

KATE HUDSON, AL PACINO
AND OTHER STARS GIVE TIPS FOR TRIPS

Famous

april 2002 | volume 3 | number 4

canada's #1 movie magazine
in canada's #1 theatres

ASHLEY JUDD
TESTIFIES FOR
HIGH CRIMES



STEVE SMITH
ROLLS THROUGH
DUCT TAPE FOREVER

STROLL SPRING'S
RUNWAYS WITH
JEANNE BEKER

Tobey Maguire

TALKS ABOUT GETTING INTO THE HEAD, AND BODYSUIT, OF COMICDOM'S
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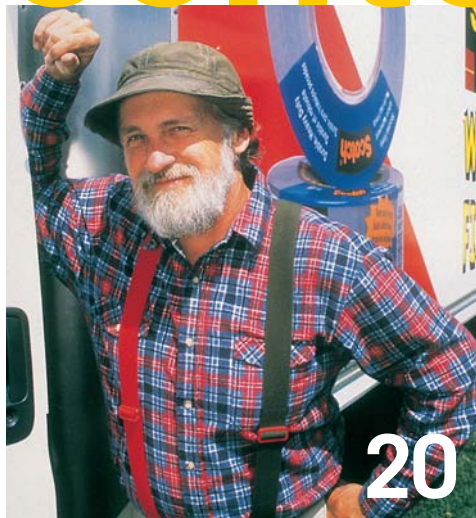
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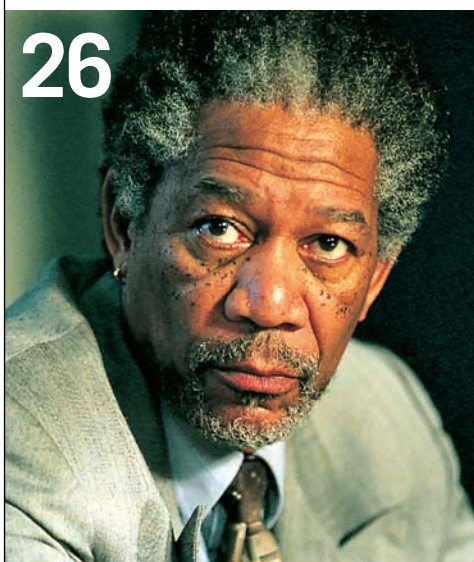
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THE ACTING BUG



To borrow a name from the world of comic books, **Tobey Maguire** is something of a Two-Face.

While he's a member of Leonardo DiCaprio's infamous "party posse," he's also a clean-living vegetarian who practises yoga and won't go near drugs or alcohol. Depending on the occasion, he can appear as clean as soap, or as grungy as a long-haired alley cat. He's 26, but with his small frame, whispery voice and blank blue eyes can still play a teenager, as he did in 1997's *The Ice Storm* (at 22) and 1998's *Pleasantville* (at 23).

But that duality can only serve him well in his latest role — that of high-school-student-turned-cub-reporter Peter Parker, who, when trouble looms, transforms into the acrobatic crime-fighting Spider-Man. In "Tangled Web,"

page 32, Maguire and director **Sam Raimi** talk about how the actor's contrasting characteristics helped him play the complex superhero.

Ashley Judd seems to be anything but two-faced. Sugar personified, the youngest of the famous Judd clan looks like she just walked out of a Norman Rockwell painting. But this seemingly mild-mannered ingenue has a few surprises. Like the fact that she married a daredevil racecar driver. And that she's afraid of being recognized by her fans. Of course, that doesn't stop her from increasing that fan base by churning out new films, the latest being the military court drama *High Crimes*, in which she plays a crack attorney. Read "Judd and Jury," page 26, to see what Judd had to say about reteaming with co-star **Morgan Freeman**, living in rural (read: private) Tennessee and the love of her life, Dario Franchitti.

You can stop holding your breath. TV's **Red Green** has finally found his way onto the big screen. That's right, Red, nephew Harold and the whole Possum Lodge gang are going to be movie stars. In "Red. Tape," page 20, creator **Steve Smith** tells you about what is perhaps the first movie in history to revolve around duct tape.

So, who taught Ashley Judd how to speak legalese for *High Crimes*? A technical advisor, that's who. A whole new profession has sprung up around making sure Hollywood gets the details right. For "Have Gun. Will Consult," page 30, Sean Davidson talked to a trio of technical advisors about trying to minimize Hollywood's flubs and blunders.

And if you're wondering whether to pull that old peasant shirt out of the closet, and if it goes with that frilly skirt, wonder no more. On page 24, Canada's foremost fashion expert **Jeanne Beker** tells you what's hot for spring. — Marni Weisz

Famous

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FAMOUS MAGAZINE IS REPRESENTED BY FAMOUS PLAYERS MEDIA INC.

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Famous™ magazine is published 12 times a year by 1371327 Ontario Ltd. Subscriptions are \$32.50 (\$30 + GST) a year in Canada, \$45 a year in the U.S. and \$55 a year overseas. Single copies are \$3. Back issues are \$6. All subscription inquiries and back issue requests should be directed to Famous magazine at 102 Atlantic Ave., Ste. 100, Toronto, Ontario, M6K 1X9; or 416.539.8800; or editor@fpmedia.ca

Canada Post Publication Agreement: No. 1716344

500,000 copies of Famous magazine are distributed through Famous Players, Alliance Atlantis and Galaxy cinemas, and other outlets. Famous magazine is not responsible for the return of unsolicited manuscripts, artwork or other materials. No material in this magazine may be reprinted without the express written consent of the publisher. © 1371327 Ontario Ltd. 2001.



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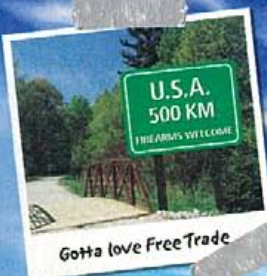
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Blood and Gore
 Violence

DRAGON

THE ANCIENT GATES

PlayStation 2





CARLA COLLINS ON WHY BRITNEY'S PUTTING HER MONEY WHERE YOUR MOUTH IS, ANISTON'S HANGING OUT IN FRONT OF A BROTHEL AND DEPP'S GIVING THE U.S. MILITARY SOME ADVICE

LOST IN SPACEY

Kevin Spacey has announced that he is going to take a temporary leave from performing. The 42-year-old actor told Associated Press, "I've been acting non-stop for four or five years and taking a break is a healthy thing." You know Kevin, after *Pay it Forward* and *K-PAX*, I think we're the ones getting the break.



KATE AND GERITOL

Meg Ryan, America's aging sweetheart, is in negotiations to star in an erotic thriller. *TV Guide Online* reports that *In the Cut* will revolve around "a New York writing teacher (Ryan) who becomes sexually involved with a detective investigating a series of brutal murders in her neighbourhood." I know a lot of fellas are probably excited about the possibility of catching Meg in the buff, but I think the time for this kind of career change was 10 or 15 years ago. These days she'd be better off reuniting with Billy Crystal for *When Harry Met Miss Daisy*.



ADAM'S RIBBED

Batman fans in New York got the opportunity to check out an exhibition of self-portraits by the stars of the campy '60s TV show, and the *New York Post* reports that the exhibit was quite thorough. It featured a wide range of villains including Cesar Romero's Joker and Julie Newmar's Catwoman as well as Vincent Price as Egghead and Art Carney as the Archer. If you didn't make it to New York for the exhibit, rest assured Adam West will probably be selling caricatures at a car show near you. Anything for a buck.

DEPP THOUGHTS

Johnny Depp has some advice for Dubya. According to *Peoplenews.com*, when asked about the conflict in the Middle East, Depp told a group of journalists, "They should have saturated Afghanistan with liquid LSD and got everybody goofed out of their minds. Then they should have sent in the military dressed as Teletubbies. They would have cleared it right out. Bin Laden would have been in 8-inch-high heels singing 'These Boots Were Made For Walking.'" Okay, you laugh, but this is actually a mission the Canadian military could have handled.



WHAT ABOUT THE THEME FROM SHAFT?

Not only does he have the inside track on the Huggie Bear role in Ben Stiller's planned remake of *Starsky and Hutch*, but Snoop Dogg was also the big winner at the 2002 Adult Video News Awards. VH1 reports that Snoop's "Doggystyle" video was honoured with the Best Music Award. That's quite an accomplishment — I imagine the competition was stiff.



EVEN THE CHICKEN BREASTS HAVE IMPLANTS



Britney Spears is planning to buy shares in the cash-strapped Planet Hollywood restaurant chain. The *London Evening Standard* reports that Britney has been in discussions with Planet Hollywood founder Robert Earl, and an insider says, "I don't know if Britney is a good cook herself and I don't think she

would have been telling him what to put on the menu, but they would certainly have talked about the company." Planet Hollywood? Funny, I always thought she'd invested in Hooters.

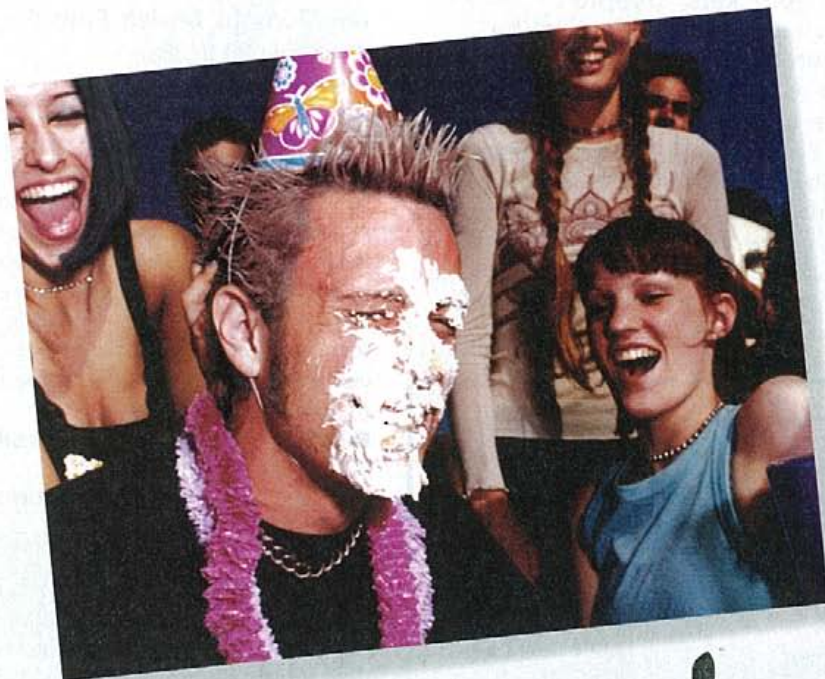
MESSAGE IN A BROTHEL

Jennifer Aniston is shocked and appalled by an ad for a sleazy Cancun massage parlor that's using her photo to lure customers seeking sex. A friend of Aniston's tells *Mike Walker's Hollywood Gossip*, "Jennifer is furious. I wouldn't be surprised if she took legal action." I really don't think she's got anything to worry about. It's not like someone's going to see the ad and go, "Hey look, for 50 pesos I can bang the chick from *Friends*." Now if it was Matt LeBlanc, it'd be believable.



Carla Collins appears as Rusty Sinclair on the Showcase soap *Paradise Falls* and hosts *Carla and Company* on Toronto's *Mix 99.9 FM*.

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April's film fests

What: ReelWorld Film Festival

When: April 4 to 8

Where: Toronto, Ont.

Why: The brainchild of *Young and the Restless* star Tonya Lee Williams, ReelWorld launched last year to put the spotlight on racially and culturally diverse filmmakers. This year's lineup includes the Sundance-screened claymation feature *Christmas at Wapos Bay*, from aboriginal director Dennis Jackson.

■ **More info:** 416.598.7933 or www.reelworldfilmfest.com

What: Sprockets: Toronto International Film Festival for Children

When: April 12 to 21

Where: Toronto, Ont.

Why: Because kids need a film festival too! We wonder, though, if schmoozing is as important here as at other fests — or if it has been supplanted by chasing the girl with the pigtails around the table whilst trying not to spill your grape juice. Now in its fifth year, Sprockets screens kid-friendly features and

shorts from around the world, and also hosts a variety of workshops and guest speakers.

■ **More info:** 416.967.7371 or www.e.bell.ca/filmfest/sprockets2002

What: Toronto Jewish Film Festival

When: April 20 to 28

Where: Toronto, Ont.

Why: To celebrate Jewish film from around the world and, of course, to schmooze. Founded in 1993, the event (which claims to be the second largest Jewish film fest in North America) celebrates its 10th anniversary — a milestone which organizers have dubbed their “Jewbilation.” About 60 films from approximately 15 different countries will be screened at the Bloor Cinema, including the opening night film *Schmelvis: Searching for the King's Jewish Roots*.

■ **More info:** 416.324.9121 or www.tjff.com

What: ViewFinders: International Film Festival for Youth

When: April 24 to 28

Where: Halifax, N.S.

Why: To broaden youths' perspectives through exposure to different takes on the world. In just its first year, this offshoot of the Atlantic Film Festival will cater to kids under 19 with about 60 films — edgier teen flicks scheduled for 9 o'clock screenings. They've also got programs like *Kid Pitch*, where industry delegates pitch their ideas to teens, *Youth Jury*, for which kids are trained to judge submitted films, plus animation workshops where successful applicants spend a couple of days creating one-minute shorts.

■ **More info:** 902.422.3456 or www.atlanticfilm.com

What: Hot Docs Canadian International Documentary Festival

When: April 26 to May 5

Where: Toronto, Ont.

