







**ROCKY
BALBOA
ITALIAN
STALLION**

**APOLLO
CREED
MASTER
OF
DISASTER**

ITALIAN STALLION

BALBOA vs CREE

BALBOA

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STORY BOARDS
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JAWS (1975)

It's one of the most successful films ever made, but the making of *Jaws* was far from smooth sailing. Producers Richard D. Zanuck and David Brown bought the rights to Peter Benchley's [1] 1974 novel before it was even released, so confident were they that it would make a good movie. After promising Benchley that he would be allowed to write the screenplay, his draft was turned over to TV writer Carl Gottlieb and a promising 26-year-old director named Steven Spielberg [2]. Universal Pictures originally wanted John 'Safe Hands' Sturges to helm the project, a veteran Hollywood filmmaker whose credits include an adaptation of Ernest Hemingway's [3] *The Old Man and the Sea*, from which Gottlieb coincidentally took inspiration for *Jaws*.

At one stage the studio offered the job to Dick Richards, only to let him go when it transpired that he didn't know the difference between a shark and a whale. After all, they weren't making *Moby Dick* [4], though in fairness the fishing vessel captained by Quint was christened 'Orca' [5] after the great white's only natural predator. Spielberg eventually got the call after outlining a very different vision for the film, placing greater emphasis on the chase sequences. He made some significant changes to the cast, too, rejecting Charlton Heston [6] for the role of Quint after Robert Mitchum [7] had turned him down. Spielberg eventually settled on Robert Shaw to appear alongside Roy Scheider [8] and Richard Dreyfuss, the latter going on to star in *Close Encounters of the Third Kind* and *Stand by Me* as one of the grown-up kids [9].

There's an old adage in Hollywood that says never work with children and animals, but while Spielberg's pet dog Elmer [10] was perfectly well-behaved on set, the mechanical shark used for the film was notoriously temperamental. So much so, in fact, that he dubbed it 'Bruce' after his lawyer [11], a titbit of film trivia alluded to in Pixar's *Finding Nemo* [12]. Bruce didn't just cause headaches for Spielberg either - his longtime friend and frequent collaborator George Lucas [13] got his head stuck in a prop shark during filming.

While *Jaws* is credited for ushering in the modern-day blockbuster, it also birthed four regrettable sequels, the worst being 1987's *Jaws: The Revenge*, which star Michael Caine [14] refers to as one of his 'paycheck pictures'. Still, the singular genius of Spielberg's original remains untarnished to this day. Few films have served as a source of inspiration to so many - even Fidel Castro [15] was a fan, the late Cuban leader having once praised *Jaws* for its 'anti-capitalism message' . . .

Can you also spot... E.T. [16], Richard Kiel as James Bond villain Jaws [17], Harrison Ford as Indiana Jones [18], Michael J. Fox in *Back to the Future* [19], and Olivia Newton-John, whose song 'I Honestly Love You' can be heard in the beach scene [20].

Has The Dude given you the slip?
Here's a clue: upper left, behind George Lucas



WILLY WONKA & THE CHOCOLATE FACTORY (1971)

Adored by fans but despised by its author, *Willy Wonka & the Chocolate Factory* is a film of strange contradictions. Roald Dahl [1] was so unhappy with director Mel Stuart's take on his 1964 children's novel, in fact, that he refused to sell him the rights to the book's sequel, *Charlie and the Great Glass Elevator*. Early disputes centred around the cast - all six performing members of Monty Python [2] put themselves forward for the role of Willy Wonka, but Dahl wanted Spike Milligan [3], whose *Goon Show* co-star Peter Sellers [4] is said to have begged the British writer to be in the film. It's not the only time the title character would prove contentious, thanks to Johnny Depp's [5] divisive performance in Tim Burton's 2005 adaptation.

It's hard to imagine anyone but Gene Wilder [6] playing the part, if nothing else simply because he invested so much of his own inimitable persona into the character. Wilder had already made his name four years earlier in Mel Brooks's [7] *The Producers*, and later brought the house down in *Young Frankenstein*, *Blazing Saddles*, also by Brooks, and *Silver Streak*, the first of his fruitful collaborations with fellow funny man Richard Pryor [8]. But he will always be remembered as the sweet-toothed entrepreneur who encouraged viewers young and old to let their imaginations run wild.

Many of Dahl's best-loved works have been turned into films, most notably 1990's *The Witches*, starring Anjelica Huston [9], 1996's *Matilda* with Danny DeVito [10], and the live-action animated adventure *James and the Giant Peach* from the same year [11]. Oddly enough, the adaptation rights for *Charlie and the Chocolate Factory* were held by the American cereal conglomerate Quaker Oats [13], who were keen to promote a new chocolate bar they were developing. They helped to finance the film and used the opportunity to launch a number of tie-in snacks.

Dahl also created the sinister Child Catcher [12] from the 1968 musical caper *Chitty Chitty Bang Bang*. And speaking of all things unsettling, keep your eyes peeled during the infamous tunnel sequence in *Willy Wonka & the Chocolate Factory* and you may catch a glimpse of Walon Green [14], the American documentary filmmaker and writer who penned the screenplay for Sam Peckinpah's seminal western *The Wild Bunch*.

Amid all the weird and wonderful footnotes there are several curious musical connections too. The melodic code used by Willy Wonka to enter the Chocolate Room is lifted from *The Marriage of Figaro* by Wolfgang Amadeus Mozart [15], and on a more contemporary note, Marilyn Manson [16] covered the song 'Wondrous Boat Ride' on his debut longplay *Portrait of an American Family*.

Can you also spot... Malcolm McDowell in *A Clockwork Orange*, also released in 1971 [17], Queen Elizabeth II, who is mentioned in the film [18], William Shakespeare, whose *Romeo and Juliet* is referenced [19], and Alice in *Wonderland*, which is quoted by Willy Wonka [20].

