

called Brillstein-Grey Entertainment to inform them about the spectator target groups for your very own screenplay. After that you received an important answer at the very next day. By phone and written on a piece of paper. After an informative talk with precisely asked questions you received the important address of the producer Elie Samaha. This can only mean, that the descriptions in your fax can't be wrong...
"Take care and you will make it!!!"

60. The salad, which I took in the ART DECO Salon of the Queen Mary was delicious. The waiter – Carlos from Mexico – presented himself in a typically friendly and politely Californian style. The pineapple- and orange juices very magnificent and a very good finish for a very healthy meal. Around ten p.m. I started my pilgrimage to my cabin and there I read something about L.A. and the possibilities of visiting museums. Shortly after that I slept in quickly to be fit again at the next morning around nine a.m. due to my *Jetlag*...

Visit of the Universal Studios

Sunday, 06th February 2000



61. At the breakfast room I was awaited by a surfer-Team from Hawaii. I had taken into account a lot of possibilities, but this one... I must admit, was not among them. Brian told me everything about the monster waves at his strand at Jaws-Hawaii, ten and more meters high and the fear of death of the surfers on their backs. But he remarked the nice shots of adrenaline as well. He seemed to tell me all he knew about the international surfer circus. Everything about the voyages he did, the nicest places of the world – (if you love the Caribbean area, then you are right, too) – his aims, what he was longing for and his experiences with women etc. pp. Brian smiled and laughed a lot. Together with his team mates. One of his buddies was an English camera man, who informed me about the problems of taking pictures by *helicopter* for the *flip*, the turn around of the monster waves: "Don't fly too close to the surfer, otherwise you will make him *crazy*... because he then will make mistakes! Don't fly too far away, because then you will not make good pictures over the long zoomed distance of your camera."

62. Brian's buddy even knew something about the king class in motor racing, the Formula One: "*The ultimate sport on earth!*" He came from Silverstone, the British motorsport Mekka, a quite character forming place of birth.

63. Their mate, the Canadian top surfer was a stunning guy, he expressed himself in such a perfect Munich dialect, that I thought that he came from 'Monaco di Bavaria' like the Italians say. But it wasn't like that. He was a true Canadian... A funny troop, I can tell you... They invited me to a festival. For the upcoming three days there took place a surfer competition – sponsored by SWATCH – on the quay wall besides the flank of the Queen Mary. Even at eleven p.m. during the night the sheers of the enthusiastic

spectators seemed to be louder than the music... *No risk, no fun...* Unfortunately my planned *photo session* didn't take place, I was in L.A. to make business.

64. What a funny, but good feeling it was, to try to realize your most advanced professional aims in such a huge melting pot of nationalities. Somehow, really good!!! Before this finally really took place I visited the Universal Studios on Saturday at the back of Hollywoodland beside the *One-O-One Freeway*.

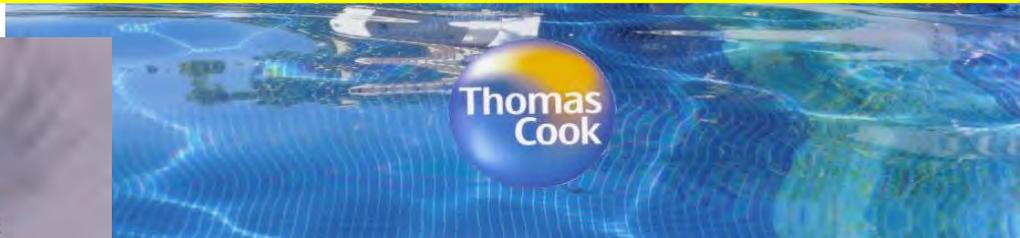
65. I didn't have the faintest idea, what was expecting me there. The curious spectators were kindly invited to follow the action-plots within a good dozen locations called something like *Waterworld*, *Nickelodeon*, *Wild West Show* or *Terminator 2* in true 3-D(-imensional) sized Panasonic system: incredible, fantastic !!!!!!!! Its realism is shocking, no distortion at all, a totally correct impression of the space. It's raining concrete blocks, which you try to escape by ducking your head, because you really fear to be hit by them. You are shutting your eyes, because you are attacked by an enormous spider, huge foggy clouds are wandering through the cinema... the odour of nice perfume is feeding your nose. Your seat is going down all in a sudden for one inch, before the *Cyberdyne-World of Big Brother* is exploding. Well, I can tell you, this really is a crazy good new cinema feeling!!!

