

Snowpiercer: The Willy Wonka Cut Information and Change List

TL;DR:

The following fan edit is based on Rhino Stew's "Wonkapiercer" fan theory which states that the 2013 Bong Joon-Ho film *Snowpiercer* is actually a sequel to the 1971 film *Willy Wonka & the Chocolate Factory* with Wilford (also referred to as "Wilford Wonka" in the theory) being a grown-up Charlie Bucket who has inherited Willy Wonka's factory and built the *Snowpiercer* viewing the dangers of spreading CW-7. Certain characters like Veruca Salt, Slugworth, and Mike Teevee also make appearances as Minister Mason, Gilliam, and Franco respectively. The goal is to connect the two films using flashbacks and music cues/leitmotifs from *Willy Wonka* to make *Snowpiercer* feel more of a dark post-apocalyptic *Willy Wonka* sequel as stated in the theory.

Rhino Stew's "Wonkapiercer" Fan Theory Explained (Important Background for the Edit):

*If you want to view [Rhino Stew's](#) original video of the fan theory, go [here](#). If you want to view [Nomadic Kong's](#) follow-up on the theory, go [here](#). I highly recommend watching these since they provide a good idea of the fan theory and my intentions with the edit. This goes the same for watching the original versions of *Willy Wonka* (1971) and *Snowpiercer* (2013) since they're great films on their own.*

Similar Plot and Thematic Elements

According to the "Wonkapiercer" fan theory, *Snowpiercer* is a sequel to *Willy Wonka & the Chocolate Factory* due to them having a similar plot structure and elements which involves (as Rhino Stew states), "groups of people that work their way through a large fantastic structure [Wonka's Chocolate Factory and Wilford's train]; one-by-one, a person from the group is removed in each room until one person [Charlie and Curtis] makes it to the very end who then found out that the entire thing was a test because a wealthy industrialist [Willy Wonka and Wilford] needed to find a new successor." Additionally, Rhino Stew also states that both of the films' plots involve "economic class structure, children, and food" along with the major thematic elements of "sacrifice, choice, and free will".

On the topic of theme, the theme of selflessness is majorly present in both films (especially in the end) with Curtis (being the metaphorical Charlie Bucket in this case) hoping to sacrifice his arm (which he eventually does when saving Timmy from the Engine) and Charlie giving the Everlasting Gobstopper back to Willy Wonka. This is more evident with Wilford's response as he watches Curtis's sacrifice parallel his original sacrifice. At the end, both films involve the characters hugging and with an optimistic conclusion that our next generation of children will bring hope to the future. What's notable is that *Willy Wonka* and *Snowpiercer* can be viewed as films that reflect our childhood and adulthood, respectively. If *Willy Wonka* has an optimistic tone that's usually felt within our childhood, then *Snowpiercer* has a jaded and grittier tone that (depending on who you are) might represent the feeling felt in adulthood.

However, aside from just the similarities in plot and thematic elements, there are also similarities to the “wealthy industrialists” that run their business and operations.

Wilford is a Grown-Up Charlie Bucket (Plus Similarities to Willy Wonka Himself)

In *Snowpiercer*, Wilford is the wealthy industrialist who built the Snowpiercer where the last of humanity resides and the founder of his transportation company the “Wilford Industries”. What’s interesting is there are similarities between Wilford and Willy Wonka aside from their names starting with the same letter.

Rhino Stew points out the following similarities and connections:

- Both produce state of the art food and experimental forms of transportation.
- Production of these products are done in a factory (or train in the case of *Snowpiercer*) that is sealed from the outside world while also being self-contained and self-sustaining. This is reinforced when Wilford points out that the Snowpiercer is a “closed ecosystem”.
- Their products are branded with a giant “W” (this is especially seen with Wonka’s transportation in the factory and prevalently throughout Wilford’s Snowpiercer).
- Both use manipulative tactics of shock and awe in their respective environments.
- Both hid messages in food when the time came to find a new successor.
- Both utilize spies (Gilliam for Wilford and Slugworth/Mr. Wilkinson for Wonka) as part of the test.
- Both refer to Charlie and Curtis respectively as “dear boy”.

With these similarities in mind, it can be theorized that Wilford is actually a grown-up Charlie Bucket who inherited the Chocolate Factory and is continuing the main philosophies in decadence and imagination he learned from Wonka himself through his transportation business (and especially in the Snowpiercer). From here, Rhino Stew pieces a possible timeline to link the two films and to reinforce the idea that Wilford is in fact an adult Charlie Bucket.

