

Growing Pains

Coming of age is a subject that never gets old. From sexual awakening to peer pressure to work responsibilities, it's an endless source of material. In a collection of rare set shots, we see how generations of directors have handled it.



LIFE COACHING: (above) Nicholas Ray started out shooting *Rebel Without a Cause* (1955), with James Dean and Natalie Wood, in black and white. But when the studio switched to color, he insisted that Dean wear the now-iconic red jacket. Ray researched the film by riding around with L.A. gangs. (opposite) David M. Evans had intended to use nine and 10-year-olds for *The Sandlot* (1993), based partially on his own childhood. But when he started casting, he quickly realized that the kids needed to be older.





STREETWISE: For *Crooklyn* (1994), loosely based on his own experiences with his siblings growing up in Brooklyn, Spike Lee didn't want to hire professional actors because "they stink ... they're not natural." Instead he cast mostly local school kids. None of them knew how to play any of the street games in the film, so Lee personally taught them.



GROWING PAINS: Penny Marshall works with young actors David Moscow (right) and Jared Rushton on *Big* (1988). She taped Moscow doing all of Tom Hanks' scenes to show him how a 12-year-old acts. The film was a hit and Marshall became the first woman to direct a movie that grossed more than \$100 million.



CHAPTER AND VERSE: To capture the growing bond between students and teacher (Robin Williams), Peter Weir elected to shoot *Dead Poets Society* (1989) in chronological order. He prepared books for his young actors detailing what kids saw at the movies and what they listened to on the radio in the 1950s.



GOLDEN GIRLS: Sofia Coppola wanted to shoot the lives of four sisters in *The Virgin Suicides* (1999) as they would be observed from "the boy across the street. I liked that the story seemed to capture what it was like to be that age ... how strong your feelings are the first time you fall in love. The obsessiveness and all that."



CLOSE QUARTERS: George Stevens (left) directs Millie Perkins in *The Diary of Anne Frank* (1959). Stevens worried that shooting in CinemaScope would take away from the claustrophobic feel he wanted, so he had his designer add columns on each side of the set and shot mostly in the center of the frame.



FIRST LOVE: Charles Martin Smith and Candy Clark have a roll in the hay in *American Graffiti* (1973), George Lucas' second feature. "When I was 18 or 19, I didn't know what I was going to do with my life, now that I was free. You can do anything you want at that age. And the kids who don't believe that are wrong."

PHOTOS: (TOP) UNIVERSAL PICTURES; (BOTTOM LEFT) 20TH CENTURY FOX/AMPAS; (BOTTOM RIGHT) BUENA VISTA HOME ENTERTAINMENT

PHOTOS: (TOP) COURTESY AMERICAN ZOETROPE; (BOTTOM, LEFT) AMPAS; (BOTTOM, RIGHT) UNIVERSAL PICTURES/COURTESY AMPAS



PASSION PLAY: Warren Beatty and Natalie Wood play young lovers pushed apart by social forces in 1920s Kansas in Elia Kazan's *Splendor in the Grass* (1961). Kazan visited high schools in Kansas "to watch the kids' behavior." But because of a drought, much of the film was shot in Staten Island, New York; the high school campus was in the Bronx.

LIFE AND DEATH: Rob Reiner, working with River Phoenix, had the cast of *Stand by Me* (1986) live together for two weeks of rehearsal and acting workshops before filming. His idea for the four main boys was to cast actors who had similar personalities to the characters. "River was like a young James Dean—I had never seen anybody like that."



NEW KID: John Singleton (center) works on a scene from *Boyz n the Hood* (1991) with Ice Cube (left) and Cuba Gooding, Jr. Singleton based the film on his own childhood growing up in South Central Los Angeles. At age 23, he was the youngest director and first African-American to be nominated for an Academy Award for Best Director.



BEST FRIENDS: A seminal coming-of-age film for Gen X-ers about the struggle to find love and work during the recession of the '90s, *Reality Bites* (1994), starring Janeane Garofalo (left) and Winona Ryder, was Ben Stiller's directorial debut. Exteriors were shot in Houston, Texas, where the film is set, and most interiors were filmed in L.A. to save money.





MAGICAL: Alfonso Cuarón directs Daniel Radcliffe in *Harry Potter and the Prisoner of Azkaban* (2004). He gave his three main actors an assignment to write an essay about their character. "That was the most important piece of acting work that we did [and became] the pillars they were going to hold on to for the rest of the process."



SCHOOL DAZE: John Hughes took the problems of teens seriously in films like *The Breakfast Club* (1985), with Judd Nelson, Emilio Estevez, Ally Sheedy, Molly Ringwald and Anthony Michael Hall. He encouraged improvisation and gave the actors the freedom to have fun and goof around, often shooting five or six takes.

PHOTOS: (TOP) WARNER BROS.; (BOTTOM) UNIVERSAL PICTURES; (OPPOSITE) AMPAS



HORSE SENSE: Claude Jarman, Jr., who played the young boy in *The Yearling* (1946), with Gregory Peck, said director Clarence Brown was a real perfectionist. "If you had a scene where an animal was involved, the average number of takes was probably 25. ... He had a saying, 'That's great, and now let's do one for Paris.'"