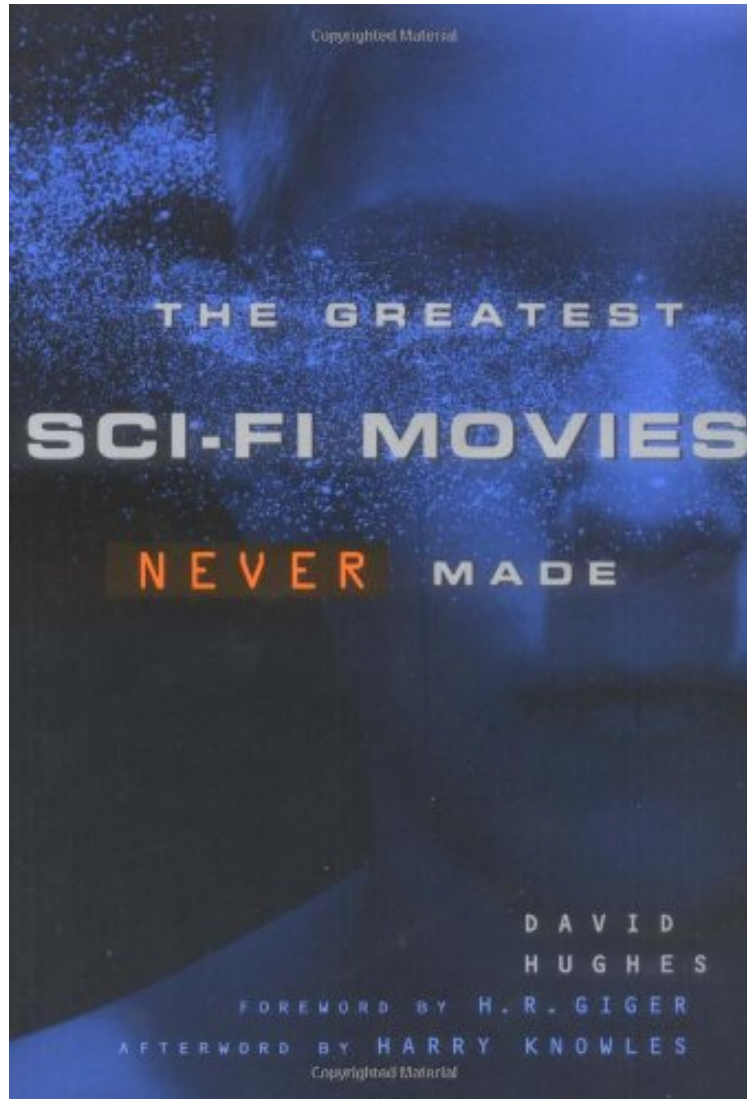


[Download] The Greatest Sci-Fi Movies Never Made

## The Greatest Sci-Fi Movies Never Made

*David Hughes*

*audiobook / \*ebooks / Download PDF / ePub / DOC*



DOWNLOAD



READ ONLINE

#3824480 in Books Chicago Review Press 2002-04-28 Original language: English PDF # 1 .58 x 6.03 x 8.92l,  
#File Name: 1556524498256 pages Great product! | File size: 24.Mb

**David Hughes : The Greatest Sci-Fi Movies Never Made** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Greatest Sci-Fi Movies Never Made:

2 of 2 people found the following review helpful. Powerful volume can help steer a critic towards thinking in terms of what might have been instead of what actually is...By Leslie Karen Rigsbey Author David Hughes understands the history of Western cinema as being a story of corruption, greed, misinformation, illiteracy, and dashed hopes, and he serves up a tremendous hodgepodge of brutal and uncompromising tales about the fractured nature of creativity in terms of the movie business itself. Most poignant are perhaps the fate of Bester's "The Stars My Destination" (what

