



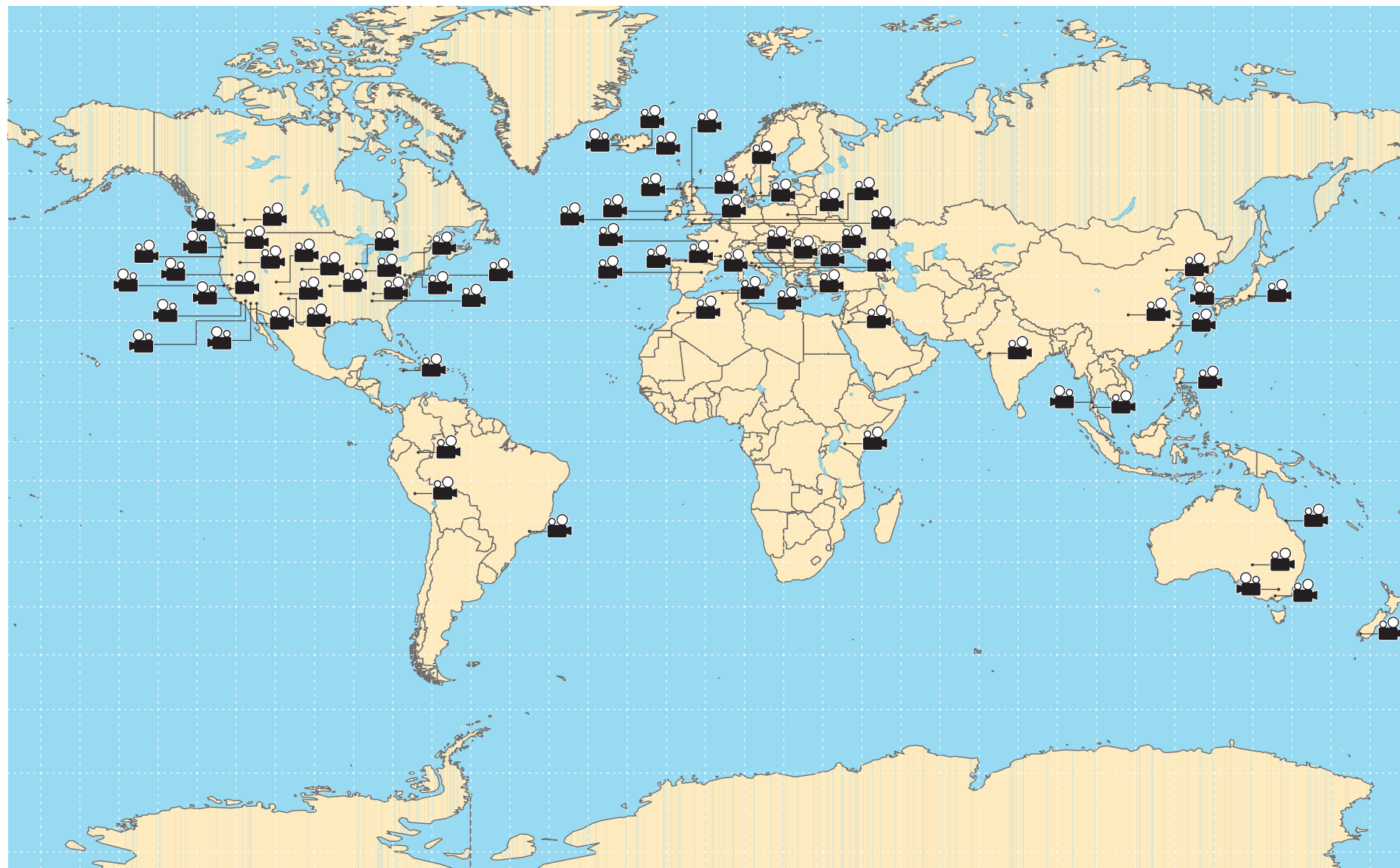
Ladies and gentlemen, welcome to the ultimate movie book.

The movies take you places: cinema is a mode of transport. In just 90 minutes, you can be whisked all the way around the globe – perhaps with a dotted red line marking your progress on a map as you go. Some films take you even farther, out of this world and to other galaxies far, far away. As Roman Polanski put it, a film hasn't done its job correctly unless you forgot you were sitting in a theatre.

What's great is that the converse is often true: there are some places that can transport you into the world of a movie. If you want to feel like James Bond, try going to James Bond Island (page 10). In a Holly Golightly mood? Have a danish pastry and some coffee outside Tiffany's in Manhattan (page 62). Or want to feel like Rocky? Then run up the steps to the Philadelphia Museum (page 24) and put your hands in the air like a champ when you get to the top.

This book is about the real-world places that provided the backdrops and settings for some of our most memorable collective dreams. Some of these locations played themselves and others were dressed up to look like somewhere else. But they all added texture and colour and weight to the visions of our best TV- and film-makers.

