THE WIZARD OF OZ
1939, **Victor Fleming**

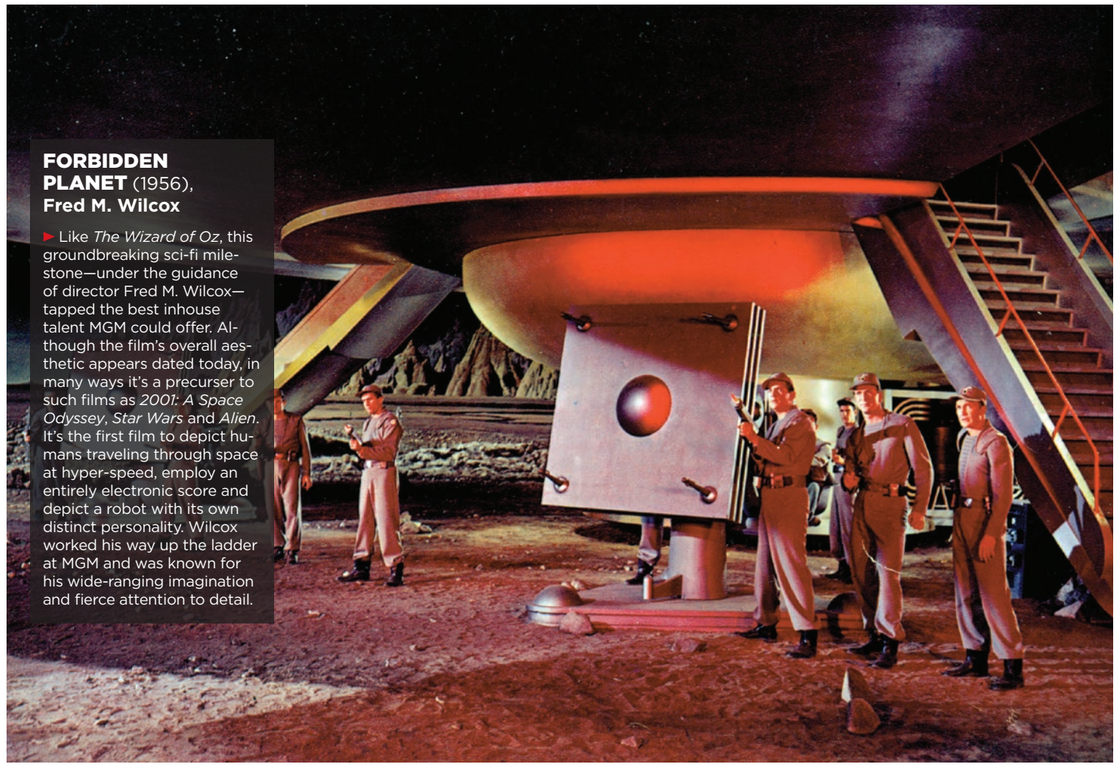
▶ This beloved classic hails from the peak of Hollywood's Golden Age, 1939, and was directed by the no-nonsense Victor Fleming—who also helmed *Gone With the Wind*, released that same year. The film's blend of realism and fantasy is still striking to this day, especially the transition from Dorothy's sepia-toned Kansas to the Technicolor brilliance of Oz. Sixty-five sets were constructed over six sound stages at MGM for the effort, and the quest for perfection was so arduous it took the art department a week to settle on the proper shade of yellow for the Yellow Brick Road. Fleming told the film's producer, Mervyn LeRoy, that he wanted to make "a picture that searched for beauty and decency and love in the world."

Invented Worlds

By Steve Chagollan

HOLLYWOOD HAS OFTEN been referred to as a fantasy factory—a place where both reality and make-believe are plumbed from the vast recesses of the filmmakers' imaginations. But when directors delve into literal fantasy and futurism, that imagination is allowed to run truly wild. There have been countless milestones over the years that point to the medium's ability to transport us to worlds that only exist in the movies; here are a few choice examples.

PHOTOS: (ABOVE) AMPAS; (RIGHT) PHOTOFEST



FORBIDDEN PLANET (1956), **Fred M. Wilcox**

▶ Like *The Wizard of Oz*, this groundbreaking sci-fi milestone—under the guidance of director Fred M. Wilcox—tapped the best inhouse talent MGM could offer. Although the film's overall aesthetic appears dated today, in many ways it's a precurser to such films as *2001: A Space Odyssey*, *Star Wars* and *Alien*. It's the first film to depict humans traveling through space at hyper-speed, employ an entirely electronic score and depict a robot with its own distinct personality. Wilcox worked his way up the ladder at MGM and was known for his wide-ranging imagination and fierce attention to detail.

PAN'S LABYRINTH (2006), **Guillermo del Toro**

▶ This dark fantasy is rooted in the conflict of WWII-era Spain under Franco, contrasted with the mythical world of the film's title, where a mysterious faun-like creature resides. Guillermo del Toro employed extensive make-up, animatronics and CGI to bring his vision to life, drawing inspiration from such writers as Lewis Carroll and Jorge Luis Borges, as well as artists Francisco Goya and Arthur Rackham. "Some of my favorite writers have explored the figure of the god Pan and the symbol of the labyrinth," del Toro said at the time of the film's release. "These are things I find very compelling."

PHOTOS: (TOP & BOTTOM RIGHT) PHOTOFEST; (BOTTOM LEFT) EVERETT

BLADE RUNNER (1982), Ridley Scott

▶ It's hard to believe we've caught up with the time frame, 2019, in which Ridley Scott transformed Los Angeles into what he termed a near-future, "multinational megalopolis," where a rogue group of synthetic humans, known as replicants, are tracked down by a world-weary cop played by Harrison Ford. The action unfolds in a gritty, highly polluted, over-populated cityscape snarled with traffic, neon-lit ghettos and massive electronic billboards. Scott didn't view the film as sci-fi so much as the natural progression of things. "It touches on a near future, which is only 40 years away," Scott said at the time of the film's release. "So things haven't changed that much—just enough to be a little spooky."