66. In the next building they give you a little bit bumpy new feeling with a 180 degree BACK TO THE FUTURE car flying machine, based on a modified De Lorean sports car. Very good... This is the future of our mobility... The accompanied astonished persons were all Japanese people, who were delighted by my try of speaking some Japanese words like "*O genki desu... stay healthy*" or "*Domo arigato gozaimazu... thanks a lot*", for your friendly smiles and bowing. - And here we go again: A short roundtrip is taking place through the Universal film hangars with action crash scenes in L.A. subways, KING KONG, burning helicopters, overturning oil transport trucks and wagons of a subway-train which are folding themselves together like an accordion (this all looked really scaring and seemed to be used for a film like DIE HARD). - Outside under fresh air again: the WHITE SHARK is jumping out of a quiet and peaceful lake, crossing the entrance of the Amblin-Studios by Steven Spielberg (built on Universal land, and now we know how incredibly worthy he is for them!). We followed our path across the hydraulically wobbling bridge of year 1937 for the film TRAIN ROBBERY and went like Moses with the Israelites through the trembling waters of the Red Sea. Moses was very well played by Charlton Heston in the TEN COMMANDEMENTS, finally we were observing a rainy Mexican village through which a completely unexpected wave of water was running. Water, which will be recollected over and over again, without disappearing in the waterproof bottom of the location.

67. All this was followed by new MELROSE PLACE locations. Then we took notice of the very first road, which played a role in the very first Western in the history of cinema. JURASSIC PARK locations with "true flesh" made out of plastics, hanging on oversized Dino bones. New locations for the FLINSTONES and... the tremendous view E.T. has onto the Universal Studios, the first view which the well beloved Extra Terrestrial has onto our planet mother Earth. Followed by whole quarters of a town for scenes for the unforgotten film EARTHQUAKE with Charlton Heston again.



People, who are traveling around the world, have something to tell...



EVO-Idea: www.marebluehotels.gr

68. Then we were frightened by the Horror house of Alfred Hitchcock and Anthony Perkins, followed by new locations for a snowy White Christmas fairy tale with Jim Carrey. It went into the cinemas at the end of year 2000 like it was scheduled. A success at the box office with the title THE GRINCH. Yesterday night it received the OSCAR for the best Make-up (of main actor Jim Carrey)!!!

69. We were impressed by the volcano for the film DANTES PEAK, in which 'James Bond' Pierce Brosnan played a main role. Then we saw the *Monument Valley* on the biggest painted film placard of the world. A quite romantic background for scenes of a Western, only a couple of months ago to be seen in full and beautiful width in the film CHARLIES ANGELS. In all cases the Universal Studio train is crossing important buildings, which have played a more than less interesting role in film history...

70. I was astonished about the quite hilly landscape of the Studio area, through which the acting screenplay writer Albert Brooks had to suffer going by feet, for trying – in vain – to get a date for a business meeting with Steven Spielberg, this is part of his latest film called MUSE (together with Sharon Stone). A really very good film! Brooks who not only wrote the screenplay, said in well chosen words, which every film lover should write himself behind his ears: *"I am author, film director and producer. But the writing is more than anything else the most satisfying, but the most difficult to realize as well..."* Apart from this, if I am blessed by a car tomorrow, nobody will ever be able to continue writing my most important ideas onto paper to bring the film to an end. But is the script written, it is completely unimportant, what will happen to myself!!! Everybody can fix the strings together for making the film. Without screenplay, anyway, there is really no chance to do this..."

71. „*Well said!*“ roared the lion.

72. After the journey with the train on rubber wheels I really adored the extremely impressive panoramic view onto the San Fernando Valley during going down into the JURASSIC PARK with a nearly endless rolling stair. *Gorgeous!* The Dinos look like really living animals and are quite fun. At first... Later in the park they are bigger and more aggressive. Finally they are spraying yourself with some jets of water out of their mouths and now at the latest you are knowing why you had been advised at the entrance to buy a cheap plastic coat for protection.

