally charged with a strong tone of sexual threat. Lili,

no longer monstrous, is transformed into some sort of Goth queen. She uses her feminine wiles to trick Darkness, putting him through a series of challenges, not unlike Donkeyskin. And while this is clearly to delay what looks like the inevitable, there are times when Lili appears to be drawn to the allure of darkness and all its riches (not unlike the central protagonist in *Labyrinth*).

Although Scott scoured many classic fairy tales in his search for inspiration, before finally deciding on an original story, the foundation for *Legend* has much in common with Milton's epic poem "Paradise Lost". *Legend* is a story about the loss of innocence, mankind plunged into an eternal night by a young woman's curiosity and the breaking of taboo – although it is facilitated by a misguided young man, rather than a snake in this case. As such, both Lili and Jack are put through a series of trials to atone for their sin. The director's cut leaves on an ambiguous note, one which – again like *Labyrinth* – seems to suggest a return to innocence, where a decision is made that now isn't the time for Jack or Lili to grow up, regardless of what they have been through.

But then this is the greatest gift of the fairy tale. While they might function to remove the veil of innocence in their darkest moments, this is always only temporary and by the end innocence has usually been restored, and everyone gets to live happily ever after. This is the reason why, despite their sharp corners, in adulthood it's the fairy tale we often return to when we are looking for comfort. Why they remain a familiar, reassuring presence in our lives. And as a fairy tale in its purest sense, this is why *Legend* remains the enduring classic it is today.

Kat Ellinger is a film critic and author. She is currently serving as the editor-in-chief for Diabolique Magazine. *Her writing has appeared online and in print for* Fangoria, Senses of Cinema, BFI, Sight & Sound, *amongst others. She is the author of* All the Colours of Sergio Martino *(Arrow Films) and* Daughters of Darkness *(Devil's Advocates)*.

ARROW VIDEO

DESIGNING DARKNESS

by Simon Ward

For many great directors, the most iconic scenes in their films start with a simple sketch. Guillermo del Toro writes and draws all his ideas in leather-bound notebooks. From a rough approximation of the undetonated bomb in *The Devil's Backbone* (2001) to meticulously detailed anatomical drawings of a vampire's maw, it is all put down by hand on paper. Corin Hardy takes his notebooks with him everywhere, covering page after page with creature designs and ideas for set pieces. Terry Gilliam creates storyboards and doodles for all his films, each one tailored for the specific movie but each also undeniably bearing his stamp.

Sir Ridley Scott draws everything. His ideas, his stories, his meaning are all expressed through images. And *Legend* (1985) is a film bursting with images, ideas and meaning. This is clear in the finished movie, but it is also there in the pre-production storyboards, showing us that while a movie may well be "found" in the edit, for a film like *Legend* and a director like Scott, the visual rhythm and even exact shots are defined far earlier. One of the first vocal advocates for storyboarding was Alfred Hitchcock, saying, "Everything is decided on paper… I think a film should be made on paper ahead of time." As far back as *Jamaica Inn* (1939) and *Lifeboat* (1944), Hitchcock was using incredibly specific and painterly boards that were hugely indicative of his approach to a scene: each image communicated not only the motive for the scene, the focus, but also a mood. His storyboards for the moment Scottie and Madeleine kiss on the beach in *Vertigo* (1958) are as breathlessly romantic as Caspar David Friedrich's classic 1818 oil painting *Wanderer above the Sea of Fog*.

Akira Kurosawa was a painter in his youth and that's where his aspirations lay. When he opted instead for a career in filmmaking – and burned his paintings in the process – he nevertheless channelled his flare for painting into incredibly bold, expressive storyboards for his movies. What they don't offer in terms of true-to-life realism or even communicating what precisely would be seen through a camera lens, they instead conjure an incredible dynamism and feeling. Through the use of color and an

abstract style, they perhaps tell us less what is important about this scene to the film but more what was important about the scene to Kurosawa.

When one visits the offices of Scott Free Productions, the production company founded by brothers Ridley and Tony, you'll find present and correct in each meeting room a collection of freshly sharpened pencils aside a stack of plain paper in the middle of the table. This is in case at any moment during a meeting Sir Ridley needs to sketch an idea or explain what he means via illustration, as the unit production manager on *Alien: Covenant* (2017), Dean Hood, recalls: "When talking to Ridley, he describes by his artwork. As soon as he starts talking, he'll pull out a marker and start drawing on a board what he's trying to explain."

One of the most gifted visual directors in the history of cinema, Scott's images say everything. Explaining his artistic process, he has said: "The key (with) painting is to actually – I always found for me – get rid of the white, get rid of the white canvas. Get something right across the canvas. Otherwise, if you don't, you're always looking at that area of white, which is like a blank sheet." Never has the canvas looked more full than in *Legend*. After the darkness and industrial gloom of *Alien* (1979) and *Blade Runner* (1982), *Legend* is alive with nature. Light is quite literally the crux of this film, being the only thing that can destroy the great evil. The basic idea for *Legend* pre-dates both *Alien* and *Blade Runner*, but one wonders if actually making a film about light and purity became more of a necessity after these two fatalistic masterpieces.