"I thought it was a great thriller, like a Hitchcock thriller."

—MIKE NEWELL ON *HARRY POTTER AND THE GOBLET OF FIRE*

HARRY POTTER AND THE GOBLET OF FIRE (2005), **Mike Newell**

▶ This fourth installment of the *Harry Potter* film franchise was highly praised as one of the best of the series. As usual, the Hogwarts School of Witchcraft and Wizardry provides the visual template, while Mike Newell—who hailed from character-driven films like *Four Weddings and a Funeral* and *Donnie Brasco*—gave added dimension to the performances. The *Wall Street Journal* noted that Newell's take was "even richer and fuller, as well as dramatically darker" than its predecessors. "I thought it was a great thriller, like a Hitchcock thriller," said Newell, who was inspired by Hitchcock's *North by Northwest* and Alan Pakula's *The Parallax View*. "They're all about people who don't know what's happening to them."

PHOTOS: (TOP LEFT) EVERETT; (TOP RIGHT AND BOTTOM) PHOTOFEST

MARY POPPINS (1964), **Robert Stevenson**

► This might represent the height of Disney's live-action output before the studio branched out into more adult fare in the '80s. Again, like *The Wizard of Oz*, it combines elements of fantasy and the traditional musical, and is based on a popular series of children's books. The film's British director, Robert Stevenson, was recruited to Hollywood by David O. Selznick and would cap his career at Disney beginning in the '50s, making 19 films in 20 years. There's a reason the recent *Mary Poppins Returns* (Rob Marshall) pays such fealty to the original, right down to the hand-drawn animation that's incorporated into the visuals; Stevenson's deft touch appealed to adults and kids alike.

PHOTOS: (TOP) AMPAS; (BOTTOM) PHOTOFEST

SLEEPY HOLLOW (1999), **Tim Burton**

► After scouting locations in the Hudson Valley in Upstate New York, where the original short story by Washington Irving takes place, the filmmakers decided to create their own Sleepy Hollow in England instead, with sets built at both Leavesden Film Studios and Shepperton Studios. Director Tim Burton and his production designer Rick Heinrichs were going for a highly expressionistic look, with the help of costume designer Colleen Atwood and decorated D.P. Emmanuel "Chivo" Lubezki. Its monochromatic pallet contrasts with bright swatches of blood. Burton called the tale "the first American horror story."

(*Sleepy Hollow*) is "the first American horror story." —TIM BURTON

PLANET OF THE APES (1968), **Franklin J. Schaffner**

► The theme of this 1968 hit is how mankind is its own worst enemy when it comes to harnessing technology for destructive purposes. As the movie unfolds, we're led to believe it's set on an alien planet in the far distant future, where, in a kind of reverse Darwinism, simian creatures rule and *Homo sapiens* are reduced to docile captives. Schaffner filmed in such locations as Arizona's Glen Canyon and 20th Century Fox's sprawling backlot in Malibu Creek State Park. The movie was such a critical and commercial smash that it spawned four sequels in the '70s, and yet another round of spinoffs in the new millennium.

PHOTOS: (TOP LEFT & BOTTOM) PHOTOFEST; (TOP RIGHT) GETTY

INTO THE WOODS (2014), **Rob Marshall**

► For this fairy-tale mashup adapted from the 1986 Stephen Sondheim/James Lapine Broadway musical, director Rob Marshall put his all-star cast through six weeks of rehearsal and blocking. Subsequent filming took place at the U.K.'s Shepperton Studios, Dover Castle and Windsor Great Park, with its ancient pine trees. At the time, Marshall was inspired by President Obama's speech to the families of the victims of 9/11 on the 10th anniversary of the terrorist attacks. "In a very compassionate way, he was consoling them," recalled Marshall, "and he said, 'You are not alone, no one is alone,' which is a song from *Into the Woods*, and is the moral centerpiece of the musical."

"I felt like this was a really important message for today."

—ROB MARSHALL ON *INTO THE WOODS*

CAPTAIN MARVEL (2019), **Anna Boden and Ryan Fleck**

► The latest entry to the fantastical Marvel Cinematic Universe, directed by Anna Boden and Ryan Fleck, finds the superpowered Carol Danvers in the middle of a war between the alien Kree and the shape-shifting Skrulls (right), who can alter their appearance to look like anyone in the world. To bridge the gap between the intergalactic and futuristic Kree home planet and 1990s-era Earth, where much of the movie takes place, Boden and Fleck used visual influences from *Eternal Sunshine of the Spotless Mind*, *Top Gun* and Kelly Sue DeConnick's 2012 run of *Captain Marvel* comics.

PHOTOS: (TOP LEFT & BOTTOM LEFT) EVERETT; (TOP RIGHT, BOTTOM RIGHT & OPPOSITE) PHOTOFEST

EXCALIBUR (1981), **John Boorman**

► The English filmmaker's version of the Arthurian legend, a source of countless Hollywood productions, is a phantasmagoria of gleaming surfaces, lush forests, misty bogs, opulent castles, heated battles and lusty sex. Instead of muted metal, King Arthur's knights in this feverish fantasy don armor that looks like polished chrome. "The quest for the (Holy) Grail is really a search for a way to transcend [the] material and to find a spiritual life," said John Boorman, who filmed on location in Ireland.