Starting at the end of *Willy Wonka* around 1971 (the year the original film was release), Charlie is given the Chocolate Factory and does the best he could to continue Wonka’s main philosophy of decadence and imagination. With him being an apprentice/successor to Wonka, Charlie takes on the Wonka mantle by changing his name to “Wilford Wonka”. Charlie (now Wilford) would utilize what Willy Wonka taught him which includes branding his products with a giant “W”, the use of shock and awe manipulation tactics, and most importantly, maintaining that sense of decadence and imagination. At some point in between the 1970s and the 2000s, Charlie founded the “Wilford Industries” which focuses more on Wonka’s experimental transportation aspect (although this isn’t mentioned in the original video, it is important to acknowledge this since this company has an important role in building what would be the Snowpiercer).

In 2014 (the date in which the events of *Snowpiercer* begins), the governments of the world agree to spread the gas CW-7 in the atmosphere as part of an effort to combat global warming. Charlie is one of the few people that can see its potential devastating effects with him having experience with chemistry as seen in *Willy Wonka* where he does a class experiment on chemicals. From here, he constructed the Snowpiercer (which utilizes Wonka's experimental transportation and the self-sustaining aspects) as a last resort for humanity. However, it all comes with a major cost as Charlie knows that for humanity to continue and for the train to stay self-sustaining, the population will have to be regulated strictly through extreme measures and this will involve the loss of human lives. The number of humans that would be killed is measured through percentages which is another thing that Rhino Stew mentions is "foreshadowed" in *Willy Wonka*. However, despite him taking these measures, the train itself still maintains that decadence and imagination associated with Willy Wonka (this also includes the shock and awe tactics).

By 2031 (which is coincidentally 60 years after the events in *Willy Wonka*), Charlie is in a similar situation to where Willy Wonka was only except the situation is more brutal and extreme with a freezing post-apocalyptic environment and himself becoming more insane/tyrannical to the point where it reflects Willy Wonka's line "an adult would want to do it his own way" (although its once again not mentioned by Rhino Stew, it is still important to mention it as this adds on to the fan theory itself). Just like Wonka, Charlie seeks for a new successor (with the help of Gilliam as a spy) to run the train which is where the main storyline for *Snowpiercer* starts.

Although the theory majorly focuses on how Wilford is a grown-up Charlie Bucket (as part of the connections between the two films), it is also implied that the other characters from *Willy Wonka* might have appeared in *Snowpiercer*.

Willy Wonka's Supporting Characters are in Snowpiercer

Aside from Wilford being a grown-up Charlie Bucket in *Snowpiercer* as according to the theory, there are implications that other characters from *Willy Wonka* are present in the film. This includes Slugworth/Mr. Wilkinson (Gilliam), Veruca Salt (Minister Mason), Mike Teevee (Franco), and lastly a descendant of Augustus Gloop (Claude). Violet Beauregarde is not present since there isn't a character that would fit in with the theory.

As mentioned previously, Gilliam has a similar role to Slugworth/Mr. Wilkinson and that is being a spy to the "wealthy industrialist" that is running the operation of the business. Like Slugworth/Mr. Wilkinson, Gilliam is secretly working with Wilford to help him in his test to find a new successor for the train; the similarities even go straight to their looks as well. With Wilford (who is Charlie) mentioning him as an "old friend" and Gilliam stating to Curtis that his days were "decades ago", it can be said that Gilliam is Slugworth/Mr. Wilkinson at around age 105 (if you were to calculate the birth date of Slugworth's actor, Günter Meisner, to 2031).

For the case of Minister Mason being an adult Veruca Salt, what Rhino Stew notes is both of them having fur coats (with Mason's being yellowish which shows its age) and always entering the room first; she even maintains her tendency to insult others. However, the main part of this

idea is that Minister Mason is what Veruca became after surviving the garbage chute. This kind of event where she managed to avoid being incinerated is what led her from being ungrateful to now being too grateful and devoted fanatically to Charlie who saved her from death. It adds on more to the “merciful” mystique of Wilford that’s present within the film.

Franco is shown to be this silent ruthless gunman that is nearly unstoppable when trying to take down Curtis’s group. Rhino Stew asks the question of how Franco is this skilled and theorized: “what if he has an obsession with guns since he was a child?” In other words, Franco is actually a grown-up Mike Teevee since Teevee had this obsession with fictional violence (especially on TV) that might’ve led him on the path of being a ruthless gunman working for Wilford. Interestingly, Franco’s first major kill was shown on a TV screen which adds further to this connection.