73. At the real end of this terrific ghost train of JURASSIC PARK you are plunging down a waterfall of maybe 16 meters height together with your cabled car and some 20 enthusiastic loudly screaming tourists. And this takes place just a couple of seconds after you had started to believe that you had escaped the furious bite of the incredibly huge monster Dino called Tyrannosaurus Rex. It's really out of this world, what kind of unexpected ideas the Americans are really able to have, if they like...

74. BACKDRAFT, here you will be following the narration of stories about fire hazards and their protection or fighting against fires themselves. A hot spot, I can tell you. A highly dangerous location. You are thinking *"...every second it might be possible that I will fly into the air, in 1.000 pieces..."* Fortunately you will never do it. But you will fly

with a huge bike hanging on a cableway through the next building: E.T., the Extra Terrestrial is on the program. A journey will follow through a dreamy landscape of elfs filled with wonderful flowers in the most exciting colours and forms. Unfortunately enough I was so stupid to ask whether it was allowed to take pictures over here. Here it was really worthwhile to take them. Anyway, next time I will not ask again... Nowhere else I had asked, but why did I asked over here? All together I took home 24 photo films!!! The result of the matter of fact, that I didn't ask for any permission at the other locations.

75. Just a moment, we are not all through it. In the *Wild West Show* I was waiting, together with the filling seats on the spectator grandstand, for the beginning of the *action stunt show*. Suddenly appeared Charlie Chaplin. The well beloved star of millions of cinemagoers and main character of my very first film in cinema: THE KID. Charlie entertains the audience with gags like this one: He is looking up into the air, as if there would be something worthwhile to be observed. The spectators are looking up into the air, as if there would be something worthwhile to be observed, but they keep going and... are running into each other. Followed by a big chaos...

76. Or this one: Charlie is taking the hands of the husbands down from the hips or shoulders of their charming wives and puts his own hands onto the hips of the *Ladies*. He is marching step-by-step with the women. Until the lovely housewives had remarked that their men had gone into infidelity, some meters of distance had passed and the spectators are screaming, when Charlie is bowled, laughed at, scolded or even kissed by the *Ladies*.

77. Finally Charlie goes towards a couple from China. This has the intention to go to their seats on the right side of the stands. But Charlie invites them to go to the left side of the stands. The couple are obeying to his offer with some wise smiles and is looking for some good places on top of the rear left side of the stands. Charlie is grateful and makes some well behaved bows. The couple makes some well behaved bows in exchange, too. The spectators like this and clap their hands vividly. – Now Charlie is realizing again his celebration of laying down his hands onto the incoming Ladies. After five intermezzi Charlie reminds himself to the Chinese couple and bend his second finger to give them a hint to come to him again, if they like.

78. They like. Now Charlie is piloting them to the right side of the stands. There where they really liked to be just from the beginning. The couple express the enjoyment of the situation. The spectators are applauding and screaming. With some so easy *magic tricks* you would be able to bring young and elder people into a laughter. It would have been nice, if you had seen this, too...

79. The *Western Stunt Show* was a remarkable masterpiece of body control. Incredible what trained people are able to do, if they are really able to do it. To fall down with your astral body from a guessed six meter height of a Western house top roof onto seven pieces of loudly bursting wood laying well sorted on two racks only one meter above the ground without getting any harm or being blessed somehow, that's really something. *Okay*, there was an emergency exit with foamed plastic down under the racks, but the *stuntman* didn't need this life saving instrument...



**Chapter 81: In the film
"Minority Report"
Tom Cruise presented
a sporty
Toyota vision
of the
car of the future.**



Hank Schmel Esq.
Aviation Special Effects
4386 Newby Drive
USA - Riverside, CA. 92505



Hank Schmel

4386 Newby Dr

Riverside, Co. 92505

909 687 6769

• Aviation TOP GUN

Special Effects

80. Or what about this trick, to spring down into a deep fountain, being followed by an exploding bomb and - even after this special treatment - climbing back completely unhurt out of the fountain, that is really on the borderline to a wonder. Finally the hero is standing on a little space in front of the *Saloon*. Backwards. Then the front of the house is falling down all over him. And the hero will not be hit to death by it, but the house front has a window, exactly there, where the hero decided to stand... three words for this: *Courage, Timing, Perfection*.