happened to the wealthy guy that wrote the first optioned screenplay adaptation?) translation (his contemporary, A. E. Van Vogt, at least had some vindication in that "...Space Beagle" infected so much of the "Alien" movie's script, but Bester's influence did not fare so well); the aborted Richard Stanley film "Island of Doctor Moreau"--if you have not yet seen the new film "Lost Soul" about the making of this misguided picture, then do yourself a favor and pick up the new 3-disc Blu-Ray (Stanley's vision would have been like no one else's, but that's precisely the problem and worthy of investigation on its own); and certainly the abysmal fate of William Malone's script "Death Star", which ended up as the much more fragmented hit-and-miss picture "Supernova" (2000). I do wish that more would have been included--the original Van Damme-version of 1987's "Predator" (which seems to be a film concept that was overhauled at the eleventh hour), the movie "Passenger" that was sold but apparently never made (and written by Jon Spaihts, who later worked on 2012's unfortunate "Prometheus"), and especially "Brave New World," which is not a book that would be easy to adapt but I'm sure had come up for movie option several times throughout the years. And of course there are numerous other cases which I have not even mentioned, but maybe all of this would have to fill a second (and perhaps even third) volume. Bottom line is that if you are a critic of Hollywood--if you are one who believes that the resulting meal is not always the one that the original chefs intended--then you definitely need to read Hughes. The reviews here on are not overly hyped. Hughes really does know his stuff, and the research is fascinating. I was particularly struck by the tragic stories behind the "Thunderbirds" movie, and especially the bumpy ride that "I Am Legend" took through Hollywood circles. The Will Smith movie is no classic, but there are many memorable scenes in there--read this book and you'll discover that much of the groundwork for that particular version was already laid long before the final writers and director came on board (tell me you wouldn't like to see Ridley Scott's version!). This really is a fascinating and detailed read! Still, I do wish so much more was here because I know there are numerous other cases out there awaiting rediscovery by historians and film fans alike. A+P.S. After reading the section about the unfilmable "Outer Limits" attempt, I wanted to add that two of Harlan Ellison's stories--"Demon with a Glass Hand" and "Mefisto in Onyx"--have also been rumored to be in a bidding war for upcoming Hollywood movie adaptations. I read somewhere that Samuel L. Jackson was on board for the latter film, but I have heard no word further about it (actually, there is also a rumor that Denzel Washington's movie "Fallen" was an unauthorized version of this story, but Ellison didn't bring a suit against anyone, and the source material's basis is not explicit...even so, I can see the comparisons). Perhaps due to Ellison's contentious nature (the man thinks that he is a better writer than he is, but he's still fun to hear from), Hollywood has remained reticent in giving the green light to these potentially great science fiction films based upon two pieces of Harlan's fiction (and "Soldier", as you may already know, was adapted into Cameron's film "The Terminator"). Heck, I bet that a separate book could house the story of what happened to "Demon..." on its trip through development hell. Just think of how many horrific tales there are about great science fiction tales that never made it (scripts by John Varley, Jim and John Thomas, Ellison, Heinlein, Cronenberg, etc.). And if you are interested in furthering your knowledge about B-movie and thriller film productions, pick up any Blu-Ray by Scream Factory. These newly restored releases give you your money's (and your movie's) worth! 2 of 3 people found the following review helpful. The great version has still never been written. By Robert J. Karol. First, I should say this book does a good job of tracing the torturous path to production these films followed. Hughes has a very pleasant style and the book never turns into a hatchet job against the producers, actors or directors named. However, this book is not essential or even that necessary. While it is hardly Hughes' fault that many of the movies or properties covered in this book have been filmed in the last few years (even if not in the forms he covered in his book), he does have a problem making the material interesting. For every tidbit about the Star Trek cast intriguing against producers or the ridiculous problems besetting Island of Dr. Moreau, there are twenty vague quotes from producers about why they asked for a new draft or a synopsis of minor changes from draft to draft. And though it is commendable that Hughes tries to avoid playing favorites, he rarely makes any judgements or states his opinion. Most of the time, he is fine with just setting down the quotes and differing opinions of different parties without sifting through them or analyzing them. Many times, the book degenerates into a case of "he said/ she said". Given Hughes' experience with the industry, shouldn't he be able to offer some sort of opinion? And the closer to the present that Hughes gets, the more he and his sources pull punches, playing coy about the identities of misbehaving screenwriters and producers. I understand that the parties involved want to protect their careers, but then why write this book? At points, the book has all the bite of a movie magazine puff piece. For the comic book properties especially, comic book websites and magazines (including Wizard) have frequently covered the territory in more depth and in more interesting ways. H.R. Giger's foreword, which discusses the difficulties collaborating with film-makers a continent away and his disappointment with the way his designs are handled, presents a better idea of the compromises and problems of the creative process and the ways it personally affects the parties involved than most of the book. And he does it without any cattiness or bile. So, if you really want to know more about the specific movies covered in this book, you might enjoy it. But the book is nowhere as definitive or exciting as it pretends to be. 1 of 1 people found the following review helpful. Five Stars. By rapernm. Makes you want to hit people with large sticks.

Steven Spielberg's sci-fi horror movie Night Skies. David Lynch's Ronnie Rocket. Terry Gilliam's Watchmen. Philip

Kaufman's *Star Trek: Planet of the Titans*. Ridley Scott's *I Am Legend*. Tim Burton's *Superman Lives*. These are just some of the legendary unmade films covered by this groundbreaking book. Drawing on dozens of exclusive new interviews with the writers, designers, and directors involved, David Hughes charts the tortuous stories of these films and reveals the fascinating details of what might have been.

From Publishers Weekly It's a muted celebration and a "melancholy examination" of what might have been in movie buff David Hughes's (*The Complete Kubrick*) *The Greatest Sci-Fi Movies Never Made*. In brief, slap-happily titled chapters (*Twin Freaks*; *Alienated*; *Lights, Cameron, No "Action!"*) Hughes explains David Lynch's difficulties with movie financing, how a Spielberg project called *Night Skies* became the genesis for both *E.T.* and *Poltergeist* and why the *Six Million Dollar Man* never made it to the silver screen. Illus. Copyright 2002 Cahners Business Information, Inc. From *Library Journal* From Tim Burton's *Superman Lives* to Steven Spielberg's *Night Skies*, the litany of uncompleted films presented here lends credence to the notion of Hollywood as a city of broken dreams. Hughes (*The Complete Kubrick*) draws on numerous exclusive new interviews with the disappointed filmmakers for this compendium of good intentions gone awry. Not surprisingly, the intricate machinations of business and financing tend to play the primary role in the demise of promising projects, together with healthy doses of petty bickering and infighting. Whether a prospective film might have turned out to be great cinema is usually a minor consideration. For instance, the proposed *Terminator 3* faded away largely because the legal rights to produce the film were bogged down with the failing production company responsible for *Terminator 2*, writer-director James Cameron's interest was drifting away to other ventures, and Arnold Schwarzenegger insisted that he would not do another *Terminator* without Cameron. Serious sf fans and those fascinated by the inner workings of the film industry will be intrigued by the complexity of events that thwart these often promising projects. Recommended for academic libraries. Richard W. Grefrath, Univ. of Nevada Lib., Reno Copyright 2002 Cahners Business Information, Inc. "Fun read for most film lovers and, for lovers of the genre, it is pretty much indispensable" -- Peter Sobczynski, *Post-Tribune* "Wonderful Saturday afternoon reading when you cant make it to a matinee." -- *Ohioana Quarterly*