Lastly, Claude might potentially be an offspring of Augustus Gloop due to her having a lack of impulse control and she even eats her own blood (similar to the Gloop family’s tendency to eat inanimate objects). However, other than these details, this is all we know and can speculate about her.

The “Pure Imagination” Leitmotif (from Nomadic Kong’s Follow-Up)

Although this detail isn’t mentioned in Rhino Stew’s video, music is brought up in Nomadic Kong’s follow-up video on the theory. In the video Nomadic Kong discusses the presence of “Pure Imagination” in the film (or in this case, a distorted version of it). This is specifically referring to the three opening notes around the lyrics: “Come with me...” which appears as being distorted in a minor key to make it more apocalyptic and intense. It can be heard when the group sees the frozen bodies from the Revolt of the 7, Wilford revealing to Curtis of who Gilliam really is, and later when Yona is running to light the Kronole. A faster and re-worked variation of this can be heard when Curtis decides to break through the gates and when Curtis’s group (after the school room scene) is walking through the luxurious spaces of the train. A more noticeable version (which nearly has the same tempo) can be heard at the very end (around 30 seconds before the end credits) when Yona and Timmy arrive out of the wreckage of the Snowpiercer.

Last Connections

Some other connections that are interesting to note is that the precursor to the flammable industrial waste drug of Kronole could be the “exploding gum for your enemies” that Mike Teevee chews in *Willy Wonka* and the shelves in Wilford’s room are similar looking to chocolate bars. However, one connection that might be the most convincing is regarding the absence of the Oompa Loompas. When Curtis and Yona discover Timmy to be working on the Engine, Wilford explains that the Engine last forever but that doesn’t apply to all of its “parts” and goes on to mention that this specific piece of equipment went “extinct” which resulted in the need to use small children to continue the train’s operations. Rhino Stew theorizes that the Oompa Loompas were the ones who operated the Snowpiercer since Willy Wonka’s transportation technology were run by them. However, after they died out, Wilford had to use small children to

keep the Engine going. Although Rhino Stew doesn't mention this, in the original 1964 book, Wonka mentioned that the Oompa Loompas are used to the warm climate and can't withstand the cold as they'll freeze to death. Even though this theory is mainly pertained to the 1971 film, this line of dialogue adds on to this theorized extinction of the Oompa Loompas. To summarize, as the result of the Oompa Loompas dying off/ going "extinct", Wilford had to use small children as a way to substitute for those losses and keep the *Snowpiercer* running.

Main Goal:

My main goal with this edit is to connect *Snowpiercer* with *Willy Wonka and the Chocolate Factory* by using flashbacks (which are in black and white) and music cues/leitmotifs from *Willy Wonka* to make *Snowpiercer* feel more of a dark post-apocalyptic *Willy Wonka* sequel as stated in Rhino Stew's theory. However, at the same time, I want to maintain the film's tone and original pacing. This also means the frequency of these flashbacks only occur in areas that would make sense within the film. For example, when Wilford is briefly reminiscing of Gilliam (who is actually a very old Slugworth/Mr. Wilkinson), we see a clip of Slugworth talking to Charlie from *Willy Wonka* to show this connection. This also goes with a reworked intro where we see a flashback to the ending of *Willy Wonka* as a way to provide context for who Wilford really is. The black and white filter for these flashbacks are used to show these moments as being like a memory of a distant past that's long gone and to fit in with *Snowpiercer*'s dark tone.

In the case for music, I decided to integrate many of the Wonka themes (mainly instrumental versions of "Pure Imagination" along) into the Marco Beltrami's film score taking Nomadic Kong's leitmotif analysis of the score into consideration. Although there are cases in which music from the original soundtrack of *Willy Wonka* are used, I tried to use them less frequently and attempted to make distorted and slowed versions of them (again, taking Nomadic Kong's analysis into consideration).

Overall, by doing this, it helps make *Snowpiercer* feel more like a post-apocalyptic sequel of *Willy Wonka* just as theorized in Rhino Stew's "Wonkapiercer" fan theory.

Special Thanks:

Lastly, a special thanks to Rhino Stew himself for not just coming up with this mind-blowing fan theory but also providing a voice cameo for the classroom video where we see a reworked version of Wilford's origins to fit in-line with the theory (same with Nomadic Kong for his follow-up video). This also goes for the subreddit communities of r/fanedit and r/faneditedmovies for providing useful feedback to help improve the edit.

