

"DVDs ARE IN TRANSITION RIGHT NOW, TRYING TO FIND THEMSELVES..."



The king of DVD documentaries, **Laurent Bouzereau**, talks Indiana Jones, dream DVDs and the future of the medium

TO PUT IT SIMPLY, WHEN THE WORLD'S BEST filmmakers want a DVD package produced, they speed-dial Laurent Bouzereau. A jobbing film journalist, Bouzereau broke into documentary production after his book, *The De Palma Cut*, led him to work on the Criterion Collection laserdisc for *Carrie*. His passion for 1941 put him on Amblin's radar, and he quickly became Steven Spielberg's documentarian of choice. As well as Spielberg and De Palma, Bouzereau has supervised DVD packages for George Lucas and Martin Scorsese, and put together retrospective takes on David Lean and Alfred Hitchcock. Currently juggling numerous projects—including *Seabiscuit* and the Sydney Lumet back catalogue—Bouzereau begins by discussing his newest release, *The Adventures Of Indiana Jones*.

How did you approach the *Indy* DVDs?

I've been preparing for this since the movie came out in 1981 (laughs). To start with, a lot of research needed to be done. I knew what we had in terms of archive, but I knew there also had to be a lot of behind-the-scenes footage shot on the set. Lucasfilm and George Lucas are very much oriented towards documenting things—and that's pretty unique, having worked on other big movies and not been able to find material when I've been doing documentaries. This was quite the opposite—the amount of material was overwhelming.

The Tom Selleck screen tests are real gold dust...

It's hard to put screen tests on DVDs as a lot of people who did not get the part in movies don't particularly like to see their screen test advertised. Because Tom Selleck got the role but lost it to Magnum, he was very happy for us to use it.

With so much known about *Raiders* lore, is it difficult to please both the general viewer and the hardcore fan?

It was something I had in the back of my mind. For me, it's important to do the definitive reference thing. So I have to say that, while I do care about the people who already know things, I can bring a perspective to it—in this case, a perspective of time. That means, even though they know the story, they are going to enjoy hearing it; but, more to the point, they are going to enjoy seeing it illustrated. Everybody knows that Steven wanted more snakes on the set, but by actually finding the piece of behind-the-scenes footage when he turns to producer Robert Watts and says, "I need more snakes," it brings authenticity to the story. I found a lot of stories that I didn't know—I didn't realise the scene between Karen Allen (*Marion*) and Paul Freeman (*Belloq*) was improvised.

Was there much great material you couldn't find room for?

Not really. I had 300 tapes, so there's obviously stuff that's not there. But I think some DVDs throw everything and the kitchen sink in there—it's not structured and feels like waffle.

BOUZEREAU'S BEST



TAXI DRIVER
(Columbia TriStar, £19.99)
Bouzereau's 70-minute documentary is an object lesson in the comprehensive 'making of'. He even gets Robert De Niro to 'fess up on Travis Bickle.



"I DON'T LIKE AUDIO COMMENTARY—I FEEL LIKE IT'S LIKE A BETRAYAL OF THE FILM."



Bouzeureau was on set from day one of *Minority Report*.

no audio commentary. Steven is a visual person, he's very lively, but the commentary would be dull because you wouldn't see him being so passionate. Hopefully I've uncorked all the questions everybody wants to hear.

What have been the toughest DVD extras to put together?

The ones where everybody is dead. When you do *Rear Window* and no-one's left and I have to find the one extra in the background, it's a challenge. I don't think I have a style. I like the people who are doing the interview to become the style of the documentary, to bring their enthusiasm, their memories and their stories. I'm not Michael Moore—I'm a go-between for the story and the audience. So I'd say the Hitchcock and David Lean titles were the hardest.

How can DVD producers up the ante on DVD extras?

It's scary right now with DVD. Sometimes I'll come up with an idea and they'll say, "Oh, it's been done to death already by the people who did *The Matrix*," and I'm like, "Oh, I thought I was being original." I'm much more conservative. I don't like gimmicks. I'm lucky to be working with people who are from the same school, who are classic in their approach to things. I think DVDs are in transition right now, trying to find themselves. Some DVDs have too much stuff and don't feel coherent to me—it feels intimidating. But it might not be for kids who are used to video games.

Finally, what films would you love to do as DVD packages?

The *Star Wars* trilogy would be something... And I love *The Deep*, *Orca* *The Killer Whale* and *Logan's Run*. I also like *The Other Side Of Midnight*—it took on a whole new dimension for me that didn't actually exist, aside from in my head.

IAN FREER

» The *Adventures Of Indiana Jones* is available on DVD from Paramount, priced £44.99.



Bouzeureau would like to weave his DVD magic on the classic *Star Wars* trilogy.

The beauty of working with Steven and George is that there's a structured environment: we're telling stories and there's an educational side, too. Since we determined early on what the stories would be and what order they would be presented in, there was a strong imperative to feel like this was definitive. Anything that went against those stories wasn't included.

What is it like exploring the Lucasfilm archive?

It's like a museum—you start believing that stuff is real. The *Grail Diary* from *Last Crusade* is a prop, but it's designed for real. It was Steven's fave prop. They don't do anything half-assed. The other exciting thing is finding the matte paintings. That's an art that has completely gone, or been transformed. To see those enormous paintings on glass is impressive.

Still no Steven Spielberg commentary?

I don't like audio commentary—it's like a betrayal to have someone talking throughout the picture, even if it's the director. Lucasfilm and Spielberg are into the film experience and reproducing it for a home audience—and that means

CARRIE
(MGM, £19.99)
Carrie, Laurent Bouzeureau's labour of love, features three documentaries in an embryonic take on his 'definitive overview' style.



A.I. ARTIFICIAL INTELLIGENCE
(Warner, £24.99)
Surpassing the usual bland featurettes, this series of documentaries details the A. I. filmmaking process in stunning detail.



LAWRENCE OF ARABIA
(Columbia TriStar, £24.99)
A textbook example in retrospective DVD packages, with an hour-long 'making of', rare newsreels and Spielberg talking about its influence.



THE ADVENTURES OF INDIANA JONES
(Paramount, £44.99)
A terrific mix of on-set footage and fresh interviews coalesce into a compelling romp through Indy lore.