Incredibly, *Legend* was only Scott's fourth film, less than a decade after his debut *The Duellists* (1977). *Legend* immediately followed *Blade Runner* (1982), which took a film noir and turned it into a study of humanity, self and the meaning of existence. *Legend* is not an allegory on the bones of a fantasy film; it is emphatically and explicitly a fantasy film, from the opening scene where Darkness declares this to be the last sunset and dispatches his "most loathsome goblin", through to Jack, Lili and the unicorns in a restored paradise with blossom playing on the breeze at the movie's close. It is a go-for-broke fable, complete with elves, fairies, a beautiful princess, a sacred sword, a swamp hag, the fate of the universe at stake and, of course, one of cinema's most impressively realized villains. And yet, watching *Legend* is a different

experience depending on whether the viewer thinks of it as "a fantasy film" or as "a Ridley Scott film".

In reviewing Scott's canon and the genesis of his projects, it is often the case that he latches onto an image that becomes his way into the project. With *Gladiator* (2000) it was the 1872 painting *Pollice Verso* by Jean-Léon Gérôme; that painting's color, composition and drama can easily be found in Scott's depiction of the Coliseum. For *Alien*, it was famously H.R. Giger's painting *Necronom IV* that unlocked the monster design, leading to the iconic xenomorph. During the pre-production of what was only his second feature film, over the course of three weeks Scott did extensive storyboards (dubbed 'Ridleygrams') for *Alien*. His work was so strong that upon showcasing his Ridleygrams to the studio, they agreed to double the film's budget.

His phenomenal understanding of how elements photograph has never been more evident than in *Legend*, where any freeze frame looks like a painting. Scott's training at the Royal College of Art informs *Legend* with high art, pulp art and whatever interplay of light, dark, color and motion best communicates the scene. Meg Mucklebones could share a family tree with Arthur Rackham's figure in *Calling Shapes and Beckoning Shadows Dire*. The pillars, sensuality and lurking shadows in Darkness' infernal domain could be likened to Frank Frazetta's groundbreaking and record-breaking *Egyptian Queen* painting for *Eerie* comics.

Scott has compared his Ridleygrams to comic books. But while he has never directed a comic book film, he worked with Jean "Moebius" Girard on *Alien*, and *Legend's* imagery would not look out of place in a deluxe graphic novel. Not at all coincidentally, Scott invited Moebius to work on *Legend*, and while he was unable to do so, it was a project he reportedly wished he had been a part of. A year before his death in 2012, he made an interesting reference when asked about his influence and hero status in the art world: "Someone wrote, 'Moebius is a legendary artist'. It puts a frame around me. A legend – now I am a unicorn."

The writing of *Legend* by William Hjortsberg was informed by the fantasy art of Alan Lee, and in due course Lee was brought onto the movie as a concept artist; from the

beginning the narrative text and vivid, fantastical imagery of *Legend* were entwined. As well as all the design work he did himself on the film, Scott hired Sherman Labby and, later, Martin Asbury as storyboard artists. Scott had worked with Labby on *Blade Runner*, and as well as the gorgeous and sweeping set design one would expect to see, there is as much focus on the page on quiet, still moments. The very act of putting an image in the storyboard frame is what distinguishes this medium from concept art: the storyboard defines exactly what the camera will find and what the audience will see. Whether it is Lili's enraptured face or the castle of Darkness, both are made equal by the storyboard. For Ridley – who plans meticulously – this process is absolutely crucial. His current reputation for efficiently delivering films on time and under budget is second only to Clint Eastwood.

On *Alien: Covenant* (which Scott shot in, he says, "about 74 days"), visual effects supervisor Charley Henley talks about a key meeting during that film's pre-production. "I walked in there, and the room had been laid out with concept images and references that [Ridley] had been gathering over quite a long period. The whole movie was there in front of us, really, and it was fantastic."

Actors who have worked on Bong Joon-ho's films recall stepping on set and seeing a wall of storyboards, with every single shot of the movie mapped out. Director Bong does employ credited storyboard artists, but he also creates his own storyboards, and this is his guide for exactly how he is planning to shoot a sequence. He shows it to the director of photography and actors, they shoot it just like it is on the page, then Bong crosses back over to the wall and crosses off that shot. Onto the next one.

Art director Roger Christian (who was nominated for an Oscar for his work on *Alien*) says: "Someone once told me that Ridley's head is a camera, so he always goes to the right point immediately. He knows exactly where to shoot something."

Ridley's *Alien: Covenant* concept artist Steve Burg echoes this: "He could be a great comic book artist. That's just part of what he does. It's very inspiring. Ridley has such a fantastic eye. His movies are so spot-on – every shot you could practically hang on the wall."