Change List:

- Added an intertitle at the beginning which states "43 years prior to the disaster. A.D. 1971".
- Added a flashback (which is in black and white) to the ending of *Willy Wonka and the Chocolate Factory* which will tie into the scene where Curtis confronts Wilford.
- Added the Pop Orchestral Academy of Los Angeles's recording of "Pure Imagination" (particularly the second half) in the opening titles.
- Added the music track "Lucky Charlie" (which includes "The Candy Man" theme) during the scene where Curtis makes a deal with Timmy. The scene has been trimmed a bit to fit in with the music.
- Added the intro to the music track "Cheer Up Charlie" and a String Quartet recording of "Pure Imagination" (slowed and pitched) when Wilford is mentioned by Gilliam for the first time.
- Added a dark piano version of "I Want It Now" (slowed and reverb by me to make it darker and more apocalyptic) when Minister Mason makes her speech to the tail end passengers. This is to add on to an idea in the fan theory that Minister Mason is a grown-up Veruca Salt.
- Added a small music cue of the intro to a String Quartet recording of "Pure Imagination" when Tanya receives an illustration of Timmy.
- Added the "Wonkamanía" music track from *Willy Wonka* when the alarm goes off as the tail passengers are preparing to breach the gates.
- Added music from "Charlie's Paper Run" (particularly the middle and last half) when Curtis and the group are looking out the train's window seeing the frozen apocalyptic wasteland.
- Added a small music cue from the track "The Wondrous Boat Ride" when Curtis finds out how the Protein Blocks they've been eating are made.

- Added the creepy Willy Wonka tunnel poem (with echo and reverb) from the track "The Wondrous Boat Ride" when the train goes through a dark tunnel and as the guards start slaughtering the tail passengers. This is to serve as a distant callback to the original tunnel scene in Willy Wonka. The scene has also been trimmed to fit it in more with the music.
- Added Slugworth's leitmotif (which is slowed down a bit and is very brief) as Gilliam surveys the damage. This is to foreshadow him being revealed to be a very old Slugworth/Mr. Wilkinson when we later meet Wilford/Charlie.
- Added the first half of the Pop Orchestral Academy of Los Angeles's recording of "Pure Imagination" when we see the group go through the plant and fish rooms. The scene has been trimmed a bit to fit in with the music.
- Redid the classroom propaganda video that showed Wilford's origins to match up with the idea in the fan theory that Wilford (or Wilford Wonka in this case) is a grown-up Charlie Bucket who inherited Willy Wonka's factory. **Special thanks to Rhino Stew himself for providing a voice cameo for this scene.** Music for this scene is "Large Scale" by David Snell.
- Added a slowed and distorted version of the Wonkavision sound (which resembles the sound of TV static) as Franco is chasing after the main group in the steam car section. According to the fan theory, Franco is supposedly a grown-up Mike Teevee; since he doesn't have a theme (if you don't count the 2005 film) and there isn't a great area to insert a flashback that would fit well in context of the film, the slowed and distorted sounds of Wonkavision which interestingly creates a sound of TV static will be the indicator of this connection.
- Added the middle section of the music track "Charlie's Paper Run" (which is heavily slowed down and serves as a reprise) as Curtis and the last of the group approach the final gate to Wilford.
- Added the opening of Josh Groban's 2015 live recording of "Pure Imagination" when we meet Wilford for the first time.

- Added a flashback to Slugworth/Mr. Wilkinson talking to Charlie when Wilford briefly reminisces about Gilliam. This is to add on to an idea in the fan theory that Gilliam is actually Slugworth since aside from their similar looks, they both serve as "spies" for the wealthy industrialist running the operation. (Gilliam secretly working for Wilford/Charlie parallels that of Slugworth/Mr. Wilkinson secretly working for Willy Wonka). The scene has also been trimmed to fit in the flashback.
- Added a slowed and distorted version of the Wonkavision sound when we see Franco wake up.
- Added some flashbacks to certain scenes in *Willy Wonka* when Wilford talks about the methods of fear to keep the train running. The sequence of flashbacks is based on how it was edited in the original Rhino Stew video.
- Added a flashback to the Oompa Loompas when Wilford talks about the "part" to the engine that went "extinct". This is to imply that the Oompa Loompas died out which resulted in Wilford having to resort to child workers to keep the Engine running.
- Added music from the ending of *Willy Wonka* (which includes the opening riff from an instrumental orchestral cover of "Pure Imagination" by Pennoink) and the original Gene Wilder recording of "Pure Imagination" for the film's ending and end credits, respectively. The credits have been sped up a bit to match up with the music.
- A dedication credit to Gene Wilder has been added.
- Redid the subtitles for foreign dialogue.