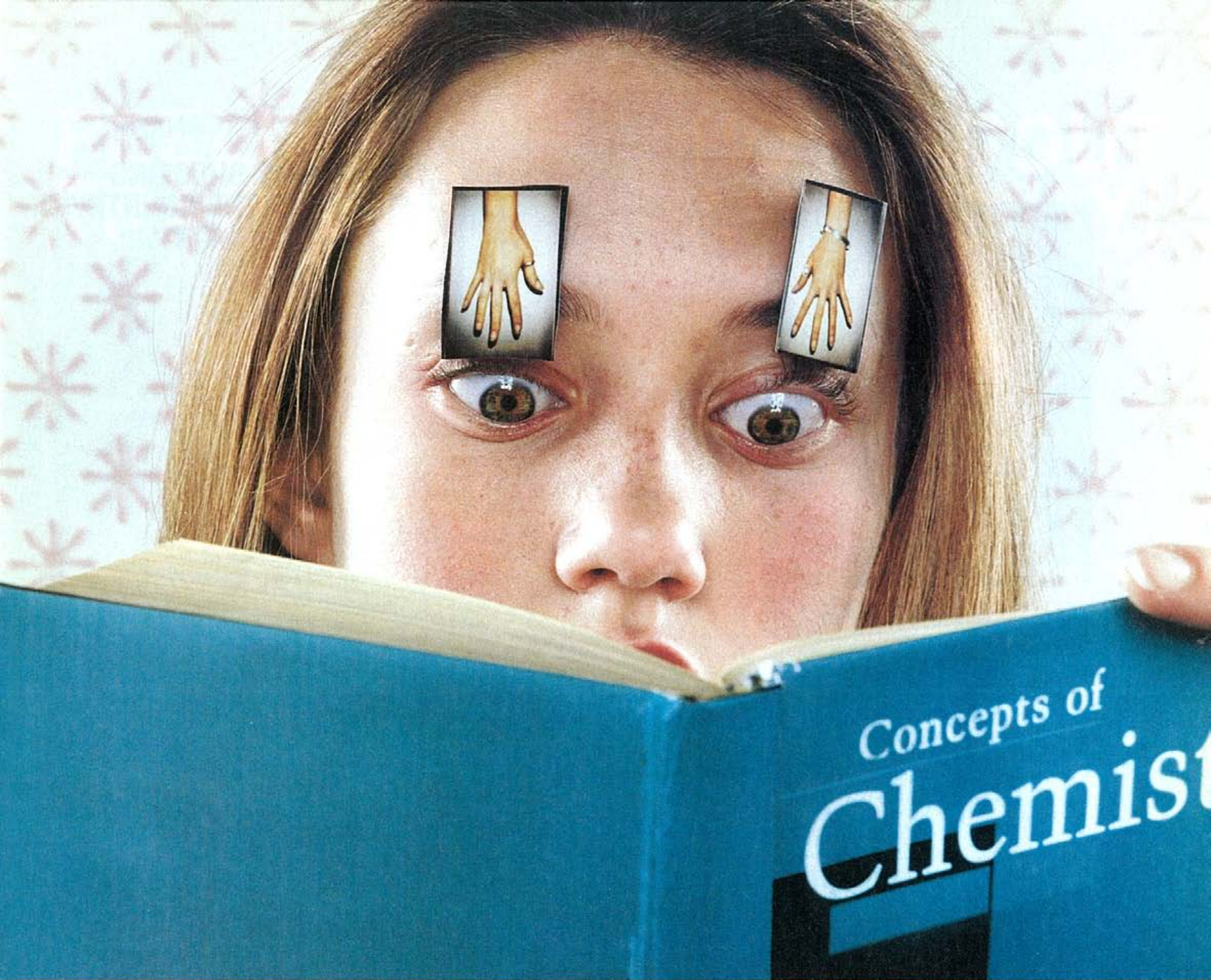
Why: To showcase some of the best international documentaries. This year's screenings are divided into four programs — *The Canadian Spectrum* (recent *Canuck* faves), *The International Showcase* (cutting-edge pics from around the world), *The National Spotlight* (this year focusing on Germany) and *The Outstanding Achievement Award Retrospective* (celebrating the work of a chosen filmmaker). There will also be a cornucopia of workshops and seminars to explore the pitch, networking, professional development, etc.

■ **More info:** 416.203.2155 or www.hotdocs.ca



Hasty decision

Bruce Willis (centre, behind the wig and sparkly bra) endures ritual hazing as he's named the Hasty Pudding Man of the Year. What? Another worthless award sponsored by the manufacturer of some sugary snack treat? Nope. The award is given out yearly by Harvard students who have their origins in a secret club established at the Cambridge, Massachusetts university in 1795. Part of the club's mandate was that “the members in alphabetical order shall provide a pot of hasty pudding for every meeting,” hasty pudding being an old-fashioned type of custard. The Man of the Year is given to someone who has made a “lasting and impressive contribution to the world of entertainment,” but we'd bet agreeing to show up for the burlesque show at which the awards are doled out is also a criteria. Photo by Steven Tackeff/WireImage.com. —MW



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Making movies accessible



"Watching" a movie through earphones

You're at the theatre, and the guy sitting next to you is wearing earphones through the entire movie. Was he dragged here by a friend when he'd rather be at home listening to Metallica? Maybe. But it's more likely he's visually impaired and, through that headset, is listening to someone describe the on-screen action.

And if, a few seats down, you see a woman looking into what appears to be a rear-view mirror mounted to her chair, no, it's not a leftover from some defensive-driving seminar held in that auditorium. She's probably hearing impaired and is using new closed-captioning technology. Turn around and you'll see a pixel board hanging on the back wall of the theatre, with the film's dialogue scrolling across backwards. That "rear-view mirror" is actually a piece of plastic that picks up the reflection of the dialogue, and turns it right-way-round.

Both services — DVS Theatrical Descriptive Narration and Rear Window Captioning — operate through the same equipment and made their Canadian debuts in five Ontario Famous Players theatres last fall. Another 15 are now being rolled out across the country, and should be ready by late April or early May.

The Ontario debuts coincided with *Harry Potter and the Philosopher's Stone* and Joanne Fraser, Famous Players' vice president of corporate affairs, says she wants to have the new ones ready in time for the first summer blockbuster, *Spider-Man*, which opens May 3.

"I just have to confirm with our technical people that we're able to get all of our equipment set up in time," she says. After all, linking the roll-out to a big flick can only help get a bit more bang for your publicity buck.

But debuting with a couple of kids' movies begs the question: Since the percentage of films available with this service is still small, wouldn't it make more sense for it to be applied to movies that appeal to older audiences, say, something starring Judi Dench? "Oh no, not at all," says Fraser. "It's every type of film." It depends more, she explains, on whether a particular studio has gotten behind the program.

Although demographics has nothing to do with it, Fraser does acknowledge that the aging of the baby boomers certainly didn't hurt the industry's enthusiasm for the technology. And she hopes that, eventually, every film will arrive at theatres packaged with the simple CD that provides synchronous captions and audio descriptions.

"When you're actually there with somebody who, for the first time, has an opportunity to see a film in a way that they feel the rest of the world has seen it, it really is quite moving," Fraser says.

The services are already available at Toronto's SilverCity Yonge-Eglinton, Coliseum Scarborough, Coliseum Mississauga, SilverCity Richmond Hill and SilverCity London. And will soon be available at the SilverCity Tillicum in Victoria, SilverCity Riverport, Colossus Langley, SilverCity Metropolis in Burnaby, SilverCity West Edmonton Mall, Paramount Chinook Centre in Calgary, SilverCity Polo Park in Winnipeg, Paramount Toronto, SilverCity Ancaster, SilverCity Sudbury, SilverCity Windsor, Coliseum Ottawa, SilverCity Gloucester and Famous Players 8 in Belleville. Plus, SilverCity Yonge-Eglinton is getting a second system.

But note that, because of the cost of the units (about \$22,000 each), only one auditorium per theatre is equipped. So don't assume that because the movie you want to see is showing at one of these locations you'll have access to these services. Best thing is to call ahead, or check

FILMS SHOOTING ACROSS THE COUNTRY THIS MONTH

WILLARD

Location: North Vancouver, B.C.

Director: Glen Morgan (debut)

Cast: Crispin Glover

This rehash of the 1971 horror about rampaging, angry rodents is in town through June. Glover plays a weird guy with a lot of pet rats — all of whom are out to kill his malicious co-workers in the bloodiest, creepiest ways possible.

BULLETPROOF MONK

Location: Toronto, Ont.

Director: Paul Hunter (debut)

Cast: Chow-Yun Fat, Seann William Scott

*It's not hard to picture Chow-Yun Fat (*Crouching Tiger, Hidden Dragon*) as a black-belt monk. Nor is it a stretch to cast Seann William Scott (*American Pie*) as a street kid. But we're skeptical that flat, grey Toronto can convincingly stand in for hilly, sunny San Francisco in this kung-fu action pic. Memo to Hunter: Use lots of interior shots.* —SD

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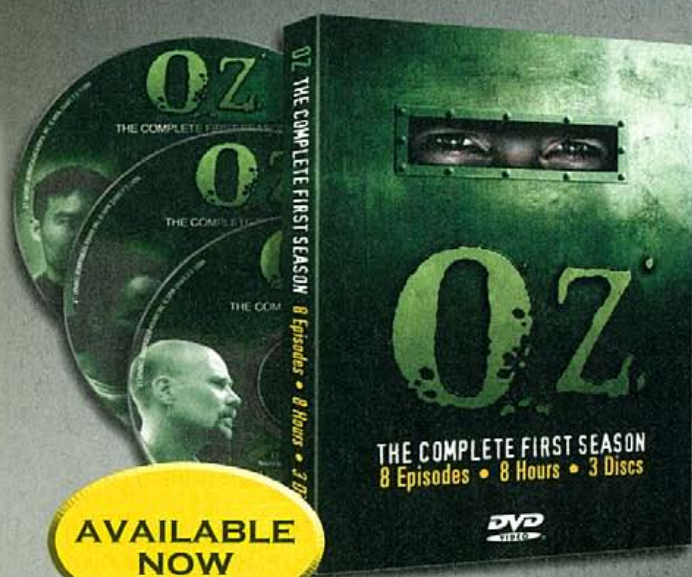
On May 5, 2002, more than 25 communities across Canada take part in the first annual Bell Walk for Kids in support of the Kids Help Phone counselling service for children and youth.

Where do the free movies fit in? Famous Players is sponsoring the Student Team Challenge, and the student who raises the most funds (in excess of \$500) gets a Famous Players Big Card that gets him/her and a friend into any Famous Players theatre for a year. Other prizes include six-month Big Cards and single-night passes.

More than 40,000 people are expected to take part in this year's walk, with money raised by pledges and registration fees.

■ For more info: www.bellwalkforkids.com or 1.866.WALK.4.KIDS (925-5454) —MW

FEELING TRAPPED?



SPECIAL FEATURES:

- 2 Audio Commentaries by Tom Fontana and Lee Tergesen
- Deleted Scenes with optional audio commentary by Tom Fontana
- Music Video from Oz Soundtrack Kurupt Featuring: Nate Dogg - "Behind the Walls"
- Featurette - interviews with cast, writer and producers.

HOW ABOUT A GETAWAY!



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- Deleted Scenes
- Inside BANDITS - Making-of-Featurette
- Music Video "Superman" by Five For Fighting
- Film Makers Workshop

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From left: Cameron Diaz, Selma Blair and Christina Applegate in *The Sweetest Thing*



APRIL 5

THE ACCIDENTAL SPY

Who's In It? Jackie Chan, Kim Min
Who Directed? Teddy Chan (*Purple Storm*)
What's It About? Chan (*Legend of Drunken Master*) plays an exercise equipment salesman tangled up in international espionage. Smart money says there's at least one fight scene involving a seated bench press or an Abdominizer.

BIG TROUBLE

Who's In It? Tim Allen, Janeane Garofalo
Who Directed? Barry Sonnenfeld (*Wild Wild West*)
What's It About? Based on the chaotic debut novel by syndicated columnist Dave Barry, it's an ensemble comedy about how a nuclear bomb hidden in a suitcase changes the lives of 10 strangers. And, perhaps with good reason, it is another of the many films that were hastily rescheduled after the September 11 attacks.

FRAILTY

Who's In It? Matthew McConaughey, Bill Paxton
Who Directed? Bill Paxton (debut)
What's It About? The FBI is looking for a serial killer when a man (McConaughey) comes for-

ward and explains, in a series of flashbacks, why his brother is probably the murderer known as God's Hands.

HIGH CRIMES

Who's In It? Ashley Judd, Morgan Freeman
Who Directed? Carl Franklin (*One True Thing*)
What's It About? Judd is a San Francisco attorney trying to defend her husband from a court martial with help from a former military lawyer, played by Freeman. The army says he's a deserter guilty of a mass killing in El Salvador. But will she ever learn the top-secret truth? **See Ashley Judd interview, page 26.**



Changing Lanes

APRIL 12

CHANGING LANES

Who's In It? Ben Affleck, Samuel L. Jackson
Who Directed? Roger Michell (*Notting Hill*)
What's It About? A hit and run. A lost file. And a missed court date. Jackson plays a single dad who feuds with the hot-shot lawyer who left him stranded after a car accident.

THE SWEETEST THING

Who's In It? Cameron Diaz, Christina Applegate
Who Directed? Roger Kumble (*Cruel Intentions*)
What's It About? Diaz's club-hopping party girl must learn how to woo a man when she meets Mr. Right.

NEW BEST FRIEND

Who's In It? Mia Kirshner, Meredith Monroe
Who Directed? Zoe Clarke Williams (*Men*)
What's It About? A young co-ed (Kirshner) falls in with a bad crowd. After she ends up in hospital, it's up to the local sheriff to figure out if her new friends are responsible.