For Sir Ridley, the storyboarding is on the one hand a very necessary step to making a film but also an intimate and solitary act. Drawing them – getting his movie on the page – is as much a compulsion as it is a formal step in the production process. Scott has said before how he knows the value of his Ridleygrams and it is obvious they are pieces of art in and of themselves, not just tools for the movie. With this in mind, it makes us look at not only his career through his films but also through his decades of hand drawn art. Considering him as an artist, rather than a filmmaker, creates connective tissue between *Legend* and the rest of his movies that may not exist otherwise, *Legend* being the only fantasy film in his oeuvre. Whenever he starts a new production, Guillermo del Toro takes all his notebooks with him to browse through for inspiration, saying, "it's like having a dialogue with a younger me… ideas will spark that you wouldn't have had before." *Covenant* unit production manager Dean Hood spoke about Ridley's decades-old collection of designs and storyboards: "He's constantly referring back to his original *Alien* film and just expanding on it. He uses all his old films as reference… He's very descriptive when he's talking. And we archive all his artwork. It goes in the file for the next one. When the time comes, we'll pull it all out. Everything ties in." Scott referred to his 2001 movie *Hannibal* as a "symphony" and described *Legend* as "grand dramatic melodrama… all but opera, short of singing." These music references indicate that on the surface, not all the entries in his filmography may share surface connections, but they are in fact conversing with one another in deeper and more subtle ways. Rather than looking at each one of Ridley Scott's movies as enclosed on its own individual canvas, perhaps it is more accurate to see his entire canon on one big canvas that Ridley the artist continues to paint.

Simon Ward is a writer on cinema. His books include The Wit and Wisdom of James Bond, Snowpiercer: The Art and Making of the Film, Aliens: The Set Photography, The Art and Making of Alien: Covenant, Okja: The Art and Making of the Film and Making Moon: A British Sci-Fi Cult Classic. *He has also provided text, commentaries and other materials for numerous Blu-rays.*

ARROW VIDEO

ORIGINAL PRODUCTION NOTES

The following is excerpted from the official press kit that was used to promote the film on its original theatrical release.

Ridley Scott, who launched the horror story into outer space and drove the detective thriller into the future, has come down to earth for his new film, *Legend*.

The director of *Alien* and *Blade Runner*, Scott has firmly established himself as one of today's finest visual stylists. For *Legend*, he creates a mythical forest inhabited by faeries, goblins, unicorns and mortals. A classic fantasy-adventure, it concerns the eternal struggle between good and evil.

"The setting for *Legend* is timeless," says Scott. "It is not a film of the future, or of the past. It is not even a story of now. The conflict between darkness and light has been with us since the creation... and will remain with us through eternity."

The Universal Pictures release stars Tom Cruise, Mia Sara, Tim Curry and David Bennent. Ridley Scott directed from a script by William Hjortsberg. The film was produced by Arnon Milchan and co-produced by Tim Hampton.

Filmed at Pinewood Studios, London, *Legend* was the culmination of almost four years of research and preparation. Early on, Scott contacted novelist William Hjortsberg to discuss the possibility of his writing a draft screenplay based on Scott's ideas for a story about a young hermit who becomes a hero when he battles the evil Lord of Darkness, rescues a beautiful princess and frees the world from its icy winter curse.

"We had cocktails, and Ridley said, 'Would you be interested in writing a fairy tale?' Coincidently, I had begun writing fairy tales on my own during the past year, so naturally I told Ridley, 'yes'," says Hjortsberg, recalling his initial conversation with Scott.

Their next meeting took place several months later in Los Angeles, where Scott was filming the futuristic detective thriller, *Blade Runner*. Hjortsberg remembers sitting

around the kitchen table in Scott's rented house where they "batted ideas back and forth for about a week or so."

"The characters really came from left field," he says. "We discussed the hero in many forms before deciding on Jack O' The Green.

"Then Ridley decided we should have a quest. He also wanted unicorns and thought there should be magic armor and a sword. I came up with the idea of having the world plunged into wintery darkness. So we had all these elements which had to be woven into a story."

Even though the final story took "three years and fifteen script revisions" before it was completed, Hjortsberg looks back on the writing as "great fun."

It should come as no surprise, given Scott's reputation, that *Legend* is a visual feast. Indeed, production designer Assheton Gorton's sets are among the most elaborate ever constructed for a motion picture, pulsating with style and imagination.

Gorton's sets, all of which started life as original sketches and models, were constructed on six of Pinewood's huge sound stages, including the world's largest film stage where the vast, mystical forest came to life.

The enormous set - with giant trees, gnarled and sinister; an undulating mossy floor with hills and dells, meandering wooded paths, delightful forest glades and babbling streams; a sun-gilded amphitheatre and a cliff-edged pond with bluebells and blossoms - is central to the story and took 50 craftsmen 14 weeks to build.

For the winter scenes, 1,500 icicles were added to the set. Varying in length from one foot to eight feet, they were made of resin and hot wax to achieve the proper texture. The special effects team, under supervisor Nick Allder, also supplied tons of artificial snow in the process of "winterizing" the forest set.

The forest set is but one of several major sets designed by Gorton for the film. Another

is the gigantic kitchen at the bottom of the Dark Lord's subterranean castle. Constructed on a mammoth scale and populated with giant demon cooks, it appears even bigger against the tiny bodies of elves, pixies and leprechauns who appear throughout the film.

