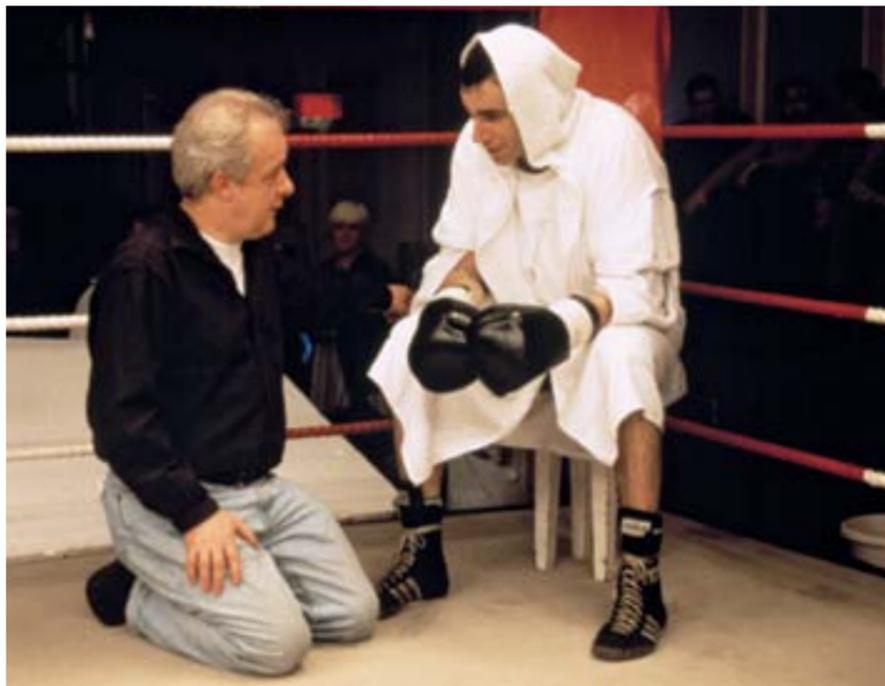


# Sporting Life

With the built-in drama of competition, it's no wonder directors have long been attracted to the world of sports. In a collection of shots, here are some of the triumphs—real and fictional—they've captured on film.



THE GOOD FIGHT: (opposite) Sam Wood (right) shot Lou Gehrig's famous "luckiest man" speech at Yankee Stadium for *The Pride of the Yankees* (1942). He had the film ending with Gehrig (Gary Cooper) disappearing into the darkness behind the dugout one last time. When the studio tried to "corn up" the ending by adding a kiss with his wife, an irate Wood "told them what I thought and got the old ending back again." (above) *The Boxer* (1997) was the third collaboration between Jim Sheridan and Daniel Day-Lewis. Although set in Belfast, the film was shot in a rundown part of Dublin. Day-Lewis trained for the role for three years.





HOOP DREAMS: Spike Lee (right) shot *He Got Game* (1998), about a basketball prospect and his problems with his father, in 23 days on locations including Coney Island and the Cabrini-Green housing projects in Chicago. Lee first approached Ray Allen about the film during halftime of an NBA game at Madison Square Garden.



HIGH SPEED: John Frankenheimer, shooting *Grand Prix* (1966), refused to film cars moving slowly and then speed the film up. He felt the average moviegoer would be able to notice the difference. Filming required all existing 65 mm Panavision cameras. It was Frankenheimer's first film in color.



FORE: Robert Redford shows Matt Damon how to hit a golf shot as his caddy Will Smith offers spiritual support in *The Legend of Bagger Vance* (2000). Redford had originally intended to direct and star opposite Morgan Freeman but then decided the story would work better with younger actors.



ROAD RUNNER: Original director John Sturges lounging with Steve McQueen during the filming of *Le Mans* (1971). McQueen's Porsche (driven by a professional driver) was entered in the race and filmed using three cameras, but most of the footage was shot on the same racecourse a few months later.



ICE CAPADES: Director Gavin O'Connor cast real hockey players in *Miracle* (2004), about the U.S. hockey team that shocked the world by beating the Russians and winning a gold medal at the 1980 Olympics. He thought it would be easier to teach hockey players to act than to teach actors to play hockey.



FOURTH DOWN: Peter Berg shot live game sequences for *Friday Night Lights* (2004) at Permian High School in Odessa, Texas, the actual school portrayed in Buzz Bissinger's book. Berg copied the uniforms and jersey numbers for the acted sequences so that the live clips would blend in seamlessly.