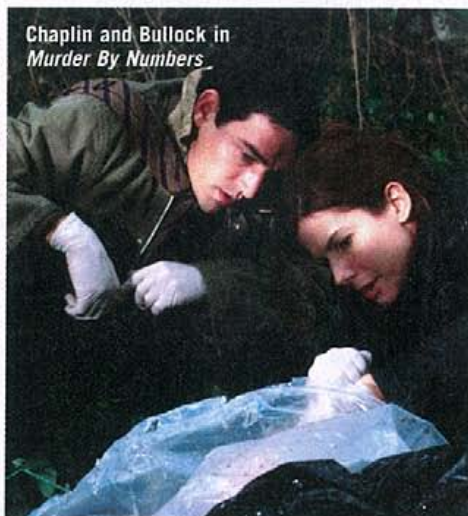
DUCT TAPE FOREVER

Who's In It? Steve Smith, Patrick McKenna
Who Directed? Eric Till (*Pit Pony*)
What's It About? If *Saturday Night Live* can make movies out of one-trick ponies like Stuart Smalley and those Roxbury guys, it's probably only fair that CBC mainstays Smith and McKenna would also get a slice of the big-screen pie. Adapted from the long-running *The Red Green Show*, it's the story of how handyman Red (Smith) and his nephew Harold (McKenna) hit the road for a duct tape sculpting contest in the U.S. **See Steve Smith interview, page 20.**

APRIL 19

MURDER BY NUMBERS

Who's In It? Sandra Bullock, Ben Chaplin
Who Directed? Barbet Schroeder (*Desperate Measures*)
What's It About? A homicide detective (Bullock) and her rookie partner (Chaplin) investigate a series of murders that are being pulled off to near-perfection by a pair of bright but deranged high school students.



Chaplin and Bullock in *Murder By Numbers*

Who Directed? Scott Kalvert (*The Basketball Diaries*)

What's It About? In "release-date limbo" for a full year now, it's the story of teen street gangs and star-crossed love in 1950s Brooklyn.

FRANK MCCLUSKY C.I.

Who's In It? Dave Sheridan, Joanie "Chyna" Laurer

Who Directed? Mark Perez (debut)

What's It About? Sheridan, last seen in *Scary Movie* and *Bubble Boy*, headlines as an insurance investigator who goes undercover to crack a fraud case.

JASON X

Who's In It? Kane Hodder, Melyssa Ade

Who Directed? James Isaac (*The Horror Show*)

What's It About? The 10th instalment of the *Friday the 13th* series puts Jason in orbit, where space-faring archeology students unwittingly bring the hockey-masked killer out of suspended animation. Most likely quote: "You check the airlock, I'll see if anyone's in the room with all the bone saws and pickaxes."

LIFE, OR SOMETHING LIKE IT

Who's In It? Angelina Jolie, Edward Burns

Who Directed? Stephen Herek (*Rock Star*)

What's It about? This just in: You're going to die. When a supposed psychic tells her she'll be dead in a few days, a young reporter (Jolie) tries to make sense of her life. Burns plays a co-worker.



Jolie and Burns in *Life, or Something Like It*

LUCKY BREAK

Who's In It? Christopher Plummer, Timothy Spall

Who Directed? Peter Cattaneo (*The Full Monty*)

What's It About? What better way to cover up a prison break than by staging a big, lavish musical? Cattaneo covers material similar to his 1997 hit, replacing unemployed Yorkshiremen with jailed felons.

M A Y 3

SPIDER-MAN

Who's In It? Tobey Maguire, Willem Dafoe

Who Directed? Sam Raimi (*A Simple Plan*)

What's It About? What happens when a shy teen (Maguire) is bitten by a mutant spider? He becomes a professional wrestler, of course. But later, the thought occurs that his super-human strength and ability to spray sticky goo out of his arms would be better spent fighting crime. That's when crazed, rocket-riding supervillain The Green Goblin (Dafoe) steps in. **See Tobey Maguire interview, page 32.**

All release dates are subject to change. Some films play only in major markets.

THE SCORPION KING

Who's In It? Dwayne Johnson, Michael Clarke Duncan

Who Directed? Chuck Russell (*The Mask*)

What's It About? Full-time wrestler, part-time actor Johnson makes his starring debut in this prequel to the *Mummy* movies — as a ruthless assassin hired to take out an evil sorcerer in ancient Egypt. Duncan of *The Green Mile* and *Planet of the Apes* fame fills out the supporting cast, along with Kelly Hu of TV's *Martial Law*.

A P R I L 26

DEUCES WILD

Who's In It? Fairuza Balk, Stephen Dorff

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Steve Smith as Red Green

Red. Tape.

The union of the two — Steve Smith's bumbling Red Green character and his multipurpose duct tape — have been an archetype of Canadian comedy for 11 years. But only now, after about a decade of filmmaking bureaucracy, are the pair coming together on the big screen **BY SEAN DAVIDSON**

Less than 30 seconds into the interview, Steve Smith's secret was out. Surprising, nay, even *shocking*, but true. The star of CBC's long-running *The Red Green Show* — the flannel-clad outdoorsman who personifies small-town, backwater life in the Great White North for millions of viewers worldwide — spends his winters in

Florida.

"I know. It's so shameful," says the 56-year-old comic, chuckling, on the phone from his Gulf Coast home. "I've hated Florida my whole adult life until five years ago. And now I don't know what the heck I was upset about. It's a great place to be for winter."

Oh, no doubt. All those birds and

retirees can't be wrong. But don't people give him a hard time about being a fair-weather Canuck?

"People aren't actually aware of it," he says. "As soon as they are, they'll be all over me."

It was down in the land of orange juice and electoral irregularities that Smith — in between writing his books, newspaper columns and TV scripts —

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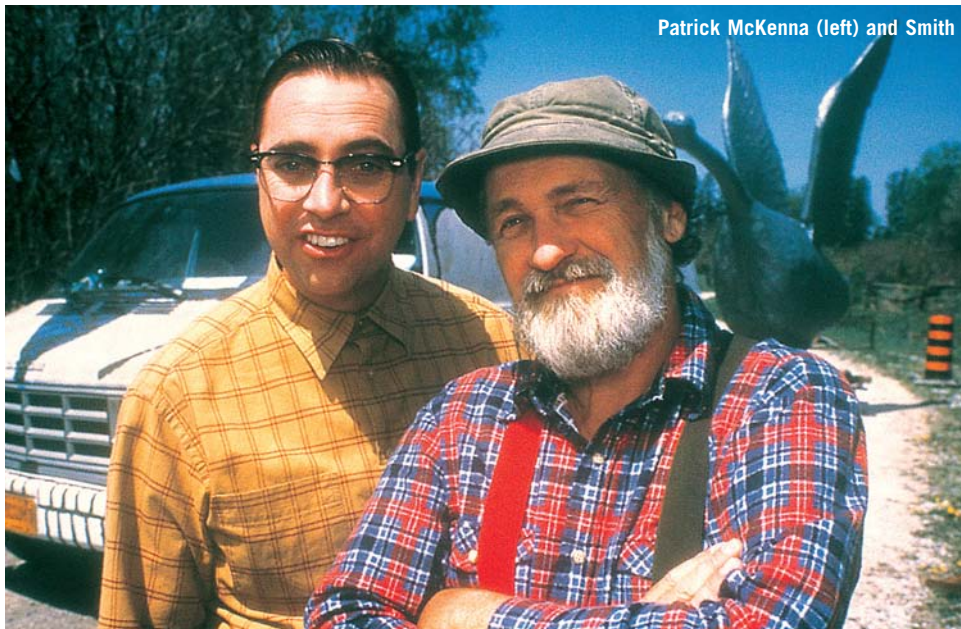


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Patrick McKenna (left) and Smith

▶▶ hammered out the 90-or-so page screenplay for *Duct Tape Forever*, the big-screen debut of his alter-ego Red, and of Red's many dim-witted friends. In various stages of development and demand since the early '90s, the comedy was finally shot last summer, on a pocket-change budget of just \$3.5-million, in the country outside Hamilton, Ont., and gets a limited release across Canada this month.

But even though he's written all 11 (yes, 11, going on 12) seasons of the show, and put in another 20 years as a comic and entertainer before that, penning the script was tough work, says Smith. "I think in television you can get away with doing less. If I have six good jokes in half an hour that'll probably do it," he says. "In a 90-minute movie you've gotta have 85 minutes of real content that's funny, that keeps it moving along."

"In a movie theatre we're demanding your attention for every second," he offers, "so we better be worthy of having it."

The story gets going in front of Possum Lodge, familiar to TV viewers as the swampside hang-out of Red and his buddies, where the limo of a wealthy tyrant (Richard Fitzpatrick) gets sucked into a sinkhole. Red and the other Possums are stuck with the \$10,000 tab, and the only feasible way to raise the money — after selling roadkill on the internet is voted down — is to enter a duct tape sculpting contest in Minneapolis, the third prize of which just happens to be an even 10 grand. Unorthodox use of duct tape, "the

"The only reason I would stop doing the show is if the audience said, 'Please stop,'" says Smith. "And I would stop in a New York minute"

handyman's secret weapon," is, of course, a running joke in the series. And so, a giant duct tape goose is hitched to the back of his van, and Red heads south. Series regular Patrick McKenna (*Traders*) tags along as geeky nephew Harold, and is joined on screen by Graham Greene (*Snow Dogs*) and love interest Melissa DiMarco (*Riverdale*). Eric Till, journeyman director of innumerable TV dramas and, before that, Jim Henson's *Fraggle Rock*, was behind the camera.

It's McKenna, says Smith, who's really the centre of the movie. "In a feature film, the main character is supposed to undergo radical change," he says. But Smith didn't want to rewrite his signature character, "so we focused more on doing that with Harold," he says.

"He's a better actor anyway," Smith says of the Second City alum, who recently returned to the show after a brief hiatus. "The Red Green character tends to be more of a reactor."

But surprisingly, Rick Green, a series regular for the first eight seasons, is not in *Duct Tape*. Known to fans as accident-prone

hayseed Bill Smith, Green is routinely blown-up or run over in the show's many black-and-white shorts. His slapstick has been a big part of the series, and, given that the film includes ample pratfalls, presumably would have earned him an equally large role in *Duct Tape*.

"The thing with Rick is, he's always done work that's been him supporting a group, or him supporting another person. The whole time he was with [comedy troupe] The Frantics he was one of the four, and then he was with my show. He just wanted to do something that was all him," says Smith. Green now hosts and writes his own show, *History Bites*. "And he didn't want to compromise it by working on something else," says Smith.

Smith has been playing Red Green, in one form or another, since the '70s. It was after a short musical career that this former teacher, steam fitter and mailman, together with his wife Morag, produced and starred in the variety program *Smith & Smith* on a local Hamilton station. ("I haven't had a job since 1971," he declares.) Red Green was among the show's many characters. Back then, audiences understood that Red was a caricature of another Canadian TV personality — real-life woodsman Red Fisher, who hosted a bizarrely rudderless fishing show back in the 1960s.

"He was a slow talker," Smith recalls, "he was a very slow man and it didn't bother him that he would take five minutes to give a 10-second thought. And then it would cut to film of a fishing trip — and I mean film, 16mm. The whole show would go by and sometimes they didn't catch anything. What kind of fishing show was that?" Fisher, also like Red Green, frequently read poetry out in the woods.

It made *Front Page Challenge* "look like an adrenaline rush," says Smith.

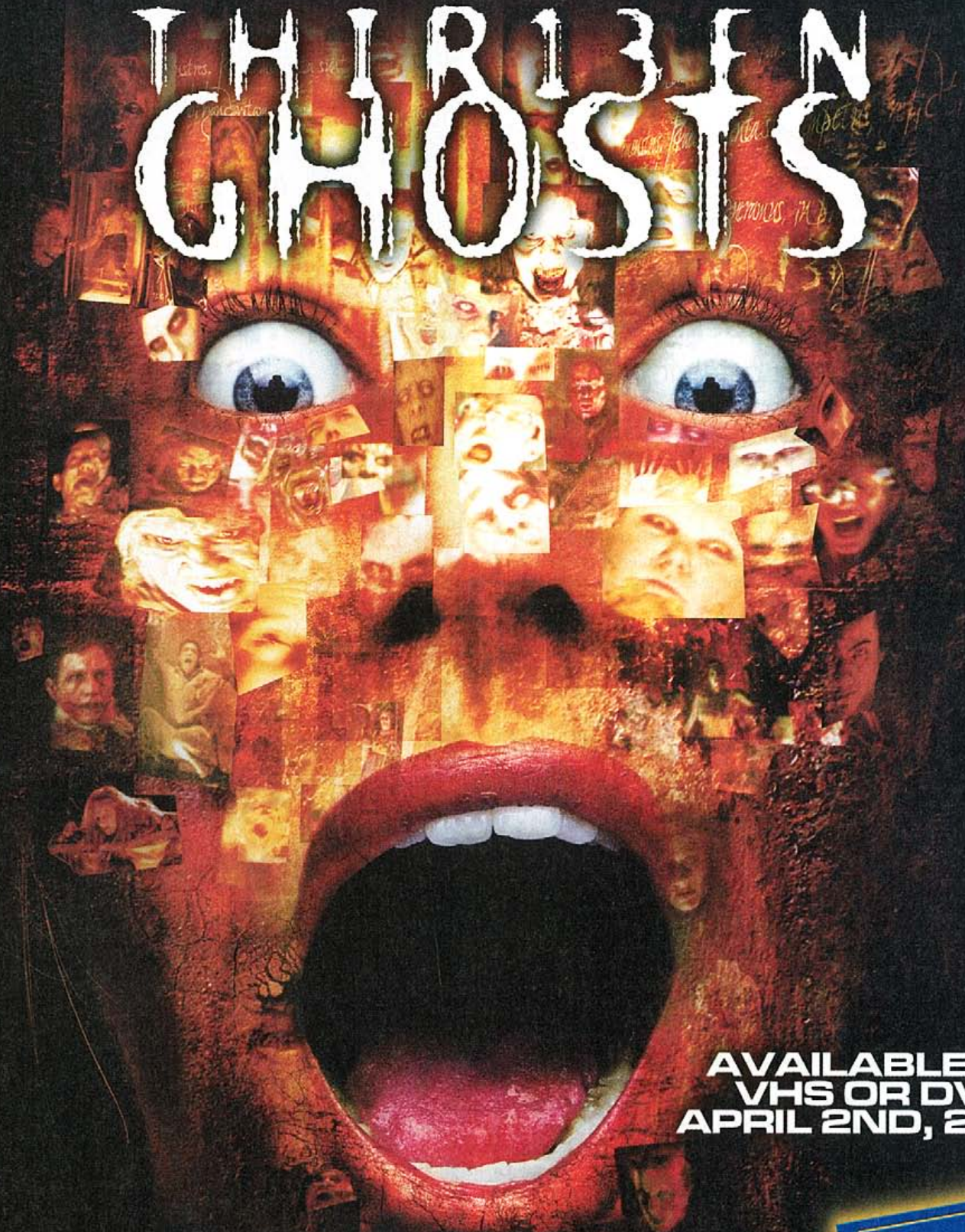
These days, Red Fisher is mostly forgotten. But *Red Green* is seen around the world and, as it enters moviedom, has attracted thousands of card-carrying fans from Canada, the U.S., Australia and elsewhere. Red could be with us for a long time yet to come, seeing as Smith says he's nowhere near tired of playing the character.