The castle's great hall is another spectacular set, which includes the huge and menacing Throne of Darkness. Among its other features: ominous jet-black columns, 25 feet high and nine feet in diameter; a gigantic black marble banquet table, and a massive fireplace adorned with fantastic sculptures.

Other key sets include the ancient tomb, heaped with gems and treasures and containing the corpse of a knight lying on a golden dais clad in gold chain mail, his bejewelled sword on his chest; the Great Tree, where an inner tree sits transfixed by a curved bronze horn, and the woodcarver's cottage at the edge of the forest.

On the afternoon of June 27, 1984, the magnificent forest set was completely demolished by a fire that ripped through the legendary 007 sound stage at Pinewood Studios. Flames leapt more than 100 feet into the air and the dense clouds of smoke could be seen for five miles away.

Luckily, the cast and crew of *Legend* were at lunch when the flames erupted on the world's largest film stage, which producer Albert (Cubby) Broccoli built in 1976 to house the enormous set for *The Spy Who Loved Me*. More than 100 firemen fought the blaze, but there was nothing they could do to save the building or the expensive equipment inside.

At the time of the fire, *Legend* director Ridley Scott had just two days of filming left on the forest set before it was scheduled to be revamped into another fantasy scene.

The art department rebuilt the section of the forest set that was needed to complete filming at a separate location, while the crew continued to shoot on another set on a different stage at Pinewood. The production was back in full swing in a matter of days without a significant setback in the shooting schedule.

MAKING LEGEND

by William Hjortsberg

The late William Hjortsberg wrote the following introduction to a limited-edition book of his screenplay published by Harvest Moon in 2002.

My alternate career as a screenwriter came to me through the back door. As a struggling novelist, I had been supplementing my meager income in the early seventies with freelance magazine journalism (mainly for *Sports Illustrated*) when my agent called to say that William Friedkin had read one of my books and was interested in having me work on a film. At the time, I knew so little about the business that I had never even heard of the man who had just directed *The French Connection* and *The Exorcist* back-to-back. As it turned out, the script I wrote for Friedkin and Universal (*Morning of the Magicians*, very loosely based on the 1960 French cult classic by Louis Pauwels and Jacques Bergier) was never made, perhaps mercifully for all concerned.

Thrilled by the prospect of more than doubling my annual income with three months' work, I ran across the creek to share my good fortune with my friend and Montana neighbor, fellow writer, Richard Brautigan. "Hmmm." Richard rubbed his chin thoughtfully when he heard the news. "You know the secret of writing screenplays, don't you?" His blue eyes danced with merriment.

"No," I replied. "What's that?"

"You have to leave all the writing out."

As with every great witticism, there was a profound element of truth in Brautigan's offhand remark. Movie-making is all about telling stories with pictures. A screenwriter need not be Shakespeare in order to describe a sunset. EXT. BEACH - SUNSET will suffice. The cinematographer frames the shot and captures a sunset worthy of a thousand words. If the writer has done his work, the images he has chosen and the manner in which he juxtaposes them shape the narrative. Nevertheless, I realized

from the start that screenplays were also meant to be read, especially first drafts, and here was where an adroit phrase or deft bit of description might make all the difference.

I first encountered Ridley Scott in New York in the fall of 1980. I was returning from a long European sojourn and didn't hold out much hope for our meeting the next day because my agent told me Ridley wanted to talk about Frank Herbert's *Dune*, a novel I had never read. This time around, at least I knew who the director was, having much enjoyed his film, *Alien*. Although over the past few years, I had written several screenplays (including a couple of car chase comedies for Roger Corman which actually got made), Ridley Scott was not interested in seeing me because of my movie work. Once again, he had read my fiction.

As it turned out, Ridley had no intention of discussing *Dune*. He asked if I would like to write a fairy tale. Of course, I said yes, and not just because it's insanity for a freelance writer to turn down any intriguing job offer. By one of those magical coincidences which so often animate an artistic career, I had recently begun working on a sequence of fairy tales.

Because screenwriting had come to occupy almost all of my creative energies, I found myself with little time left over to devote to my first love, creating fiction. The brief tales and fables I wrote were utterly uncommercial and purely for my own enjoyment. I might read them to my friends and family, but when they were done they went into a drawer and that was that. Under these circumstances, there was a certain element of "once upon a time" in getting to know Ridley Scott.

The prospect of writing an epic fairy tale held great appeal. My brief fictional efforts in that vein had largely been ironic in tone, modernist takes on the genre. I wanted to play it straight this time and hopefully create a classic, a story with elements which would echo eternally in the public imagination, like glass slippers and magic beans, pumpkins that turned into golden coaches and cannibalistic witches living in gingerbread houses. Great fairy tales live on forever. This is as close to immortality as any writer might imagine.