Has The Dude given you the slip?
Here's a clue: middle right, in the chocolate pipe

PLANET OF THE APES (1968)

Forget the so-so sequels, disastrous **Tim Burton** [1] remake and **Andy Serkis** [2] powered reboot series, as far as the *Planet of the Apes* franchise is concerned, the original is still the best. It's a film crammed with classic scenes, the most famous being the twist ending, which *The Simpsons* memorably reimaged as a Broadway musical starring resident ham **Troy McClure** [3]. Yet perhaps the most poignant moment in the film occurs when **Charlton Heston** [4] says, 'Some apes, it seems, are more equal than others' - a line ripped from another famed allegory, **George Orwell's** [5] *Animal Farm*.

The film was written by **Rod Serling** [6], creator of TV's *The Twilight Zone*, who based his script on French author **Pierre Boulle's** [7] 1963 science fiction novel *La Planète des Singes*, which was published in the UK as *Monkey Planet*. However, this wasn't the first Boulle story to receive the big screen treatment - his semi-autobiographical World War II drama *The Bridge Over the River Kwai* was the basis for the similarly named 1957 epic starring **William Holden** [8]. *Planet of the Apes* director Franklin J. Schaffner went on to direct a war movie of his own, *Patton*, for which **George C. Scott** [9] won the Best Actor Oscar in 1971.

Planet of the Apes was nominated for two Academy Awards, an incredibly rare honour for a sci-fi film to be bestowed back then. As it turned out, 1968 was a good year for genre cinema, with **Stanley Kubrick's** [10] *2001: A Space Odyssey* and **George A. Romero's** *Night of the Living Dead* released a few months apart. Schaffner had a lot to thank director **Richard Fleischer** for, as it was the success of his 1966 film *Fantastic Voyage*, about a scientist played by French character actor **Jean Del Val** [11] who discovers a way to shrink people, which convinced 20th Century Fox to green-light his primate-themed dystopian adventure.

It also helped that Schaffner had a bona fide Hollywood icon in his ranks, although everyone from **Sean Connery** [12] to **John Wayne** [13] was considered for the part of George Taylor. Heston described the filming of *Planet of the Apes* as hell in his on-set diary, but later described it as one his favourite films. By contrast, **Ingrid Bergman** [14] claimed that turning down the part of Zira was her greatest regret. Finally, the courtroom scene was inspired by a real-life case where a Tennessee schoolteacher was arrested for teaching **Charles Darwin's** [15] theory of evolution - further proof that we humans are often slow to catch on.

Can you also spot... King Kong [16], the Three Wise Monkeys [17], Ronald Reagan in *Bedtime for Bonzo* [18], and the young orangutan from *Dunston Checks In* [19].

Has The Dude given you the slip?
Here's a clue: middle left, behind the guards on the bridge



FOUR WEDDINGS AND A FUNERAL (1994)

Who doesn't love a good wedding movie? Remember **Julia Roberts** [1] hotfooting it in *The Runaway Bride*, or **Dustin Hoffman's** [2] bold declaration at the end of *The Graduate*. How about **Toni Collette** [3] walking down the aisle to ABBA in *Muriel's Wedding*, or **Vince Vaughn and Owen Wilson** [4] getting more than they bargained for in *The Wedding Crashers*. And who could forget **Adam Sandler** [5] warbling away in *The Wedding Singer*, or **Steve Martin** [6] losing his cool in *Father of the Bride*. Yet throughout the rich history of matrimonial cinema, arguably none has given audiences more cause for celebration than *Four Weddings and a Funeral*.

Directed by **Mike Newell** and written by **Richard Curtis** [7], the creator of such cherished TV comedies as *Blackadder* and *Mr. Bean* [8], this is in many ways the quintessential Brit flick. It boasts an impeccable cast, endlessly quotable one-liners and a chart-topping pop soundtrack that features Wet Wet Wet's cover of 'Love is All Around' by **The Troggs** [9], as well as **Gloria Gaynor's** [10] disco classic 'I Will Survive' and no fewer than three **Elton John** [11] jams. Remarkably, *Four Weddings and a Funeral* was the first British film since 1988's *A Fish Called Wanda*, starring **John Cleese and Jamie Lee Curtis** [12], to reach the No. 1 spot at the US box office. A commercial and cultural smash on both sides of the Atlantic, the film gave an added boost to the 1990s rom-com revival which - for better and for worse - would last well into the next decade.

It was also a star-making moment in the career of a young **Hugh Grant** [13], who prior to 1994 had mostly appeared in minor supporting roles on British television. Curtis and producer **Duncan Kenworthy** would cast him twice more in 1999's *Notting Hill* and 2003's *Love Actually*, but neither film had quite the same impact as *Four Weddings and a Funeral*. At the film's glitzy Leicester Square premiere, Grant's then girlfriend **Elizabeth Hurley** [14] made headlines when she rocked up to the red carpet event wearing a striking black Versace dress, which she has since blamed for preventing her from becoming a more serious actress. Grant's on-screen love interest, **Andie MacDowell** [15], has revealed that she channelled Hollywood grande dame **Katharine Hepburn** [16] when developing her character. **Sarah Jessica Parker** [17] auditioned for the role of Carrie and was reportedly Curtis's top choice, while **Marisa Tomei** [18] turned down the part because she was tending to her sick grandfather in New York.

Can you also spot... Michael Douglas and Glenn Close in *Fatal Attraction*, mentioned by Andie MacDowell's character [19], Oscar Wilde, who is also namechecked [20], and Prince Charles, whose image appears in the closing credits [21].

Has The Dude given you the slip?
Here's a clue: top right, in the stained glass window