"The only reason I would stop doing the show is if the audience said 'Please stop.' And I would stop in a New York minute," he says. But otherwise, he says he could keep playing Red until they're both well into their '70s.

Maybe Red **could** retire, and move to

Misery loves company.

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AGE OF *innocence*



Fashion columnist **Jeanne Beker** says cozy, nostalgic and feminine are the key trends for spring

Traditionally, fashion has served as a great mirror of society's mood. So when New York Fashion Week was aborted last September 11, designers, editors and retailers were left wondering what effects all the gloom and uncertainty would have on fashion's future.

But fashion is too big a business to stop for long. And since all the spring collections had been conceptualized prior to the attack, the clothes that came down international runways for spring tenaciously held on to themes of innocence and romance. Besides, the heavy-duty doses of soft femininity and blatant escapism offered a welcome bit of relief, and a much-needed sense of optimism.

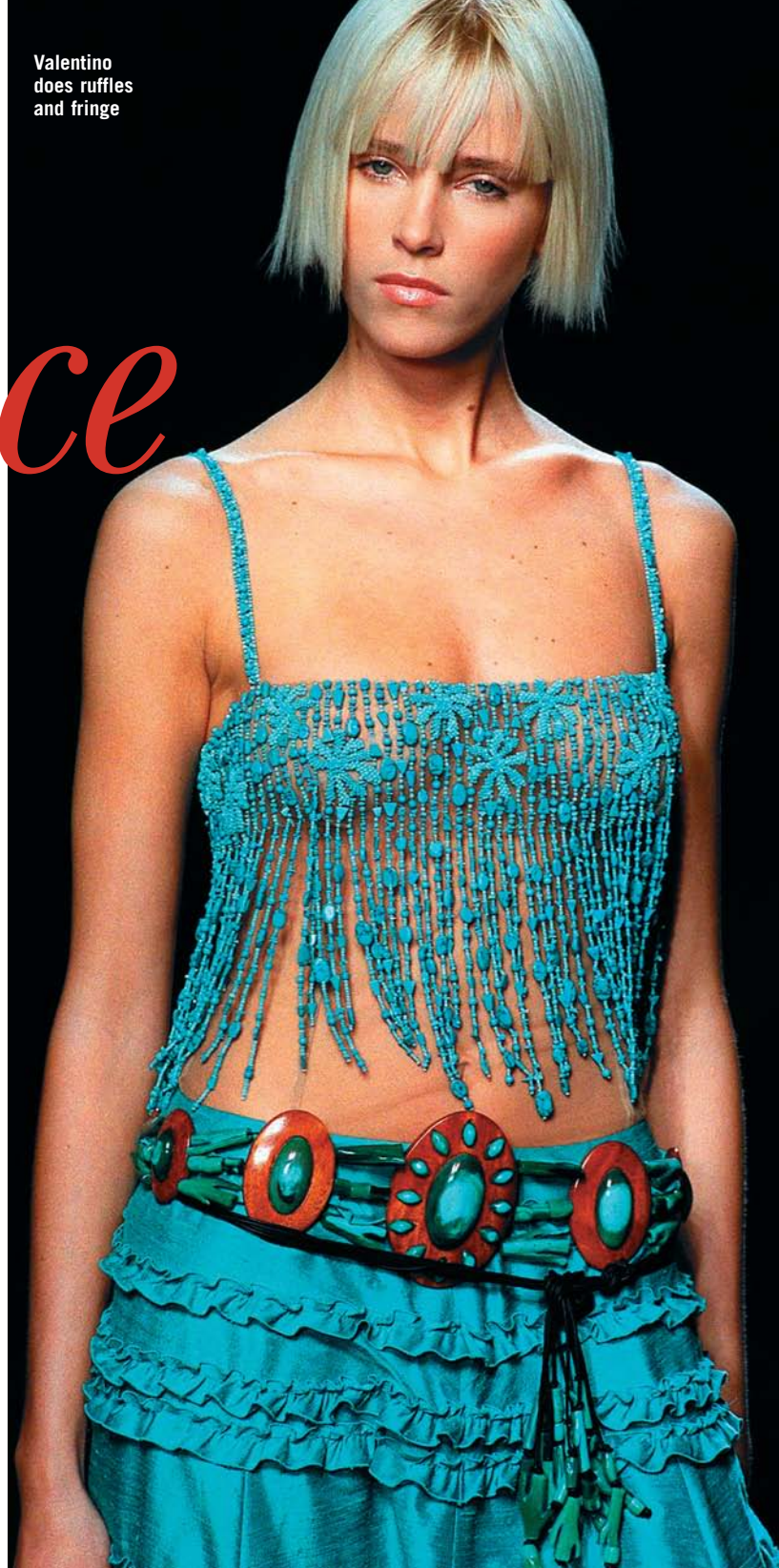
Who can resist the "bohemian chic" look? It's a smorgasbord of "flower child" nostalgia — an eclectic mix of hip flea market finds and ethnic accessories, a melange of Morocco meets San Francisco, complete with peasant blouses and ruffled skirts. It's a sensibility that puts the poetry back in fashion, and whisks us back to Woodstock.

Then there's earthy, rock star flash — with enough fringes to make Roger Daltry want to come back. Evidently, *Almost Famous* had a big impact on this spring's look and mood. And while there may be a feeling of "been there, done that" for those of us who survived the '60s and '70s, we can still groove on the nostalgia, and take delight in seeing a whole new generation turning on to the spirit of freedom and funk.

Pajama dressing makes cozy sense, too, at a time when we crave comfort. Gucci and Armani are offering baggy, drawstring pants, while Prada suggests PJ-style tops with piping and retro prints. And Louis Vuitton takes the nightie to new heights, with flowing negligee gowns. Overall, the look is relaxed with a stay-at-home feel, even if you're not going to.

In terms of colour, white is the new black. It's a pure and pristine look that has spiritual, New Age connotations — again, an idealistic outlook. But, at the same time, animal prints continue to make big news, with hues like crimson, lemon yellow and sunset orange helping to heat things up for the sunny months ahead.

Valentino
does ruffles
and fringe



And let's not forget the exoticism. The old *Out of Africa* theme is alive and well, with safari suits courtesy of Tom Ford for YSL, Ralph Lauren and Oscar de la Renta. **F**

Jeanne Beker is host and segment producer of Fashion Television and the Fashion Television Channel, author of Jeanne Unbottled: Adventures in High Style, and style editor of the "JeanneBeker" clothing collection.

Louis Vuitton's
negligee gown



Bohemian chic from
Dries Van Noten

PHOTOS: LEFT PAGE AND BOTTOM RIGHT, PIERRE VERDY/AGENCE FRANCE PRESSE. RIGHT PAGE, TOP, JEAN-PIERRE MULLER/AGENCE FRANCE PRESSE

must haves

FRINGES: From Ralph Lauren's Annie Oakley jacket to Valentino's Spanish shawl, they're sexy and playful and cropping up everywhere. Just think of Madonna at the Versace couture show in her white-fringed jacket. Try a pair of suede fringed boots, or a fringed shoulder bag. But be careful — too many fringes can be frightful.

RELAXED PANTS: Not that you have to abandon the skinny pants you wore last spring, but baggy trousers are big news this season. It's a comfortable pajama look we're after here, best worn with a teeny little shirt.

RUFFLES: They're still going strong — on dresses, shirts and skirts. It's a big part of the Latin/Flamenco style that's surfacing, and it's all in keeping with the ultra-feminine sensibility that abounds this spring.

DRAWSTRINGS, LACES: Zippers are looking just a little too high-tech this season, with all that earthy romance going on. So look for drawstrings on pants and tops, and lots of sexy, laced-up dress backs.

BELTS: Big belts continue to be...big! Worn low slung, they can actually be slimming. And the ones that feature decorative metal hardware or encrusted stones and jewels can make a simple outfit really come alive. Then there's Christian Dior's "utility" belt, which may smack of army surplus, but provides a nice juxtaposition to all the softness and romance we're seeing.

PEASANT SHIRTS: Embroidered, gauzy, gathered, smocked — these romantic tops are going to be everywhere. Whether you team it with jeans or a flouncy skirt, the classic or novelty peasant shirt is one of the strongest statements of the season.

JUNGLE PRINTS: Animal prints have become classics and offer just the right amount of exotica. The new batik looks are a little tamer, but still manage to get the point across. But remember: Too much is too much.

EXOTIC ACCESSORIES: Whether it's a romantic pair of gypsy earrings, hand-tooled cowboy boots, gladiator lace-up sandals, a macramé belt or a crocheted handbag, artsy/crafty pieces always make your look your own.

WHITE: Anything and everything. Especially when it's worn all together. From mini-dresses to pantsuits — not terribly practical, or particularly slimming, but it's light and fresh and now. Just stay away from leaky pens.

interview |

Judd and

In *High Crimes* Ashley Judd plays a lawyer trying to win her husband's freedom at military court. In real life, the shy southerner is just trying to find some freedom of her own BY EARL DITTMAN

In the 10 years since she arrived in Hollywood, 33-year-old Ashley Judd has gone from struggling hopeful doing small, indie pics like *Ruby in Paradise* to being a bankable, A-list star — headlining box office hits like *Double Jeopardy*, *Kiss the Girls* and *Someone Like You*.

But, at times, success has been a mixed blessing for the actor. While it has earned her many fans, the respect of her peers and the ability to pick and choose her projects, initially, fame had unfortunate psychological side effects.

"I have a real fear of recognition, a fear of fans and a fear of intrusiveness," Judd explains, slowly petting her two-year-old pooch Buttermilk, in her room at the Beverly Hills Four Seasons. "That's one of the reasons that my home has become so sacred to me. It protects me and buffers me against what you might call my 'celebrity.' I think that you have to be very protective of your own world."

When Judd isn't on location or attending to her career in L.A., she retreats to her home on the rural outskirts of Nashville where she owns an impressive 150-year-old house, and shares a thousand acres of densely wooded, prime Tennessee property with her mother, Naomi, and sister, Wynonna, the country duo better known as The Judds.

"It's my sanctuary," she says. "It's a place where I can escape from all the craziness that comes with this business. It's a place where I feel safe. I don't feel any fear there."

jury

Judd is the first to admit she hasn't fully come to terms with the trappings of stardom. But she refuses to become a prisoner of her own fame. An intensely spiritual woman, Judd says she looked within her own soul to overcome the anxiety of being a high-profile, public personality. "Success can be a dangerous thing, but if you learn your lessons well about your spiritual self, you should be okay," she explains. "Because, I've learned that success doesn't

change who you are. It doesn't improve the quality of your relationships. And it doesn't give you peace of mind. I mean, doing movies with high levels of prestige aren't going to make me happy, no matter how successful they are.

"If you're not pleased with your work," she continues, "then you either need to work harder or get your butt out. That's why I choose to do a film like *High Crimes*. It's the kind of film I feel like I needed to do at this point in my life."

The military court drama stars Judd as a high-powered lawyer who appears to have it all: a successful career and a loving, supportive husband (Jim Caviezel). Her seemingly dreamy marriage, however, quickly becomes a nightmare when her supposed better half is charged with committing a horrendous war crime.

Her descent into domestic hell continues when she discovers her man has a top-secret past as a covert military operative. She decides to represent her spouse at trial, defending him not in familiar civilian court, but at a secret military tribunal, where none of the rules of law she knows apply. Morgan Freeman steps in as a former military attorney who lends a hand.

"Ultimately, it's about one woman's fight for the truth," Judd says. "I've never been in that extreme of a situation, but I feel like I'm always searching for the real answers. I could relate to her in many ways, and I know that a lot of other women will be able to as well."

High Crimes also offered Judd the opportunity to reteam with professional buddy and career mentor Freeman. "He's such a great, dear, incredible person and such a fantastic, giving actor," she gushes. "I learned so much from him when we were doing *Kiss the Girls*, there was no way I was going to say 'No' to working with him again in *High Crimes*."

While much of the film's action takes place at a court martial, Judd says *High Crimes* isn't another typical courtroom drama. "Whenever you do a film about a trial, you are going to have to deal with a lot of dialogue," she explains. "But [director] Carl [Franklin] did a lot of camera set-ups and a lot of takes because he wanted to be able to cut and edit them so that the scenes were more muscular, exciting and invigorating. It's a thriller, so he wanted the courtroom scenes to have some real weight and substance to them. For instance, one scene there was something like 37 camera set-ups. That's a lot. ▶▶



A short chat with Morgan Freeman

How has Ashley Judd changed as an actor in the four years since you did *Kiss the Girls* together?

"She's more confident about her work.... But what impresses me about her, is that she's always yearning to learn more and more about her craft. She's learned the secret that a lot of young actors sometimes don't ever get, and that's to listen, observe and to ask questions."

How have you changed since *Kiss the Girls*?