Shortly after the new year, I went down to L.A. for story conferences with Ridley. He was busy working on *Blade Runner* and we met in his kitchen for coffee in the mornings before he took off for the studio. We tossed various ideas around, circling the problem like wary cats eyeing an inviting mouse hole. Ridley said he wanted the story to include unicorns, "the fastest steed on earth." I agreed that unicorns were a fine idea and improvised a quick mental riff about a princess in love with a commoner, the miller's son perhaps. She sneaks out of the castle to meet him in the woods and he takes her to see the unicorns, setting in motion potential disaster.

The princess toys with the boy. She takes off her ring and tosses it into the air, saying she will marry whoever finds it. The ring bounces over a cliff and into a deep pond. The miller's son dives after it. While he is under water, something terrible happens to the unicorns and the whole world turns to winter. Returning to the surface, the miller's son finds the pond frozen solid. He breaks through the ice. The princess is gone. Snow covers everything. The boy must figure out what went wrong and save the day. Ridley Scott loved this idea. He said he'd heard enough and told me to go home to Montana and write my script.

At the time, I was living in a cheap furnished apartment in an old brick building overlooking the railroad yards on Livingston's north side. A friend informed me that back in the 1880s the place had been the town's contagion hospital and whenever I swept the floor I imagined clouds of ancient cholera bacilli rising out of the cracks. But there were broad windows facing the mountains and my picture postcard view of the Absaroka range fueled my imagination every time I sat down to write.

The script sprang straight from my unconscious, almost writing itself. I felt I had the classic elements I needed, a search for the ring, unicorns, the frozen pond, eternal winter. My only reference work was *Fairies*, a marvelous picture book by Brian Froud and Alan Lee. From it, I garnered some folklore and a few traditional names like "Jenny Greenteeth" and "Jimmy Squarefoot." The first draft is the only time a film project belongs completely to the writer and I reveled in my proprietorship, allowing my daydreams to carry me off in any direction they chose. I followed some dark paths, perhaps because I was going through a painful divorce and it's impossible for the

imagination to completely filter out reality.

My first draft weighed-in at 145 pages, the excess heft due mainly to lengthy descriptive passages. I mailed it to Ridley and when he phoned, a week or so later, his Geordie accent burred with enthusiasm. "It's a hole-in-one," he crowed. I naively assumed this meant he was ready to film the screenplay exactly as written. Not long afterwards, at our first script conference with the executives at Twentieth Century Fox, I learned otherwise. "One thing simply has to be changed," Marcia Nassiter growled between drags on her cigarette. "You can't have the villain fuck the princess."

This began nearly four years of rewrites. In all, the screenplay went through fifteen drafts and although new characters were added and various scenes changed continually, the essential arc of the the story (the ring in the pond, the killing of the unicorn, a world frozen in winter, death and resurrection) never varied. That was my hole-in-one. Through it all (and the production ground twice to a halt), Ridley Scott remained a loyal champion of my work, as well as a stimulating creative collaborator. Never, not even in the worst of times, was there even a hint of finding another writer.

Ridley's imagination knew no mundane limitation. Trained as a visual artist, he would rapidly sketch his ideas like a tiny story board as we worked our way through the various possibilities for new scenes. Once, he called me into his office, exuberant with a fresh notion. The male lead, Jack, had gone from a miller's son to being a Green Man, one of those legendary British hermits for whom so many pubs have been named. The character was now called "Green Jack." I sat across the desk from Ridley, my notebook open on my lap. "What about making him green?" Ridley asked.

"You mean, Jack?" I felt like I was on ice as thin as hope.

"Yes: How would it be if he was green?"

"You mean green skin?" The ice started cracking beneath my feet.

"Absolutely! Green skin." Ridley grinned with primal excitement.

ARROW VIDEO

"You mean... like a lizard boy?" I dropped beneath the icy surface, drowning in my director's runaway imagination.

"Absolutely! Lizard boy. A chameleon."

All the impossible complexities of plot and characterization wrapped around me like the frozen tentacles of some hideous nightmare octopus. How many more rewrites would this change require? "But… but…," I stammered before the beast dragged me completely under, "how do we explain why the princess would fall in love with a lizard boy?"

Ridley sucked on his cigar. "Right," he said. "Fuck me. Forget about it."

And so we did. That was the amazing thing about Ridley Scott. He came up with the wildest suggestions, no holds barred, but if the rebuttal made logical sense, he accepted it immediately. There was no ego involved. He just wanted to get the story right. Exposition remained one of our biggest problems. It's always better to show something than to talk about it. We had a term for scenes that were overly expository: Irving the Explainer. "Too much Irving here, don't you think," Ridley might say, frowning at several turgid pages I had labored over for days.

"You bet," I'd reply and head back to the typewriter.

In this way, the process continued over the years in a number of locations. Early on, when our production company still operated out of a small office on Duke Street in London, Alan Lee signed on as a conceptual artist, another amazing coincidence. The man whose work had inspired me during the writing of the first draft now sat in a tiny garret room next to mine, transforming my verbal images into the most wondrous watercolor paintings. Whenever I grew stagnant, I would peek in at his latest glowing effort and feel renewed.