81. I personally introduced myself to get knowledge to the *firecracker master of the universe*. Hank Small is his name. He is 60 years young and dynamic. Since 18 years he is reigning the *stunt shows* at Universal. In the Tom Cruise film TOP GUN he has had his magic explosive hands integrated in the game. Well then. Hank was quite pleasant and informative. He wanted to give me some addresses of producers. Because it would not be bad to have more than one iron in the hot spot Hollywood. On the other hand I was not 100 per cent sure, whether Elie Samaha was reminding himself on Monday, Tuesday or Wednesday to our telephone conversation and had remarked Monday as the date for our meeting, like he had confirmed on phone. (I wrote a letter to Hank, but until today – 25th January 2010 – I didn't receive an answer...)

82. When one of the WILD WEST show members of Hank came to our conversation and heard my ideas, he made a tired waving with his hands and meant that it was very easy to buy the producer addresses at the *bookshop* Samuel French at Beverly Hills. But he did not see any chance to make business with Sylvester Stallone, he meant. "*For this you have to talk to 25 people in advance... and that is taking time, maybe a couple of some eternities.*" I answered that I already know the 25th person and would not give up before I really succeeded. With a tiring smile he let me alone with my ideas and intentions for making business with Hollywood...

83. Well, if you have to make seven *stunt show* performances per day, year by year, then it might be possible that you have different debit-credit experiences about your early illusions about the dream factory Hollywood and about their maybe uncommon but possible realization in the future, because you had planned them precisely in the past. I had much more luck than himself, I guessed. I did not know this. But I felt it somehow...

84. Nevertheless the fact that the complete film is not yet in the cinemas, but how said Albert Brooks in his own words: "*...when the screenplay has been written, then it's only a matter of time, until the film will be done...*"

85. That was not everything yet. Another, this time a quite personal, *highlight* was standing on the program: I was allowed to play with in a production! And that happened this way: In front of the CINEMAGIC entrance, always in the Universal Studios, was standing a huge crowd of people around a *speaker* and I was finding my path through to be part of them. What the animator had said until then was not to my knowledge, because I just arrived at the trick studio entrance. Only his last words were finding their way into my ears: "*We are looking for a courageous volunteer, between 18 years old and 50 young, neither below 30 kilos of weight heavy nor above 100 kilos light.*"

86. Well I was thinking to myself during entering the dark studio set, if nobody will reply to this enquiry, it's my turn. They will not risk a headline in the next Los Angeles Times: "*Stupid German killed during an Universal stunt*", therefore I wanted to play with in this game. That's the way it was, there were no real volunteers. Only "*encouraged*" fathers, who were pointing with their fingers onto their quite scared children, who did not really want to play with. They did not really want to be part of it! Typical TV-children who are looking what the others do, instead of letting out their own *action pig* by doing really something.

87. Or, it's possible that they have been too young for it. They had not yet reached the required 18 years, because before that you are not allowed to sign the paper, which was waiting for myself behind the stage of this location, the exclusion of liability of the members of the Universal Studio Team, if something really worse was happening to myself. There is climbing up your blood pressure, if you are signing something like this. But I knew this situation from my very first car race in year 1976 at the International Motor Racing School of Jim Russell's at Snetterton-Norwich in *Merry Old England*.

88. Anyway, my pulse was upcoming into the limits of the *Beta-blocker pills* area. I felt queasy, because I absolutely did not know what was waiting for myself. Only the power of experience of the last decades was winning against my punctual fear of this moment. I signed a bit itchy...

89. Before I was allowed to sign the papers, I was asked to introduce myself on stage in front of the audience. Because I had to lift my aluminium suitcases with the content of a total weight of eight kilograms including the quite heavy screenplays and the fact that I was bearing my camera on my belly, the moderator introduced myself as a professional photographer. This I really am somehow, therefore I made no contradiction. Then he asked me for my land of origin, which I replied with: "*Germany!*" He countered this with "*Schnaps*". I replied "*Milk*" with a gentle smile. He was bending himself with a loud laughing and the audience applauded, nevertheless the fact that I was not quite sure, whether they understood what he meant, talking about "*Schnaps*"... Americans and foreign languages... That is a theme with some unknown elements... Why should it be different? The whole wide world is communicating in English! How is trying to communicate a Chinese person with a German in Paris-France? In English, of course! Or better in Russian language? "*Ja tebjja ljublju*" means "*I love you!*" And "*Krassnaja schenchina*" every man calls "*a pretty woman*". Applause, applause, but is this enough for an intense conversation?