"I've certainly gotten older, as everyone likes to point out. [Laughs.] Seriously, though, I've gotten older and wiser — and I'm constantly learning. I don't think you can ever get too old to learn. Every film you do usually teaches you something new about how to become a better actor. I think that's why the two of us are such kindred spirits — we both love to learn."

You are about to direct for the first time since 1993's *Bopha*. What's the movie about?

"It's based on the Depression-era novel *A Day No Pigs Would Die*. It's a coming-of-age story about a young boy growing up in Mississippi. I might do a very small role in it as well as direct, but I haven't decided that yet. Ideally, for the story — and to boost the economy there — I'd like to shoot it in Mississippi. But, for budgetary reasons, I think we'll have to do it in Canada."

Your *Seven* castmate Gwyneth Paltrow said you are one of the sexiest men alive. How does a statement like that affect you?

"I didn't think anything about it. What did you think about it? [Laughs.] Put yourself in that position. Somebody says that you are the sexiest man alive. You know what it does? It guarantees you celibacy. Do you think the sexiest man alive is approachable? Not at all. But I know why she said it. She was just trying to push attention away from her man at the time. I don't think she wanted to talk about her relationship with Brad Pitt, who is probably the sexiest man alive, so she accused me of it."

Is there anything left you would like to accomplish?

"I want to produce a Best Picture. I think that's quite an accomplishment and not many people can say they've produced one. It would be a nice way to end a career." —ED



Jim Caviezel with Judd
in *High Crimes*

► But the trial sequences are just as exciting as any action scene.”

Although *High Crimes* wasn't particularly demanding physically, the 15-hour days and countless takes exacted a toll. Especially since, at the same time she was shooting *High Crimes*, Judd had to finish up some last-minute work on her previous project *Someone Like You*. “Then I had to go out and publicize it. So, there was just a lot going on for me,” she explains.

“At one point, I literally had to have a talk with myself. I said, ‘You know, this is one of those moments where you don’t pray, because you know God is not going to send a thunderbolt and make it better for you. You have to make it better for yourself.’ So I gave myself this big attitude pep talk, and it really did make a difference. I was back on track after that.”

Support from then-fiancé racecar driver Dario Franchitti also had a calming effect. The woman who was once seriously involved with mellow pop crooner Michael Bolton says the seemingly very different Franchitti is actually the guy she’s been looking for all her life. The pair married in December.

“I don’t know how to explain why he’s ‘the one,’ I just know it...maybe because Buttermilk loves him, too,” she says, planting a kiss on the pup’s cheek. “There is this poem that Morgan Freeman loves, where the last line is ‘I am the captain of my soul,’ that really explains the way I feel for Dario. But it’s hard to explain why you know someone is right for you. You just know. I guess that’s why they make romantic comedies, so that we can just point at the screen and go, ‘That’s us, that’s how I feel about him!’”

And yet Judd is realistic about the perils that accompany her new husband’s chosen profession, and the fact that, with one wrong turn, the person she’s been searching for all her life could quickly be snatched away. “The fact of the matter is that we’re all mortal and we’re all going to go at some time,” she says. “So, if I, conceptually, have to deal with that at a younger age than the average woman, I think it can be nothing but a bonus and enhance the sweetness of the moments that we do have together.”

“I’m quite sure that no matter what happens, the universe is unfolding exactly as it should,” she adds. “I just let life take its course. That’s all any of us can do.” **F**

Earl Dittman is a freelance writer based in Houston, Texas. He also interviewed Tobey Maguire for this issue of Famous.

coming soon

ABOUT A BOY >> MAY

Stars: Hugh Grant, Toni Collette

Directors: Paul and Chris Weitz (*Down to Earth*)

Story: Grant plays a cad who dates single moms because he thinks they’re desperate and, when the time comes, easier to dump. He even pretends to have a son and attends single-parent meetings in search of some action. Then, of course, he meets Marcus, an odd little boy who steals his heart. What does this mean for his romance with Marcus’ mother (Collette)? If you’ve read the Nick Hornby book the film is based on, you already know.

ENOUGH >> MAY

Stars: Jennifer Lopez, Billy Campbell

Director: Michael Apted (*The World is not Enough*)

Story: Sandra Bullock was supposed to play *Enough’s* lead — an abused wife who, with her daughter, runs away from her dream-husband-gone-bad. But a scheduling conflict with her other spring 2002 crime flick, *Murder by Numbers*, forced her out. Jennifer Lopez swooped in to rescue the film, which also stars *ER’s* Noah Wyle and Juliette Lewis.

IGBY GOES DOWN >> MAY

Stars: Kieran Culkin, Claire Danes

Director: Burr Steers (debut)

Story: Culkin stars as one of two sons in the hopelessly dysfunctional Slocumb family. His father (Bill Pullman) is having a breakdown, his mother (Susan Sarandon) is a pill popper and his older brother (Ryan Phillippe) is an overachieving Republican who makes Igbly feel like a failure. So the youngest Slocumb takes off for Manhattan to live with his godfather (Jeff Goldblum). Hmm...playing a member of a messed-up family and living in the shadow of a celebrated older brother? Where ever did Kieran Culkin find his inspiration?

MINORITY REPORT >> JUNE

Stars: Tom Cruise, Colin Farrell

Director: Steven Spielberg (*A.I.*)

Story: Spielberg’s fascination with the future continues in this flick about an advanced society that can predict crimes that have yet to occur, and preemptively punish the criminals-to-be. Cruise plays a cop who thinks the system is just peachy until, of course, it turns on him. Farrell is the officer sent to track him down — a role that, at one point, was offered to Matt Damon.

MR. DEEDS >> JUNE

Stars: Adam Sandler, Winona Ryder

Director: Steven Brill (*Little Nicky*)

Story: In this loose remake of the 1936 Frank Capra comedy *Mr. Deeds Goes to Town*, Adam Sandler plays a small-town, poetry-spouting pizzeria owner whose rich relative leaves him a media empire, several major league sports teams, a private helicopter and \$40-billion. The original starred Gary Cooper as a tuba player — appropriate since so many people have labeled Sandler the Gary Cooper of his generation. Yeah, right.

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Morgan Freeman and Brad Pitt hold their flashlights like pros in *Seven*

Have gun. Will consult.

Someone has to teach all those Hollywood types how to act and talk like real cops. Or soldiers. Or doctors. And as movie audiences get more demanding, directors turn to technical consultants to make sure they get the details right | BY SEAN DAVIDSON

Two detectives are in a kitchen with the body of a 400-lb man, which is lying face down in a plate of spaghetti with its hands and feet tied together. The lights are off as both move slowly around the oil-black room, silently pointing out evidence, cans of food and roach-ridden plates with their flashlights. Everyone else — the uniforms, forensics, the doctor — waits outside.

The older cop crouches for a look under the table, then gets up and leans in to examine the body, testing the mottled skin on the back of the neck with his pen. His partner tucks his tie into his shirt and, moving the flashlight under his arm, starts to jot notes on a clipboard. He's careful not to touch anything.

"A homicide is the most sterile of crime scenes," says Randy Walker, explaining the

scene from *Seven*. "You don't want a bunch of people tromping around in there. You want to preserve the evidence." Unlike what goes on in many movies, he says, real murder investigations don't get mobbed by cops, photographers and "twenty guys taking fingerprints." Only a few people are allowed in the room. Real detectives will tuck in their ties, use a pen to avoid touching evidence and, this one's important, won't hold a flashlight in their gun hand.

It was Walker's job, as technical advisor for the grisly 1995 thriller, to point out these little details to director David Fincher and to coach stars Brad Pitt and Morgan Freeman how to act like real homicide cops. And Walker knows what he's talking about — he was a police officer in Los Angeles for 27 years and served with the city's SWAT team. Now retired, he

and the company he co-founded, Call the Cops, provide expertise about law enforcement dos and don'ts to movies and TV shows. They read the scripts, correcting bad dialogue or procedure, and are on set during shooting just in case someone doesn't know how to hold a gun or cuff a suspect. In business for 10 years, Walker and his crew have worked on cop-heavy movies like *Speed*, *Terminator 2*, *L.A. Confidential*, *Rising Sun* and *The Negotiator*.

"As time goes by, more and more people are familiar with how police walk, talk and act," he says, on the phone from California. "We try to inject as much authenticity as [the filmmakers] will allow." Getting the details right, he says, is the best way to make something believable.

"When people go to the movies they don't say, 'Wow, these people sure had

great technical advisors.' What they do is look at the actors and say, 'I believe those people as homicide detectives.'

As audiences, directors and actors have become more demanding about little details, the business of technical consulting has grown — not just for big-time Hollywood productions, but also made-for-TV movies and TV shows. *ER* keeps two doctors on the payroll, while NBC's *The West Wing* has former Bill Clinton press secretary Dee Dee Meyers vetting their scripts. And in Toronto, the recent boom in movie and TV production has brought a lot of business to consulting company Medicine in Film.

"I filled a niche that was previously unfilled," says owner Daphne Bailie, a registered nurse who, before getting into show biz, worked at Toronto's Hospital for Sick Children. Her company rents out nurses and a physician to the many series (*Psi Factor*, *Earth: Final Conflict*), movies-of-the-week (*The Day Reagan Was Shot*) and feature films (*Bless the Child*) that shoot in Hollywood North.

She founded the company four years ago — after seeing a movie in which doctors were reading a patient's X-rays upside down — and quickly went from moonlighting on movie sets to running a full-time business.

Consultants, she says, have to work with the cast and director to find a workable balance between what is technically correct and what makes for good drama. But she adds, "If you really pay attention to the small medical things that make it look real you don't have to give up any drama."

On set, she and the director watch the action on a TV monitor. "I'm watching the actors to see how real they look. Do they look relaxed? Do they look efficient? When I see it on screen I want to feel like I'm standing in my own ER."

Heart attack scenes are the hardest to get right, she says, and always require multiple takes. "It's extremely difficult to choreograph because there are so many players in the scene. It's pandemonium. You've got maybe 10 actors and extras all with a very specific role that they've never done before and they have to do it with extreme accuracy."

Full-time companies and recognized experts like these are a welcome change to a side-industry that, for many years, was plagued by imposters. Productions, especially those that need police or military experts, are still on the lookout for poseurs



Ron Blecker gives orders on the set of *The X-Files*. Below: Randy Walker (left) with *Terminator 2*'s Robert Patrick

“AS TIME GOES BY, MORE AND MORE PEOPLE ARE FAMILIAR WITH HOW POLICE WALK, TALK AND ACT,” RANDY WALKER SAYS. “WE TRY TO INJECT AS MUCH AUTHENTICITY AS THE [FILMMAKERS] WILL ALLOW”



TOP PHOTO BY MELANIE ROCKET. BOTTOM PHOTO BY GLENN GROSSMAN

and wannabes trying to pass themselves off as seasoned vets.

"If I had a dollar for every Navy SEAL or Green Beret or Army Ranger I'd met up here I'd be a zillionaire," says Ron Blecker, a 14-year veteran of the U.S. Army Rangers and Special Forces who now lives and works as an on-set military advisor in Vancouver. "These guys will sit down at a computer and whip up a resumé that makes Rambo look like a wimp. And then you see the guy, and he's 110 pounds overweight and unshaven and he can barely walk across the street."

Blecker got his first consulting job (on *The X-Files*) because he walked out of the job interview — refusing to answer a question about how many people he'd killed while in the army. "I lost my mind," he says. "I got very upset and stormed out of the office." It wasn't until the interviewer ran after him that he realized it was a trick question intended to weed out phonies. A real vet, Blecker explains, wouldn't answer such an unprofessional question.

Blecker worked on *X-Files* for several

seasons and is now the hired gun for James Cameron's series *Dark Angel*. He has also called the shots, so to speak, on movies such as *Along Came a Spider* and *The Pledge*, and co-owns a casting company/small army called DefCon 5 which provides extras to movie and TV productions, all 150 of which, he says, get rigorous training.

"We put them through basic training — boot camp, SWAT tactics, how all the equipment works, how to handle weapons," he says. "We hold them to a very high standard. We have no qualms about firing someone on the spot if they screw around or don't handle a weapon properly."

If he's harsh on his rent-a-troops, it's because the film business is just as unforgiving. The hardest and most important thing about getting established as an advisor, he says, is convincing the filmmaking community that you're not a fake.

"If you lie once, it's over," he says. "Word gets around like wildfire. If you stub your toe on *Dark Angel* everyone knows about it on *Stargate* in about three hours." **F**



TANGLED WEB

IN POST *X-MEN* HOLLYWOOD, EVERY COMIC BOOK HERO FROM SHE-HULK TO ANT-MAN HAS THEIR OWN MOVIE DEAL. MEANWHILE MARVEL VETERAN SPIDER-MAN HAS BEEN WAITING FOR HIS BIG-SCREEN DEBUT FOR 10 YEARS. WILL TOBEY MAGUIRE'S WEB-SLINGER MAKE THE WAIT WORTHWHILE?

BY EARL DITTMAN

It took decades of legal wrangling, false starts and numerous cast and crew changes. James Cameron was supposed to direct a *Spider-Man* movie 10 years ago. Scripts were written. And rewritten. Names like Nicolas Cage and Arnold Schwarzenegger were attached to the project. And dropped.

Two years ago the directorial reigns were passed to Sam Raimi of *Darkman* and *A Simple Game* fame. The casting slate was wiped clean and still more names and rumours swirled. The studio was serious, finally, about making this movie. But there was one integral part of the project missing. Who would portray Peter Parker and his high-climbing, web-weaving alter ego?