Around the same time, our team acquired several talented story board artists. The best and fastest of the lot was Martin Asbury, who also drew *Garth*, a daily comic

strip, for a London tabloid newspaper. As a kid, it had been my ambition to become a cartoonist and hanging out with Martin, whose dry barbed wit deftly pierced my pretensions, was a continual delight. Asbury, as it turned out, stayed with the production right to the end, gradually replacing most of the other story board artists' work as scene after scene was completely rewritten.

Among the first things to go were all the names I'd borrowed from *Fairies*. I wanted my own imprint firmly on the story and inventive nomenclature provided great pleasure. The water hag "Jenny Greenteeth" became "Meg Mucklebones." Pig-faced "Jimmy Squarefoot" transformed into "Pox," one of a trio of goblins who invaded a later draft at Ridley Scott's sage suggestion. The other two, "Tic" and "Blix," were also names of my invention, along with "Blunder," "Brown Tom," "Honeythorn Gump," and "Screwball."

Throughout it all, the work remained a great pleasure. Shooting lasted almost nine months at Pinewood Studios and, even after I returned to Montana, I was still phoning in new pages to the Heath Farm production office. In spite of all the changes, *Legend's* heart, the core of the narrative, never altered. Film-making is a collaborative art, yet I maintained an intense personal attachment to my story which felt as much a part of me as any of the novels I had written.

When Tom Cruise, cast to play Jack, arrived for rehearsals in the spring of 1984 he had a number of questions to ask about the script. Like all serious actors, he had done his homework in preparing for the part. One of the things he wanted to know was whether I'd read Bruno Bettleheim's book, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. Tom expressed surprise when I said I hadn't. Bettleheim's thesis presented a Freudian interpretation of fairy tales and much of the imagery in *Legend* seemed directly connected to the symbols he described. How was this possible, Cruise wanted to know.

I thought it over and told him how I had written the story instinctively, the characters and situations springing directly from my imagination. If such a thing as the collective unconscious truly exists, I must have dipped my bucket into this deepest of wells and hauled up what was clear and pure, something as common to everyone as water. Looking back after almost two decades, it strikes me that this was the most profound collaboration of them all.

© 2002 William Hjortsberg. Reprinted by permission of Harold Matson – Ben Camardi, Inc. All rights reserved.

CHARLES DE LAUZIRIKA ON THE DIRECTOR'S CUT

by Andy Dursin

This interview with DVD producer Charles de Lauzirika, who supervised the restoration of the Director's Cut of Legend *for the 2002 DVD release as well as producing DVDs of several of Ridley Scott's other films, was printed in* Film Score Monthly *in their May/June 2002 issue. In addition to giving a valuable insight as to how the Director's Cut was restored, Lauzirika also discusses many of the archive bonus features that are still carried over to this Blu-ray release almost 20 years later.*

Charles de Lauzirika is Ridley Scott's main man when it comes to DVD, having produced the Special Edition DVDs of *Alien*, *Gladiator*, *Hannibal*, *Thelma and Louise* (due out domestically in the near future) and, now, *Legend*. He also worked on the stellar DVDs of *The Cell*, *Big Trouble in Little China* and the upcoming Special Edition of *Speed*, and he currently has *Blade Runner* on his list of upcoming projects.

FSM: Fans have been anticipating this DVD for a long, long time (some of us hoped it would happen on laserdisc back in those days). When did Universal really become interested in a *Legend* release – and when did you first become involved in the project?

CL: Universal had been contacting Ridley's office for years, going back to those laserdisc days you mentioned. Apparently, *Legend* was one of their most requested titles. It was going to be one of their Signature Edition laserdiscs, but Ridley didn't have much interest in revisiting his older films, especially one that had been as troubled as *Legend* was. It wasn't really until the advent of DVD that Ridley started warming up to the idea. I had been working on the *Alien* DVD when Universal tried to interest Ridley again, and this time, since he had become interested in the possibilities that DVD offered, he said yes, and since I was finishing up work on *Alien*, he put me on the *Legend* project. This was three years ago.

FSM: What was the hold-up for the disc's release all these months?

CL: When all is said and done, it was really about making the best *Legend* DVD possible. This entire project was about righting a wrong, or maybe several of them, as best as we possibly could. Since this isn't the type of film that will get revisited over and over like a popular blockbuster, it was very important to get it right the first time.

The disc was first delayed in the fall of 2000, because we took a long, hard look at the disc as it was then and realized that it was lacking. Ridley convinced Universal to hit the emergency brake on everything so that we could improve the transfers and locate some of the extras that had originally turned up missing. As anyone involved could tell you, it was not a happy situation, but since so many compromises had been inflicted upon *Legend* in the past, it was time to stop compromising and follow through on the dream disc that the fans had been waiting so long for.

I'm sure some people would say, "Why go to all this trouble for a forgotten little cult film that bombed?" Well, in all honesty, this DVD wasn't made for those people. It was made for the fans who kept this film alive over the last 17 years. And I think it shows a lot of vision and courage on Universal's part to follow through with this disc, and a lot of generosity on their part for indulging us with this "dream disc."