90. After this short introduction intermezzo I was standing behind the scenes in Universal land and was waiting for my first big stage appearance. I was allowed to drink some water. Before it was my turn, I tried to find out by getting some answers of my coach, guess who he was, yes you are right, he was - a *Chinese* person – with whom I was speaking - yes, you are right again – *English*, what was exactly awaiting to myself outside on stage.

91. The Chinese informed me about a three minutes long *action* higher up on stage. But there would not be any real danger for myself, because I was safely fixed on a rope around my body. I was thinking whether I was able to hang above the stage fixed on a

belly belt and came to the conclusion that it should be better three minutes long, then four minutes. Well then, let's do the *action* now...

92. I was marching my way behind the walking Chinese in front of myself. We climbed up a small ladder to come to a little door in backstage. Behind the door would be a turning ramp, on which I had to play the genius of a Professor, played by Mr. Lloyd in the famous Universal film *BACK TO THE FUTURE*, he said. How he was hanging on the famous clock of the church in his hometown, before he is activating the De Lorean wonder time machine landing in different and foreign ages. His partner in this tremendously successful film has been the magnificent Michael Fox.

93. My Chinese was asking me to enter the door. I stood in darkness above the turntable stage and was fixed by my true coach with the mentioned rope. When he had finished this he showed me two loops, through which I had to enter my hands and with which I had to control two electric contacts. In no case at all, he instructed myself I was allowed to take off my hands from these loops. Why this it was clear to myself later, I could have blessed myself heavily in case of contradiction to this rule by cutting off my arms. The super accident. (Of course my thoughts were wrong, because... carry on reading, please...)

94. The super accident did not take place. The moderator was turning on the spot lights onto myself and he was laughing about my wig. He said: "*You are looking like a Spice girl!*" This I tried to answer with "*But I can't sing!*" (That joke was really not necessary, because the Spice Girls have their own long hair with a perfect hair cut and the wig was rented by myself from the Universal Studios for this special action. They wanted me to look like that...) Anyway, then he asked me in German language speaking, whether I was ready for action and I answered in English, that his German was very good. He seemed to be happy about it and was screaming "*action*".

95. My Chinese coach had instructed myself to articulate wildly with my arms, after having heard his word "*action*". I well behaved and articulated wildly with my arms. During this action I pressed the electric contacts with my fingers. When I used them both once at the very same moment, the door was turning and I disappeared into the save backstage area. (There was no way in cutting off anything by this method, that was completely clear for now...) After this not really *bloody* action, but even funny test of my courage I took my place again in a spectator seat in the audience room, when I noticed what was hanging instead of myself at the clock of my hometown: a human skeleton of bones. "*Better him, than myself!*" I was thinking before I left this place of my first big action appearance on a stage in American film industry.

96. There is another thing to mention: In this hall we were instructed how film business let fall somebody down the *Statue of Freedom* at the harbour of New York. The camera is driving up on rails at a steel tube frame, during the actor laying on a rubber plate is wildly moving his arms and legs, that the spectator of the film gets the impression the actor is practising the free downfall... More than that. We got some private lessons how films will getting some kind of music and more or less noisy lutes. Anything which is creating most different sounds or even noises is in practical use. One of the *Maestros* in the philharmonic world of conducting an orchestra called Herbert von Karajan would