PHOTOS: (TOP) ALAMY; (BOTTOM LEFT) DREAMWORKS/PHOTOFEST; (BOTTOM RIGHT) SOLAR/CINEMA CENTER/KOBAL COLLECTION

PHOTOS: (ABOVE) MGM; (BOTTOM LEFT) BUENA VISTA PICTURES/EVERETT; (BOTTOM RIGHT) UNIVERSAL PICTURES/KOBAL



**HOOFFING IT:** Gary Ross (center, on car) used over 40 horses in *Seabiscuit* (2003) with 10 horses sharing the title role. For the climatic race between Seabiscuit and War Admiral at Pimlico Race Course, most of the spectators in the stands were inflated mannequins with masks for faces.



**ICING:** George Roy Hill, who started his directing career in the golden age of television in the 1950s, on the ice with Paul Newman in the foul-mouthed hockey comedy *Slap Shot* (1977). Hill had convinced writer Nancy Dowd to turn what she originally intended to be a documentary into a feature.



**PLAY BALL:** Penny Marshall insisted the actresses she cast in *A League of Their Own* (1992), about the World War II-era All-American Girls Professional Baseball League, had to look like they knew how to play baseball, including Madonna (right). She auditioned the film's star Geena Davis in her backyard.



**SURF'S UP:** John Stockwell's *Blue Crush* (2002) was based on an article in *Outside* magazine about three girls who dream of surfing on Hawaii's North Shore. A male pro surfer was used for the climatic competition scene in the Pipeline, but was digitally replaced with Kate Bosworth in the final edit.



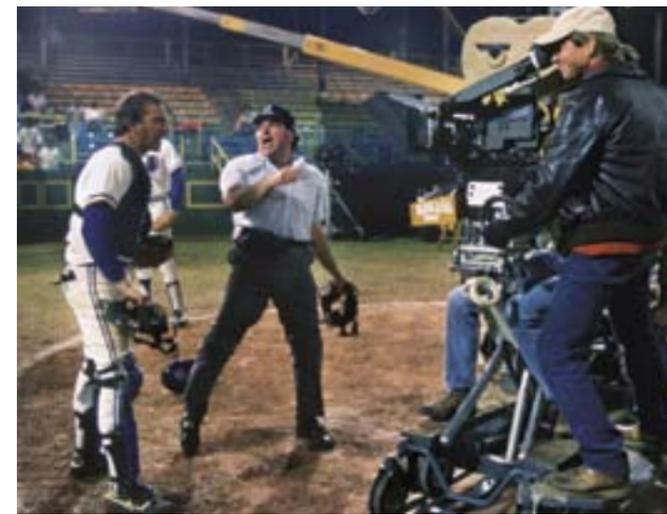
**KNOCKOUT:** Although only a few minutes of boxing appear in Martin Scorsese's *Raging Bull* (1980), the scenes were choreographed and shot using a single camera over six weeks. To suggest Jake LaMotta's (Robert De Niro) growing desperation and diminishing stature, the later fights were staged in a larger ring.



**HALL OF FAME:** Brian Helgeland directing Harrison Ford as executive Branch Rickey and Chadwick Boseman as Jackie Robinson in *42* (2013), a biopic of the first African-American to play in the major leagues. The film shows Robinson's bravery and courage in 1946 and 1947 as he broke the sport's color barrier.



**TOUGH GUYS:** *This Sporting Life* (1963), about a working-class hero (Richard Harris) in a Northern England rugby league, was Lindsay Anderson's first feature. Because of the film's limited budget, he used hundreds of wooden dummies to stand in among the human extras for the crowd scenes.



**HITMAN:** Ron Shelton had a hard time getting financing for *Bull Durham* (1988) since baseball movies were seen as box office poison. He shot for eight weeks on a \$9 million budget in an old ballpark in Durham, North Carolina, "near abandoned tobacco warehouses on the edge of an abandoned downtown."



**FAST FORWARD:** Tony Scott, directing Tom Cruise in *Days of Thunder* (1990), shot in Charlotte and Daytona. Scott said he "went back and stole from all race movies to date. I took the better elements, then tried to build on them. The speed, the energy and the placement of the audience came in the editing room."

PHOTOS: (ABOVE) UNIVERSAL PICTURES; (BELOW LEFT) D. STEVENS/WARNER BROS. PICTURES; (BELOW RIGHT) MARY EVANS/RONALD GRANT/EVERETT

PHOTOS: (ABOVE, BELOW LEFT) MGM; (BELOW RIGHT) PARAMOUNT PICTURES/BFI