It seemed every actor under 30 was anxious to meet with Raimi in hopes of landing the part, and an unofficial list of potential Spider-Men circulated among the Hollywood press: Heath Ledger, Scott Speedman, Tobey Maguire, Freddie Prinze Jr. But when the official announcements were made, at an L.A. press conference last January, the word was already out. Willem Dafoe (*Shadow of the Vampire*) would play Spidey's arch-enemy the Green Goblin; Kirsten Dunst (*Crazy/Beautiful*) was love interest Mary Jane Watson; the part of Peter's pal went to little-known James Franco (*Deuces Wild*); Cliff Robertson (*Escape from L.A.*) would play beloved Uncle Ben and Rosemary Harris (*Blow Dry*), his Aunt May. And the man in the red-and-blue outfit — for this long-expected \$75-million film and, surely, its expected sequels — would be *Pleasantville* and *The Cider House Rules* star Tobey Maguire. A wave of applause drowned out the few gasps of disbelief.

"I wasn't extremely familiar with the *Spider-Man* comics," Maguire told reporters. "And since Sam had said he wanted to capture the spirit of the original *Spider-Man*, I figured I needed to go to the source." So Maguire sat down and studied the first three-and-a-half years of the Marvel comic book to figure out "what made this guy tick."

Some doubted the shy, slight, five-foot-seven actor had what it took to play a superhero. But, in a phone interview shortly after the press conference, Raimi says he had found his Spider-Man the first time the 26-year-old came in to read for the part.

"First of all, he showed up in full costume," the director remembers, "which I

the girl. He has acne. He's a slightly better-than-average looking kid, but he's not some kind of super-man," he explains. "He's just been blessed, or cursed, with these powers. Tobey embodied all those qualities."

Maguire explains the resemblance as his conscious effort to get inside Parker's mind. "Without sounding cliché, I wanted to know what was his motivation," he says. "I figured it was the only way I could make him and the movie believable."

As in the comics, big-screen Peter is an intelligent but irresponsible high school student who, bitten by a mutant arachnid, gains all kinds of spider-like superpowers. He has super-human strength, can scale walls and ceilings, shoots web-like fluid from his wrists and has a sixth "spider sense" that warns him of danger. Initially, Peter uses his powers to make money in the pro-wrestling ring. But when his beloved uncle is killed by thugs he vows, à la Batman and Superman, to fight crime in its many, and frequently costumed, forms.

Which is where Dafoe steps in as the Green Goblin — a scientist driven mad by his own experimental nerve gas and out to destroy the Big Apple. It's up to the web-slinger to stop him. But Peter Parker must also deal with some regular human problems: trying to keep his newspaper job at the Daily Bugle and winning the heart of his beautiful classmate Mary Jane.

And unlike the barrel-chested outfit of a certain bat-like superhero, Maguire says there's no padding in the Spider-Man costume to make him look "buff." Those muscles are all him.

"I've done all kinds of training for flexibility and for acrobatic grace. I even pumped some iron," says Maguire. "That was a first for me. But I enjoyed it thoroughly because when he fights, it looks very graceful and real. Despite what some people are saying, I don't think Spider-Man is a martial artist. He's got his own style of fighting."

Raimi chuckles when he hears that Maguire actually enjoyed the physical



thought was pretty clever. Then he demonstrated his gymnastic abilities, and his moves were pretty amazing. Only later did I discover he had been taking private lessons. But he moved like a pro. And, once he began to read lines out loud, I pretty much decided he was everything I imagined Peter Parker/Spider-Man would be."

Audiences will identify with Maguire, says Raimi, the same way comic readers do with the teen crimefighter. "Peter Parker is one of us. He's a kid from Brooklyn who doesn't have a lot of money. He doesn't get

▶▶ regimen. At times, says the director, it was downright brutal.

“We were kicking his ass in the training room,” says Raimi. “He was working out every day with a stunt coordinator and his yoga instructor, almost non-stop. He was also on a special diet. He went through a tremendous physical metamorphosis for *Spider-Man* and it wasn’t easy. Tobey always had a good body, but he wanted to develop



Maguire as Peter Parker

the body of a superhero. He went above and beyond the call of duty. I’m surprised he doesn’t hate me for putting him through all of the training.”

Although he jokingly admits he has never gone through any genetic mutations that he’s aware of, Maguire says he does understand the split personality at work in both Parker and his wall-crawling secret identity.

“I can relate very much to Peter Parker, but I can especially relate to the Spider-Man side of my character too, because I feel like a superhero in general in my life,” he says, getting a laugh from the reporters. “Seriously, one of the main themes of the film is that with great power comes great responsibility. I think there’s great power in just being alive and being a human being. Within that, there’s great responsibility. Every day I wake up I have a responsibility to myself and others to live an esteemed life and be an example for people around me.”

Maguire probably needed a lot of that strength and responsibility to get through his early life. Born to an unwed teen mom in 1975, Maguire lived a poor, rootless childhood. He was constantly on the move, living at various times with relatives in Washington, Oregon and northern California. He quit school in grade nine and took to acting because it got him away from his unpleasant family life.

He appeared in several commercials

(Atari, McDonald’s, Doritos) and sitcoms (*Rosanne*, *Blossom*) before landing a role on the short-lived Fox series *Great Scott!* Although the show was canceled after just six episodes, Maguire’s good looks and on-camera ease soon brought in movie roles. In 1993, he snagged a small part in *This Boy’s Life*, opposite Robert DeNiro and his good friend Leonardo DiCaprio. Maguire then drew the attention of entertainment scribes and Hollywood filmmakers with strong performances in Ang Lee’s *The Ice Storm* and such acclaimed films as *Pleasantville*, *The Cider House Rules* and *Wonder Boys*, turning him into a bona fide star.

But what made him stand out from the crowd was that he wasn’t your garden variety, out-of-control, acting brat. Even though he is an official member of DiCaprio’s infamous “party posse,” Maguire is vehemently against drug and alcohol use, is a strict vegetarian and studies yoga.

Money is certainly no longer a problem for this extremely private star. He got a \$4-million paycheck for *Spider-Man* and word is, if he appears in two sequels, he’ll take home another \$26-million for his troubles. But Maguire refuses to take his current fortune for granted.

In a later interview, shortly after *Spider-Man* had wrapped, Maguire explained his cautious attitude about cash, and reported back on his efforts to stay true to the original version of the famed superhero. “I don’t like to talk about money, because I think it has nothing to do with my work,” he says. “Anyway, it could all be gone tomorrow. So, I don’t try to live beyond my means. But at the end of the day, I’m more interested in how my costume fits me than how much I am going to make.”

As the first actor to play Spider-Man on the silver screen, Maguire says he made it his responsibility to satisfy fans of the comic book, and to give their favourite crime fighter a fair cinematic shake.

“A lot of the films based on superheroes have been disappointments for moviegoers,” he offers. “That’s because the initial concept has been totally reworked to make them almost unrecognizable, or there was not enough attention paid to the details of their personalities. It was Sam’s job to come up with a story that everyone would enjoy and mine was to bring Spider-Man to life and make him believable. I think we did it.” **E**

Earl Dittman is an entertainment writer based in Houston, Texas. He also interviewed Ashley Judd for this issue of Famous.

famous trivia

1

The West Wing's Rob Lowe returns to movies this month, playing a pilot in the Gwyneth Paltrow comedy *A View From the Top*. In which period pic packed with young stars did Lowe make his big-screen debut?

2

Which of the following movie titles was *not* also a WWF event featuring *The Scorpion King*'s Dwayne “The Rock” Johnson? *No Way Out*, *Terminator* or *Armageddon*?

3

Name the *Big Trouble* star who called her stint on *Saturday Night Live*, “One of the worst experiences I’ve ever had.”

4

Which star of *The Scorpion King* worked as a bodyguard for Will Smith, Martin Lawrence and Jamie Foxx?

5

In which film did *Life or Something Like It*'s Stockard Channing play a character who kills herself in the film’s opening minutes?

6

Which young, Canadian star of *Lone Star* *State of Mind* parodied himself in the recent remake of *Ocean’s Eleven*?

7

Murder by Numbers star Sandra Bullock played the lead role in the 1990 TV version of which Melanie Griffith movie?

ANSWERS

- 1 *The Outsiders* 2 *Terminator*
3 Janeane Garofalo 4 Michael Clarke Duncan
5 *The First Wives Club* 6 Joshua Jackson
7 *Working Girl*

ZELLWEGER RECONSIDERS *BRIDGET JONES*, ROBERTS PLAYS SEXY STUDENT AND NEILL RETURNS DOWN UNDER

BY SEAN DAVIDSON



Zellweger

BRIDGET JONES'S CONTRACT

That weird sound you just heard was **Renée Zellweger** flip-flopping. This time last year the star of *Bridget Jones's Diary* was reportedly refusing point-blank to appear in a sequel to the hit film, despite warm reviews of both her performance and author **Helen Fielding's** follow-up novel *The Edge of Reason*. But one Oscar nod later, and Zellweger is suddenly in talks to reprise her role as the zaftig Londoner, along with co-star **Hugh Grant**. Sequel or not, the Texas-born actor will also be seen with Brit **Ewan McGregor** (*Black Hawk Down*) in *Down with Love*, described as an homage to the romantic comedies of Rock Hudson and Doris Day. No word yet on a release date for either film.

JULIA HAS TWO LOVERS

Aging hipsters **Peter Fonda** (*The Limey*) and **Steve Martin** (*Novocaine*) will fight for the hand of **Julia Roberts** in the new comedy *Smile*, just as soon as **George Clooney** is done with her on the Montreal set of *Confessions of a Dangerous Mind*. Fonda and Martin will star as college professors both smitten with a young student, played by Roberts. *Friends* star **Lisa Kudrow** is up for the best friend role, and would join the cast after finishing work on the comedy sequel *Analyze That*.



Roberts

THE TWO TOWERS

Just as the seemingly endless TV coverage dies down, the first movies about September 11 are announced. Power couple **Susan Sarandon** and **Tim Robbins**, makers of big-screen buzzkills *Cradle Will Rock* and *Dead Man Walking*, have started work on *The Real Heroes are Dead* — a retelling of what happened to twin towers security guard Rick Rescorla and his wife Susan on that fateful day last fall. Robbins will write and direct, Sarandon will star. MGM studios is also developing *The Counter-Terrorist*, the true story of a former FBI man who gave up tracking down al-Qaida to be head of security at the World Trade Center.

SAM HE AM

His enjoyable turn in last year's Australian surprise *The Dish* probably helped **Sam Neill** land his role in the Down Under project *Dirty Deeds*. Set in 1960s Sydney, the film recounts how a booming underworld economy, fuelled by the war in Vietnam, attracted the attention of greedy U.S. mobsters. Neill, also recently seen in the third *Jurassic Park*,



Neill

will be joined in the black comedy by **John Goodman**, of *Monsters Inc.*, as an Aussie mob boss. Little-known local **David Caesar** (*Idiot Box*, *Mullet*) directs. Watch for it on screens later this year.

BEING JOHN CUSACK

Geez, when does **John Cusack** sleep? The *Serendipity* and *America's Sweethearts* star — to be seen later this year in *Max* and *Adaptation* — has also signed on to star with **Drew Barrymore** (*Charlie's Angels*) in the comedy *Kinky Boots*. It's the story of a family's century-old shoemaking factory that, to stay in business, starts making erotic footwear. Cusack will play the hotshot new boss, and could be joined on screen by **Judi Dench** (*The Shipping News*). He will also appear, sometime in 2003, in the psychological thriller *I.D.* from director **James Mangold** (*Girl, Interrupted*), playing one of 10 people stalked by a mysterious killer while holed up in an abandoned hotel. **Amanda Peet** (*Saving Silverman*) and **Ray Liotta** (*Blow*) also star.

BRIEFLY

No Doubt lead singer **Gwen Stefani** is negotiating to star with rapper **Snoop Dogg** (*Training Day*) in the crime story *Lady T. and Mojo Slim*. ■ **Spike Lee**, **Ed Norton** and **Disney** are joining up to adapt the **David Benioff** novel *The 25th Hour*. ■ Director **David Mamet** (*State & Main*) will retell the story of **Jekyll and Hyde** in the thriller *Diary of a Young London Physician*. ■ **Tom Cruise** (*Vanilla Sky*) is being courted to play real-life magician **Carter** the Great in the adaptation of *Carter Beats the Devil*. ■ *Spinal Tap's* **Christopher Guest** is writing, and plans to direct, a mockumentary about folk music.

SOUND ADVICE

WHO PUTS THE BOOGIE IN *PULP FICTION* AND THE PUNK IN *AMERICAN PIE 2*? MUSIC SUPERVISORS LIKE KATHY NELSON

BY MICHAEL WHITE

Bill Haley & the Comets' "Rock Around the Clock" — widely acknowledged to be the first rock 'n' roll hit — had already been overlooked by the public when it was chosen to accompany the opening credits of the classic 1955 teenage rebellion flick *The Blackboard Jungle*. The song swiftly rose to number one.

To a musician, the right song at the right time in the right film can mean the difference between continued struggle and overnight success. While pairing motion pictures and pop was a virtual novelty back in 1955, it was the beginning of a beautiful friendship.

Kathy Nelson, president of film music for Universal Music Group and Universal Pictures, knows this well.

In 1985, the Los Angeles-based executive became the first person appointed by a record company to supervise the selection of music for films. Her name currently graces the production credits of more than 80 soundtracks, including last year's *Bridget Jones's Diary* and *American Pie 2*, which were crucial to the mainstream breakthroughs of singer-songwriter Shelby Lynne and Canadian punk-pop group Sum 41 respectively.

Sure, it's not hard to name a few 20-year-old movies with killer soundtracks (*Saturday Night Fever*, *Footloose*), but Nelson says those older success stories are usually situations in which the songs were part of the plot. "Rarely did you ever see a film company use pop songs in a drama or anything that wasn't musical in its subject matter," she says.

"I'd started very, very small because nobody particularly knew or cared about what soundtracks were or what music supervision meant — there wasn't such a thing, really."

Now, positions like Nelson's are among the most potentially lucrative — and, for the true music geek, the most enviable — in Hollywood. Not only do a music supervisor's decisions dramatically contribute to the effectiveness of a film sequence (what would *Pulp Fiction*'s famous twist contest have been without Chuck Berry's "You Never Can Tell"?), but these people can also share their personal musical passions with the masses.