FSM: We've heard various reported running times of other versions of *Legend* rumored over the years. The DVD runs 113 minutes – was there a longer version ever shown?

CL: There were two longer versions, neither of which were intended to be seen by audiences. There was a 140-minute rough cut, which was then cut down to a 125-minute version. Ridley thought the film was still running too long, so he had that version cut down to the 113-minute Director's Cut that appears on the DVD. The 113-minute version is the longest version ever shown to an audience, and it's the version that Ridley prefers out of them all.

FSM: Where did you find the 113-minute version, and what condition was it in?

CL: After searching Universal's inventory and calling up several sources to no avail, it wasn't looking good in terms of finding any longer versions, so for a while there, we almost had to resort to including the European version on the DVD. While all of this was going on and I was looking around L.A., I had been in contact with Garth Thomas, who worked on *Legend* as assistant director, and he wasn't having much luck finding anything in London either.

One day, Garth found an unmarked print of something in storage at Ridley's London office and decided to take a look at it. Turned out to be a beautiful, pristine answer print of the 113-minute Director's Cut of *Legend*.

But just as we were about to have the print shipped here to L.A., Jeff Cava, who was working for Universal at the time, called to let me know he had found a print of the same version here in L.A., and this one was in even better shape. In terms of remastering, there was a lot of clean-up done, and some minor digital tweaking here and there. There were some unfinished temp effects in the Director's Cut that needed to be replaced with their finished counterparts in the U.S. version, and, of course, we needed to create a 5.1 mix for the Director's Cut, which was produced over at Chace Productions.

FSM: Even in this version, we have the Tim Souster library music and a passage from Goldsmith's own *Psycho II*. Did Jerry ever score music for those scenes? *(NOTE: The kitchen fight scene in the International and Director's Cuts uses two cues from* Psycho II *– "Main Title" and "The Cellar" – and an unidentified library music cue by Tim Souster that was later used again in the opening credits of* Amazon Women of the Moon *[1987].)*

CL: It's my understanding that Ridley and Jerry Goldsmith had agreed that the scenes in question, primarily the kitchen fight sequence, would play without music, so those scenes were never scored. As Ridley was cutting the film down and refining it, changing the pace, and so on, it became clear that the scenes needed music after all, so enter the dreaded temp track. Another unfortunate casualty in *Legend's* troubled post-production hell.

ARROW VIDEO

FSM: I noticed on the European version of *Legend* that Goldsmith's music was dialed down so much that it was hard to hear in places. Were you satisfied with how his music is represented in the new Director's Cut 5.1 track?

CL: Unfortunately, *Legend* wasn't extensively archived back in 1985, long before DVD and 5.1 remixes were a priority for the studios. That's just the way it was for a lot of films.

In this case, the original audio stems for the Director's Cut were gone, so Chace Productions worked their magic to extrapolate a 5.1 mix from the existing stereo mix. As such, there wasn't much control over the music levels. It wasn't an ideal situation, but considering the built-in limitations and the film's age, I think the 5.1 track sounds very good.

FSM: Was Jerry Goldsmith asked to consult about the music for the Director's Cut, or interviewed for the documentary?

CL: Jerry Goldsmith's representatives were approached about getting him to participate in the project, but it just wasn't to be. I can only imagine Mr. Goldsmith still has some pretty strong feelings about what happened with *Legend*, and rightfully so considering what an absolutely beautiful score he created.

FSM: *FSM* readers will want to know why Goldsmith's score isn't on an isolated track…

CL: Isolated tracks on DVDs have become a difficult topic for a lot of the studios, and due to legal issues with some composers in the past, most of the studios just want to drop isolated scores entirely, which is a shame.

From the beginning, isolated tracks for both Jerry Goldsmith and Tangerine Dream were very important to us. After all, the different scores are at the very heart of *Legend's* mystique. I'm not privy to the specifics, but I know in the end, Universal was unable to get the clearances for an isolated Goldsmith track.

FSM: The final 20 minutes of the Tangerine Dream's isolated score track is silent. How much of their score was re-edited in the American version, roughly speaking?

CL: It's difficult to say because, again, the original music stems were gone. That's part of the reason why this project took so long. Things were cobbled together and massaged until they were presentable.

The technical services staff at Universal really did the best they could with what little they had. But since much of the music in the film's final minutes are actually songs by Jon Anderson and Bryan Ferry, they were inappropriate for an isolated score track, not to mention the headaches involved in clearing songs.

FSM: We first heard it was Universal's decision to dump Goldsmith's score from the U.S. version, but Scott has since said it was his own decision to a certain extent. The 94-minute European cut with Goldsmith's music seems to be evidence of this (as it was also cut down from the 113-minute version). How does Scott feel about the U.S. version now – does he look at it as a different movie that he still feels proud of, or is it a compromise?

CL: The U.S. version of *Legend* is included on the DVD as sort of the "ultimate deleted scene." It's there as a supplement, to show people what happened, much in the same way the "Love Conquers All" version of *Brazil* is included along with Terry Gilliam's final cut in the Criterion release. But most importantly, it's there for the fans who demanded it.