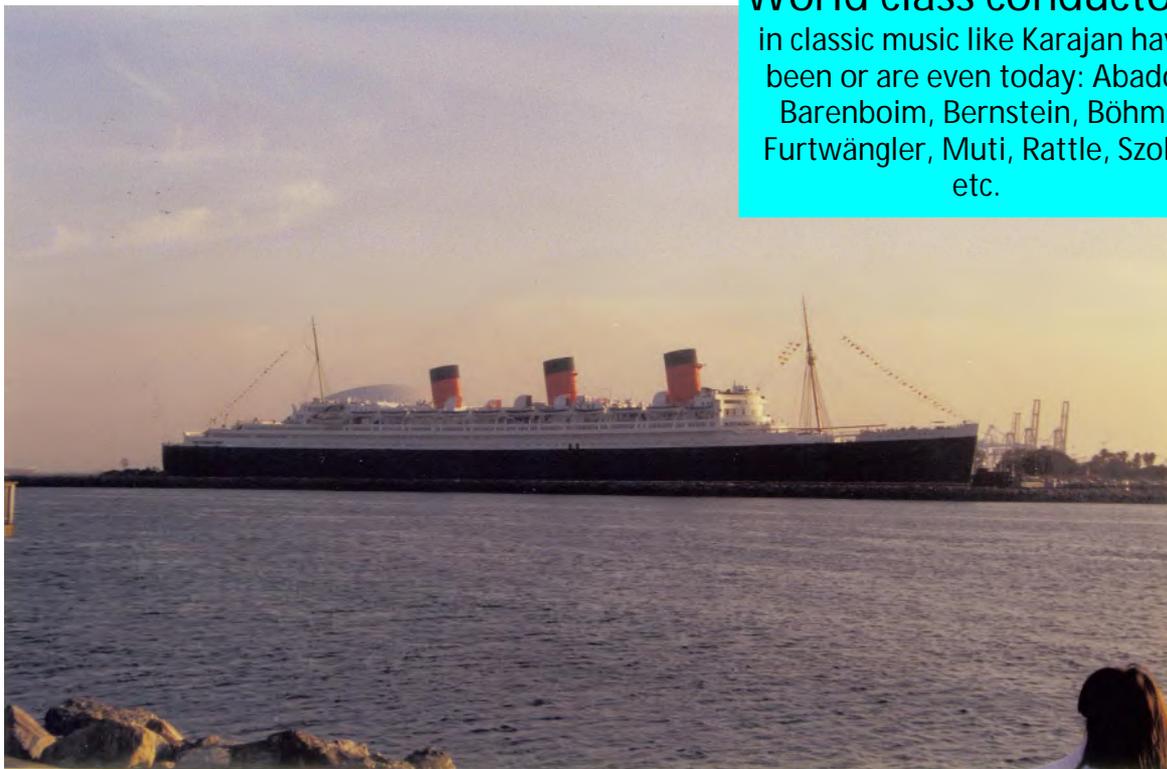
have been most impressed, if his orchestra would have given him such new phenomenal elements in the way of expressing feelings as part of the music.

97. That was it. My visit to the land of Universal Studios. It was a dark night now. Before I left the huge area I took a picture of an African salesman with his two sons just beside the three white coloured astronauts printed on a cardboard standing beside their original Apollo space capsule. I did send him the picture from Germany, nevertheless the fact that the camera had to make an enormous effort to get nice contrasts of their faces during the weak light of the night.

98. In the attractive streets of the Studio I got more and more often notice of some elegantly dressed couples of *girls and boys*, who maybe were invited to some studio party. Anyway I looked into an overcrowded, but beautifully equipped Hard Rock Café, which not only exposed some glancing Saxophones but a fully chromed veteran car of the fifties. Then I bought a ticket for the film **THE TALENTED MISTER RIPLEY**. A good *remake* of the film **ONLY THE SUN WAS A WITNESS** with the French Superstar Alain Delon from the fifties as well. I closed my eyes during the brutal scenes on the boat, if I remember right... But that was it then: After a short trip to the Queen Mary I felt quite tired and installed myself very happy into the wide bed... What a fantastic day at Universal Studios it has been!!!

World class conductors

in classic music like Karajan have been or are even today: Abado, Barenboim, Bernstein, Böhm, Furtwängler, Muti, Rattle, Szolti etc.



The majestic ocean liner **QUEEN MARY** is laying in Long Beach harbour, close to the roundshaped hangar of the wodden **Spruce Goose** with eight **HERCULES** engines (owner, the richest man on earth in those days: **THE AVIATOR** Howard Hughes). – Nowadays the hangar is a film studio, in which **THE TRUMAN STORY** with Jim Carrey has been filmed for cinema...