Nelson cites *Pulp Fiction* (yet another project with which she was involved) as a turning point for soundtracks. The collection's seemingly non-commercial mix of vintage pop and R&B tracks "really turned everybody's heads around as to how a soundtrack didn't necessarily have to be driven by a hit single and video." It also made a latter-day cult hero out of neglected '50s surf guitarist Dick Dale.

The result of these recent success stories is that artists, publicists and agents are clamouring for attention in unprecedented numbers, all of them attempting to press

demo tapes into the right hands. "Every which way you can imagine," Nelson says, laughing. "Everything except under my front doormat at home — only because not a lot of folks know where I live."

But, the truth is, a struggling musician still needs useful connections. Nelson says she's never made a significant discovery from unsolicited material. "We always have to find out 'What is this? Where did it come from?'" she says. "Anything that I really pay attention to has to come from somebody I know." Even if, she hypothetically proposes, that somebody was her dentist.

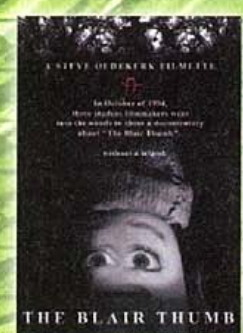
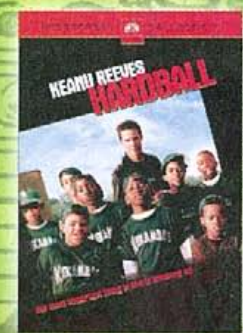
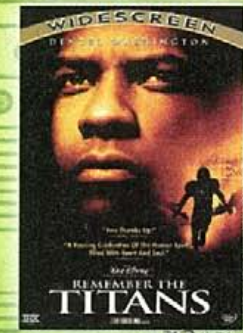
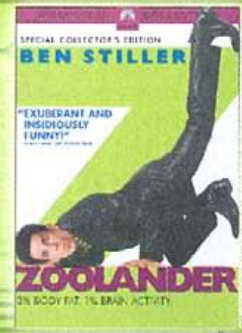
Michael White is the music editor of Calgary's



out THIS MONTH

- Artist: Marc Anthony
Title: Mended
Label: Columbia/Sony
- Artist: The Apex Theory
Title: Topsy Turvy
Label: DreamWorks/Universal
- Artist: Baldwin Brothers
Title: Cooking with Lasers
Label: TVT/Universal
- Artist: Blondie
Title: No Exit
Label: Beyond/EMI
- Artist: Sheryl Crow
Title: C'mon C'mon
Label: A&M/Universal
- Artist: Dream Warriors
Title: The Legacy Continues
Label: ISBA/BMG
- Artist: Face to Face
Title: How to Ruin Everything
Label: Vagrant/Universal
- Artist: Jimmy Fallon
Title: The Bathroom Wall
Label: DreamWorks/Universal
- Artist: Funkmaster Flex
Title: Volume V
Label: Loud/Sony
- Artist: Goo Goo Dolls
Title: Gutterflower
Label: Warner Bros.
- Artist: Naughty by Nature
Title: iicons
Label: TVT/Universal
- Artist: The Pet Shop Boys
Title: Release
Label: EMI UK
- Artist: Bonnie Raitt
Title: Silver Lining
Label: Capitol/EMI
- Artist: Ruff Endz
Title: Someone to Love You
Label: Epic/Sony
- Artist: Wilco
Title: Yankee Hotel Foxtrot
Label: Nonesuch/Warners
- Artist: Michelle Wright
Title: Shut Up and Kiss Me
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FAME GAME

FAMETRACKER PUTS IGNORED AND OVERBLOWN CELEBRITIES IN THEIR PLACE

BY SEAN DAVIDSON



Teen sirens Sobieski (left) and Portman battle it out on *Fametracker*

Toiling, as we do here at *Famous*, deep in the lightless reaches of the Hollywood celebrity factory, it's important, every now and then, to step out for some fresh air. To stretch, and rub our eyes. To let the press releases and publicists pile up in the inbox and to clear one's head of all the ceaseless hyperbole of show business.

Sometimes it means taking a two-hour, four-martini lunch. Sometimes it means reading *Fametracker*.

Does it make any sense, asks the straight-talking site, that "even Methodist grandmothers in Indiana" can identify Sarah Jessica Parker? Or that John Travolta is still famous? Has anyone else noticed that Sly Stallone now "looks more like a Spitting Image puppet of himself than the real thing"? And do theatres really need both Leelee Sobieski and Natalie Portman playing the exact same sort of overly sexual teen girls?

Good questions, and the answers are even better. Billed as the "farmer's almanac of

celebrity worth," the site [www.fametracker.com] dissects and evaluates celebrities down to the cellular level, turning out scathing, whip-smart op-eds three times a week. Often, the verdicts are not favourable. The "Fame Audit" of pop star Michael Jackson opines that, "Still calling him the King of Pop is like calling Gerald Ford the President of the United States."

But the site is not anti-celebrity, nor anti-Hollywood, insists co-founder Adam Sternbergh. "You have to be a big fan to do a site like this," he explains over drinks in a noisy Toronto café. "We think there's a lot of crap out there, for sure, but we get just as excited about stuff that's good. Like why don't people pay more attention to Giancarlo Esposito? He's a really good actor."

Tara Ariano agrees. "If the site were just 'everything sucks' it would be really boring and completely predictable," she says. Ariano and Sternbergh launched *Fametracker* in 1999, when both worked at *Saturday Night* magazine. Together, they write almost the entire site — Ariano working full time from home and Sternbergh writing in between his duties as a columnist at *National Post*. Her webhead husband Dave Cole came up with the design.

The Fame Audits are the site's main attraction. But in the "Hey! It's that Guy!" section, Ariano and Sternbergh also cast the spotlight on little-known character actors — giving overdue praise to the ubiquitous, vaguely familiar likes of Dan Hedaya (Carla's ex on *Cheers*) and Jeffrey Tambor (Larry's sidekick on *The Larry Sanders Show*). And when two actors seem to be competing for the same scrap of Hollywood turf, as with the aforementioned Sobieski vs. Portman face-off, the merits of each are considered, and a winner declared in "2 stars, 1 slot." (Portman lost.)

Both editors stress that *Fametracker* is not a gossip site. "We stay away from talking about celebrities' personal lives," says Sternbergh. "We're interested in their

side projects

Tara Ariano has more than one website on the go. Although the *Fametracker* co-founder puts in many hours a week penning her opinions about various movie stars, she's also got a lot to say about her own life. And television.

HISSYFIT

www.hissyfit.com

Ariano sounds off about personal minutiae like her flooded basement, hating hockey and her inability to throw out either books or CDs. Die-hard followers have also slogged through eight reprinted chapters of the aptly titled *Bad Teen Novel*.

Television Without Pity

www.televisionwithoutpity.com

What started out years ago as a *Dawson's Creek* fan site eventually grew, after repeated renamings, into a catch-all round-up of various TV dramas and other shows. (A-ha! Banners and pop-up ads! So *this* is how she pays the bills.) A good place to go if you missed the latest episodes of *Alias*, *Oz*, *24*, *Undeclared*, *Ally*, *Enterprise* or — heck — just about anything aimed at the 18 to 35 demographic.

personas. The nature of Hollywood is you don't judge Tom Cruise on his movies, you judge him on his magazine covers and interviews. That's all part of his product." On the other hand, Sternbergh explains, "[*Fametracker*] is not 'Is this person gay?' Or are they slutty or are they a bad person."

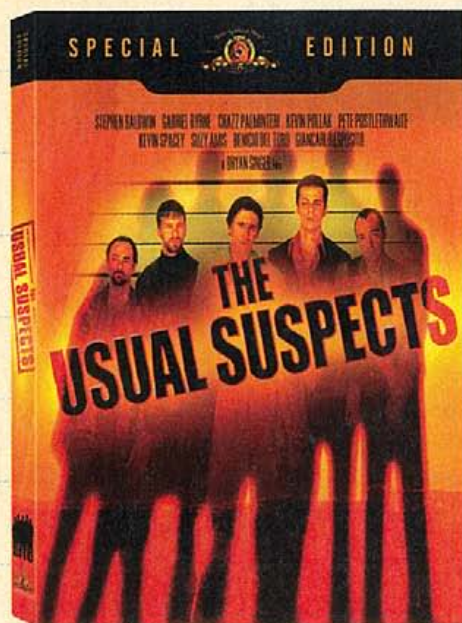
"Although that does come up," offers Ariano.

Fametracker's wit and excellent writing have drawn a large, loyal following, as evidenced by all the chatter on its discussion boards. And although the site publishes less frequently than it used to, neither Sternbergh nor Ariano worry that they'll ever run out of ideas. The celebrity machine is a "perpetual mill of material" he says.

"Twenty years ago it was easy to keep track of who was famous. There were a manageable number of stars and they all seemed kind of worthy. But now with cable, the WB, independent films, there's too many people. You pick up *Teen People* and there's 20 people you never heard of. You can't keep up."

Sean Davidson is the deputy editor of *Famous*.

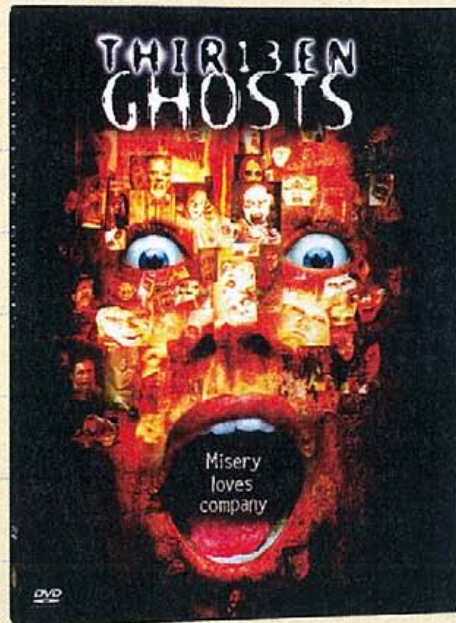
film studies 101



THE USUAL SUSPECTS

- Includes both anamorphic widescreen and full-frame presentations
- Deleted scenes
- Featurettes include "Pursuing the Suspects," "Keyser Soze – Lie or Legend," "Doing Time with the Suspects" and "Heisting Cannes with THE USUAL SUSPECTS"
- Gag reel with introduction by director Bryan Singer
- Audio commentary with Bryan Singer, writer Christopher McQuarrie and John Ottman

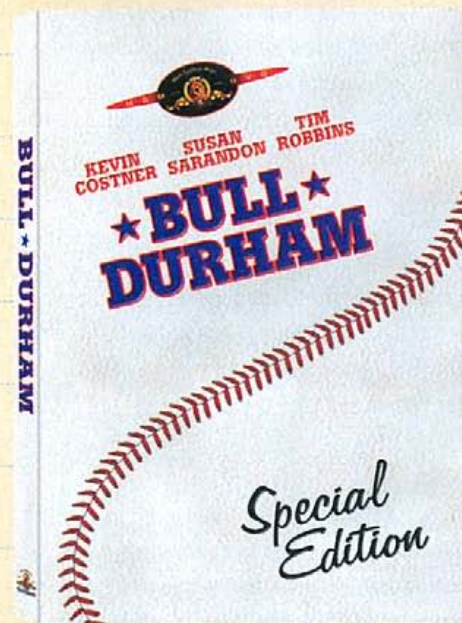
AVAILABLE APRIL 2



13 GHOSTS

- Full-length audio commentary with director Steve Beck and members of the cast
- Behind-the-scenes documentary, "Thirteen Ghosts Revealed"
- Ghost Files: A Haunted Houseful of Poltergeist Profiles
- Music montage: Tricky Excess Club Reel
- Cast film highlights
- DVD-Rom weblinks, and more!

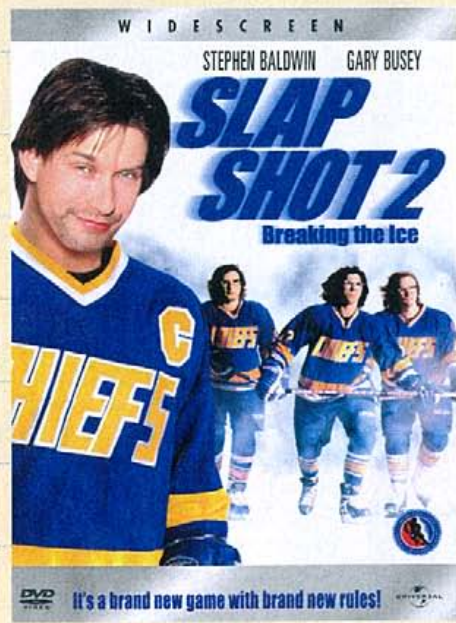
AVAILABLE APRIL 9



BULL DURHAM

- Includes both anamorphic widescreen and full-frame presentations
- New audio commentary by Tim Robbins and Kevin Costner
- New making-of documentary featuring all-new interviews with Kevin Costner, Tim Robbins and Susan Sarandon
- Kevin Costner profile
- Audio commentary by director Ron Shelton
- "Sports Wrap" featurette, and more!

AVAILABLE APRIL 2



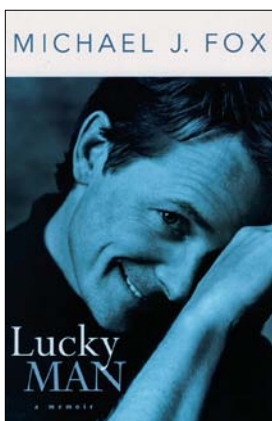
SLAP SHOT 2: BREAKING THE ICE

- Uproarious sequel to the classic *Slap Shot*, which was hailed by *Sports Illustrated* as "One of the top ten sports movies ever!"
- The making of *Slap Shot 2: Breaking the Ice*
- Interviews with the Hanson Brothers
- Trailer
- Production notes
- Cast and filmmakers
- Universal Studios is a proud sponsor of the Hockey Hall of Fame.