I don't think Ridley is ashamed of the U.S. version, but he does acknowledge it was the wrong thing to do. I know Ridley is very happy with the Director's Cut of *Legend*, especially because of Jerry Goldsmith's exquisite score, and that this DVD sort of closes the book on the whole thing for him.

FSM: Were there additional supplements that you wanted on the DVD that didn't end up there? Any other footage you wanted to find but could not? What are your thoughts on how it turned out?

CL: It was a big disappointment that we weren't able to find actual film footage of "The Faerie Dance" or the alternate [Goblin] opening. Perhaps with a bigger budget and more resources, we could have gone to London and really scoured every corner. But even then, it would be doubtful. I asked editor Terry Rawlings about all of this stuff, and he told me he was pretty sure that most of it was long gone. But considering all of that, I think we got a lot of great extras onto the disc, not the least of which is J.M. Kenny's wonderful documentary on the making of the film.

And as strong as the supplements turned out, I'm most pleased that Ridley's cut of the film has now been made available for people to see. It's really the whole reason we fought so hard to make the DVD what it is, and I'm glad people seem to be appreciating the final result and the effort that went into all of this.

Reprinted through the kind courtesy of Lukas Kendall at Film Score Monthly *and Charles de Lauzirika.*

RIDLEY SCOTT ON THE 2011 BLU-RAY TRANSFERS

These text introductions to both versions of the film, giving the viewer some idea of the quality issues inherent in both presentations, were written by director Ridley Scott for the 2011 Blu-ray release by Universal Studios. While these notes may not entirely apply to the presentations on this release (see "About the Restoration" on pg.57), they are printed here for posterity as they give a revealing insight as to Scott's feelings about both cuts.

THE DIRECTOR'S CUT

For years before its release on DVD, the *Legend* Director's Cut was thought to have been lost forever. However, in 2000, it was miraculously located in the form of a pristine answer print, which was later transferred for DVD. Answer prints by their nature offer limited latitude in the transfer process, commonly resulting in less-than-optimal picture quality. Such is the case with the *Legend* Director's Cut. Newly re-transferred in 2011 for this Blu-ray release, the limitations of the answer print are now even more apparent in high definition. However, given its one-and-only source element, the Director's Cut looks as good as it possibly can and I am pleased to include it on this Blu-ray release as both an archival curiosity for fans and a digital preservation of my original vision for the film.

THE U.S. THEATRICAL VERSION

This final theatrical version of *Legend* was transferred by Universal in 2006 directly from the film's inter-negative. Although I was not involved in this transfer, it displays a much more detailed and refined image than the Director's Cut. Considering the significantly different source elements and transfer processes involved, it's safe to say that each version of *Legend* has its own strengths and I leave it to you to decide which one you think is best.

ABOUT THE RESTORATION

Legend is presented on this Blu-ray edition in two different versions: the U.S. Theatrical Cut originally released in North America in 1986, and the Director's Cut first released on DVD in 2002. Both versions are in the original 2.35:1 aspect ratio with stereo and 5.1 surround sound.

The U.S. Theatrical Cut has been exclusively restored by Arrow Films for this release. The original 35mm camera negative (conformed to the International Cut of the film, which could not be included in this set due to territory-specific licensing restrictions) and additional interpositive film elements were scanned in 4K resolution at Company 3, Los Angeles. The scans were manually conformed to the U.S. Theatrical Cut by Arrow Films and graded and restored in 2K at Silver Salt Restoration, London.

The Director's Cut is presented in the 2011 HD master approved by director Ridley Scott. This master was also the primary grading reference for the restoration of the U.S. Theatrical Cut.

The stereo and 5.1 mixes for both versions were supplied by NBC Universal.

Restoration supervised by **James Flower** and **James White, Arrow Films**

Silver Salt Restoration: **Anthony Badger, Mark Bonnici, Ray King**

Company 3: **David Morales, Heidi Tebo**

NBC Universal:
Cassandra Moore, Tim Naderski, Jefferson Root, Peter Schade

All original materials and reference masters suppled for this restoration were made available by NBC Universal.

PRODUCTION CREDITS

Disc & Booklet Produced by **James Flower**
Executive Producers **Kevin Lambert, Francesco Simeoni**
Technical Producer **James White**
Disc Production Manager **Nora Mehenni**
QC **Alan Simmons**
Production Assistant **Samuel Thiery**
Blu-ray Authoring **David Mackenzie, Fidelity in Motion**
Subtitling **The Engine House Media Services**
Artwork **Neil Davies** and **John Alvin**
Design **Oink Creative**

SPECIAL THANKS

Alex Agran, Pat Bauman, Andy Dursin, Robert J. Emery, Daniel Griffith, Lukas Kendall, Charles de Lauzirika, Neil Matthews, James McCabe, Sean Murphy, Jon Robertson, Jefferson Root, Paul M. Sammon, Jonathan Zaurin

For information on the film, check out the Legend FAQ at:
www.figmentfly.com/legend