Who needs CGI when the real world looks as fabulous and varied as this?



S 13° 9' 47.3076'' W 72° 32' 41.8668''



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The Motorcycle Diaries

2004

Machu Picchu, Peru

In 1952, during a year-long road trip through South America on a Norton motorcycle, the 23-year-old medical student and future revolutionary Ernesto 'Che' Guevara had a political awakening. In Walter Salles's beautifully photographed movie version of events,

young Che is profoundly moved by the 15th-century Incan mountaintop city of Machu Picchu, and wonders aloud about the progressive utopia South America might have become if not for the Spanish conquistadors. Human sacrifices notwithstanding.



N 32° 46' 34.5144'' W 96° 47' 48.8832''



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RoboCop

1988

**Dallas City Hall,
Texas, USA**

The great cyberpunk sci-fi cinema of the 1980s envisaged dehumanised, depersonalised worlds. For example, *RoboCop* took IM Pei's design for Dallas City Hall, a bold modernist inverted pyramid he intended 'to convey an image of the people',

and turned it into the headquarters of OCP, the ruthless and unfeeling private corporation that supplies law enforcement in a dystopian future. Still, cool robots!



The Man With the Golden Gun

1974

**James Bond Island
(Khao Phing Kan),
Thailand**

Khao Phing Kan rarely goes by its given name, and has been locally known as James Bond Island ever since Christopher Lee's supervillain Scaramanga hid his 'solex agitator' in the limestone karst tower off its shore. Why Scaramanga also built a funhouse and hall of mirrors on the island is anyone's guess, but it's best not to question the logic of the Roger Moore-era Bond films too closely.





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Into the Wild

2007

**Salvation Mountain,
Colorado Desert,
California, USA**

Christopher McCandless was a young man who rechristened himself Alexander Supertramp and went a-wandering in the American wilderness in search of Huck Finn-type adventures and Thoreauvian transcendental experience. Leonard Knight was an

outsider artist who spent the last 30 years of his life on the creation of a painted mountain emblazoned with messages about God, love and salvation. It makes total sense that the latter would feature in Sean Penn's heartfelt biographical film about the former.



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The Lost Boys

1987

**Santa Cruz Boardwalk,
California, USA**

With all those flashing lights and thrill-seekers, all that motion and excitement, is it any wonder that a small-town Californian boardwalk after dark might act as a beacon for young men with motorbikes and leather jackets, punky haircuts, pointy teeth and lots of

rock-and-roll, stay-up-all-night attitude.

It's not a major cause for alarm, unless it seems like your older brother has become one of them. Or like Mom might find out.



N 14° 13' 33.4092" E 121° 26' 54.8268"



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Apocalypse Now

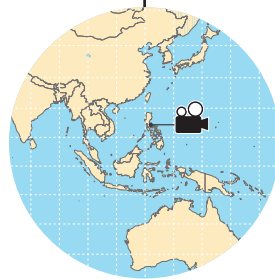
1979

Pagsanjan, Laguna, Luzon, Philippines

The difficulties involved in shooting *Apocalypse Now* in the Philippines famously included – but were not limited to – the director's nervous breakdown, the leading man's heart attack, the personal eccentricities of Marlon Brando, various tropical diseases, the

Filipino army having to ask for its helicopters back to fight an insurgency, and the destruction of all the sets by typhoon Olga.

But would it have been the mad masterpiece it is if it were made anywhere else?



N 42° 3' 36.5652" W 87° 51' 44.7948"



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The Breakfast Club

1985

Maine North High School, Des Plaines, Illinois, USA

This nondescript municipal building, which now houses a police headquarters and the regional offices of various bureaucratic state agencies, might not look like much. And perhaps it isn't.

But for the duration of one Saturday in 1985, it was home to a rebel, a geek, a

jock, a prom queen and a misfit who deconstructed and redefined teen movie archetypes forever.



N 18° 24' 38.6784'' W 76° 56' 32.118''



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Dr No

1962

**Oracabessa, St Mary,
Jamaica**

For audiences in the era before affordable air travel, the globetrotting required of 007 in the performance of his duties contributed more to the glamour and appeal of the James Bond films than anything else.

But the series began close to his home, in the Jamaican

bay where Ian Fleming built his Goldeneye estate and wrote all the 007 books, where Sean Connery has a go at singing calypso, and where Ursula Andress emerges from the sea to create one of the most iconic images in Sixties cinema.



N 41° 1' 39.27'' W 121° 38' 33.1944''



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Stand By Me

1986

**Lake Britton railway
bridge, Shasta
County, California,
USA**

For the kids in *Stand By Me*, hastily crossing this trestle bridge becomes one of the most memorable parts of their rite of passage. But that doesn't mean it was advisable. Far from it. Re-enacting the scene probably isn't advisable either, but the line has been

abandoned and the track removed so at least you aren't going to be hit by a train.