AVAILABLE MARCH 26

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STAR WARS, STAR TREK AND STAR CANUCK GET BOOK TREATMENT



Lucky Man: A Memoir

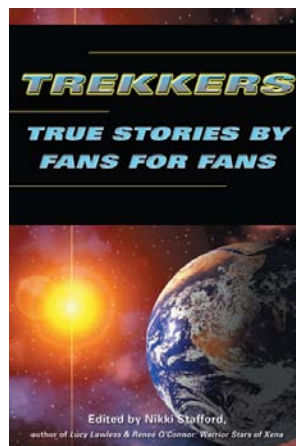
By Michael J. Fox | Hyperion | \$33

When it was first announced that Michael J. Fox was writing an autobiography, the Alberta-born celeb said: "I consider myself a lucky man, and given that I have Parkinson's disease that statement requires some explanation — maybe a whole book's worth." That set the tone, and of course the title, for this decades-spanning memoir for which, you'll notice, Fox didn't seem to need a ghost writer. It's been three-and-a-half years since the man best known as *Family Ties*' Alex P. Keaton revealed his illness to the world, but he's known about it for 10 — meaning he spent years hiding it from the audiences of *Mars Attacks!*, *The American President* and, of course, his hit sitcom *Spin City*. Find out how Fox kept his secret, and why he actually appreciates what Parkinson's has done for him — like giving him a new perspective on life and encouraging him to help find a cure.

Trekkers: True Stories by Fans for Fans

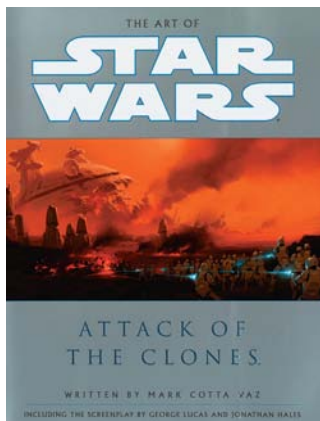
Edited by Nikki Stafford | ECW Press | \$18

"At some time in every Trekker's life, we have all had to defend our faith in a 34-year-old series that is associated with fervent, bespectacled geeks," writes one contributor to this anthology of essays about how *Star Trek* has altered fans' lives. It's a very earnest collection of amateur writings, many of which come from people who found comfort in the series when they were ill, or tormented as outcasts. If you're looking for fun-poking you won't find it here. Editor Nikki Stafford is as earnest as those she has recruited to open up about their *Trek* fixations, and has merely strung the essays together with the occasional introduction. Want a taste? There's the belly dancer who added a bonus sequence to her instructional videotape, in which she plays a girl who falls asleep after watching *Trek*. "As we enter her dreams, she has 'beamed down' into a nightclub and she is a swirling bellydancer. Then all of a sudden she is grown up and dancing with Picard, Riker, Worf, and Seven of Nine — anything can happen in your



The Art of Star Wars: Episode II

By Mark Cotta Vaz | Del Rey/LucasBooks | \$53



Yes, it's yet another in the seemingly endless river of *Star Wars* books that have flooded the market since the late 1970s. You've got your novels (covering both the movie plots and storylines never seen on screen) and guidebooks for everything from creatures to ships to planets. Then, of course, there are the many tomes such as this, dedicated entirely to the art of *Star Wars* — storyboards, sketches, costume design. So why should we care? Because this book, expected out a full three weeks before the new movie *Attack of the Clones*, includes the film's official illustrated screenplay. And, as every *Star Wars* fan knows, creator George Lucas is notoriously tight-lipped about plot, heightening suspense and driving web-based rumour mongers mad. *Mad I tell you!* So be the first on your block to find out exactly what turns Anakin to the dark side and whether he gets to make out with Queen Amidala beforehand.

—Marni Weisz

out THIS MONTH

The Facts of Life and Other Dirty Jokes

By Willie Nelson

Just two years short of 70, the braided country singer commits his life to the printed page with this tome written, primarily, on those long bus rides between the 200-or-so gigs he does each year.

Mario Testino: Portraits

By Mario Testino

If you love looking at beautiful pictures of beautiful people this one's for you. Testino recently mounted an exhibition of photos in jolly old England and more stars showed up than for a Van Gogh nightscape. Among the portraits in this collection — Gwyneth Paltrow, Jude Law and Kate Moss.

Rock & Roll at 50

By the editors of *Life* magazine

According to this book, the concept of rock 'n' roll began on March 21, 1952, when frenzied fans stormed the Cleveland arena where Alan Freed was hosting the Moondog Coronation Ball. And that's more than enough reason for the folks at *Life* to assemble one more tome on the subject.

Styles of the Stars

By the editors of *People* magazine

Think a book about style from the folks at *People* is going to be all about Princess Di, Coco Chanel and Madonna? Well, you're half right. But it's also about Fred Astaire, Tiger Woods and Lara Croft.

Spider-Man Confidential

By Edward Gross

An unauthorized history of comicdom's favourite web-slinger timed to capitalize on the release of the Tobey Maguire movie out next month.



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Once again, it's time to hang with Parappa and his posse as you learn to rhyme like a rap star. Flow to all new songs. Freestyle with the rap masters. Take your timing and rhythm to a whole new level. But you better have mad skills. Otherwise, Parappa won't get the girl or save the world. And you gotta believe this dog ain't goin' out like that.



Comic Mischief

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new RELEASES

SEE THE MAN WHO WASN'T THERE OR GET
BEHIND ENEMY LINES



Tautou in *Amélie*

APRIL 9

SERENDIPITY

Stars: John Cusack, Kate Beckinsale
Director: Peter Chelsom (*Town & Country*)
Story: Characters in romantic comedies are so dumb. Most people — upon meeting the love of their life — do things like “get a number.” But not these two. They write their contact info on books and dollar bills, and hope one day they'll stumble across each other. Morons.

SPY GAME

Stars: Brad Pitt, Robert Redford
Director: Tony Scott (*Enemy of the State*)
Story: Redford plays a CIA agent who shows Pitt the ropes. But we're guessing he didn't do that good a job, 'cause Pitt gets nabbed by the Chinese, leaving Redford the job of saving him.

THIRTEEN GHOSTS

Stars: Tony Shalhoub, Matthew Lillard
Director: Steve Beck (debut)
Story: The number 13 is “scary,” so, theoretically, a baker's dozen of ghosts should be extra-scary. In practice, the really frightening part of this flick is watching Lillard run around with his eyes bugging out like he's having an aneurysm. Yikes!

APRIL 16

BLACK KNIGHT

Stars: Martin Lawrence, Marsha Thomason
Director: Gil Junger (*10 Things I Hate About You*)
Story: Lawrence falls into a moat at the

Medieval World theme park, wakes up in England in 1328, and proceeds to mug shamelessly in reaction to 14th-century hygiene (or lack thereof).

THE DEEP END

Stars: Goran Visnjic, Tilda Swinton
Director: Scott McGehee, David Siegel
Story: Swinton plays a mom who thinks her gay son offed his nogoodnik lover. He didn't, but that doesn't stop her from bending over backwards to cover his ass.

DOMESTIC DISTURBANCE

Stars: John Travolta, Vince Vaughn
Director: Harold Becker (*Solo*)
Story: Little Jason thinks his new step-poppa (Vaughn) is a murderer, which means it's up to his real daddy (Travolta) to stop new dad from “permanently” disciplining the kid.

THE MAN WHO WASN'T THERE

Stars: Billy Bob Thornton, Frances McDormand
Director: Joel Coen (*The Big Lebowski*)
Story: The Coen Brothers do their patented genre re-invention thing with this black-and-white film noir about a chain-smoking small-town barber whose blackmailing scheme goes horribly, horribly awry. Features a great minimalist performance from Thornton.

MULHOLLAND DRIVE

Stars: Naomi Watts, Laura Harring
Director: David Lynch (*The Straight Story*)
Story: Yet another cuckoo-crazy mindbender from the weird world of David Lynch. Lesbians, amnesia and Hollywood all come together in this dreamlike narrative that manages to be totally compelling while simultaneously making no sense at all.

APRIL 23

BEHIND ENEMY LINES

Stars: Gene Hackman, Owen Wilson
Director: John Moore (debut)
Story: A gung-ho American pilot (Wilson) serving in Bosnia gets trapped (wait for it) behind enemy lines, and now he's on the run from angry Serbs. His father-figure



Lawrence in *Black Knight*

commanding officer (Hackman) wants to save him, but those damn wimps at the UN won't let him. Guess they're too interested in “peace.”

APRIL 30

ALI

Stars: Will Smith, Jon Voight
Director: Michael Mann (*The Insider*)
Story: Boxing's greatest fighter and most compelling personality gets the bio-pic treatment. Smith got all bulked up to play the role, but we can't help it — every time he starts dancing around the ring, all we hear is “I got in one little fight and my mom got scared / She said you're moving to your auntie and uncle's in Bel-Air.”

AMELIE

Stars: Audrey Tautou, Mathieu Kassovitz
Director: Jean-Pierre Jeunet (*Delicatessen*)
Story: The most adorable girl on the planet (Tautou) wanders around the most adorable city on the planet (Paris) doing the world's most adorable random acts of kindness. This French import is way beyond cutesy, but it's also incredibly imaginative and wildly funny. Believe the hype.

NOT ANOTHER TEEN MOVIE

Stars: Heidi Androl, Mia Kirshner
Director: Joel Gallen (debut)
Story: For those who can't get enough of the “spot-the-overt-reference-to-the-recent-hit-film” school of parody comedy (see: *Scary Movie*), there's finally a flick that spoofs the ongoing glut of teen movies, from *She's All That* to *Bring It On*.

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april

H O R O S C O P E | BY DAN LIEBMAN

aries

March 21 >>> April 20

An abrasive friend or colleague is mellower, and life generally has less of an edge. Keep your calendar nearby, since it's easy to get double booked. It's also a good idea to keep a journal — for recording warm, romantic experiences.

taurus

April 21 >>> May 22

Lively family events dominate the month. If you've ever thought of doing improv or writing dialogue, the timing could not be better. Watch out for a late-month tendency to try to keep pace with others rather than make your own mark.

gemini

May 23 >>> June 21

This may be the month when Gemini, a perpetual understudy, stands in for the star and walks off with the awards. Where health and fitness are concerned, stick to the tried and true.

cancer

June 22 >>> July 22

It's a time of transition. If between jobs or relationships, you're closer to the new than the old. It can be a spiritual time, too, as you redefine goals and values. Also, prepare for spur-of-the-moment travel.

leo

July 23 >>> August 22

The emphasis is on trade and merchandising. Even if you're not in sales, you build a reputation for the things you acquire or sell. Expect to visit a place from the past — but don't be surprised if it's different than your memories.

virgo

August 23 >>> September 22

Make an effort to see your glass as half full, even if you know it's two-thirds empty, because a positive outlook can help turn this into a winning month. Creativity is strong — you have the potential to do something truly original.

libra

September 23 >>> October 22

Cocooning is comfy (it's a perfect time to reacquaint yourself with an old book), but avoid the tendency to isolate yourself. Continue to improve your health. Look forward to a period of productivity, which begins with the full moon of the 26th.

scorpio

October 23 >>> November 21

Self-confidence is back on track after an uncharacteristic dip. It's a good month to pursue your goals, but only after you identify your priorities. Stay out of an upcoming episode of a neighbourhood soap opera.

sagittarius

November 22 >>> December 22

Being a good listener has rarely been so beneficial. First, in romance, your partner is ready to speak from the heart, but you need to offer an opportunity. Then there's finance — hang around the right people, and you can pick up some valuable tips.

capricorn

December 23 >>> January 20

In romance, your partner is evasive, at work it's a boss who refuses to listen. Hold tight till the 26th, when the new moon launches a period of improved communication.

aquarius

January 21 >>> February 19

If April has a theme, it's getting "unstuck." Given your ability to focus and your enhanced self-image, you can work your way out of the deepest rut and the most negative relationship. It's also a good month for sealing deals.

pisces

February 20 >>> March 20

For Pisces, it's a month to turn things around. You can snatch victory from the jaws of defeat, or turn an ordinary task into an enjoyable collaboration. Beware of a tendency to throw away your money.



KATIA SMIRNOVA

APRIL BIRTHDAYS



- 1st **Debbie Reynolds**
- 2nd **Emmylou Harris**
- 3rd **Eddie Murphy**
- 4th **Christine Lahti**
- 5th **Peter Greenaway**
- 6th **Marilu Henner**
- 7th **Russell Crowe**
- 8th **Patricia Arquette**
- 9th **Dennis Quaid**
- 10th **Haley Joel Osment**
- 11th **Louise Lasser**
- 12th **Andy Garcia**
- 13th **Rick Schroder**

- 14th **Julie Christie**
- 15th **Emma Thompson**
- 16th **Ellen Barkin**
- 17th **Sean Bean**
- 18th **James Woods**
- 19th **Kate Hudson**
- 20th **Jessica Lange**
- 21st **Charles Grodin**
- 22nd **Jack Nicholson**
- 23rd **Valerie Bertinelli**
- 24th **Barbra Streisand**
- 25th **Renée Zellweger**
- 26th **Carol Burnett**
- 27th **James LeGros**
- 28th **Penélope Cruz**



- 29th **Daniel Day-Lewis**
- 30th **Paul Gross**

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10 STARS SHARE TRAVEL TIPS

By Susan Granger

ELIZABETH HURLEY

"When I'm taking a long flight, I put on silk pajamas and lots of moisturizer, and I go to sleep soundly for eight hours."

MATTHEW MODINE

"I always travel in a suit. It's old school. You get treated better."

LINDA EVANGELISTA

"When I arrive somewhere I mentally obliterate the time difference. I never make it an issue — otherwise, it's too much to deal with."

SARAH JESSICA PARKER

"I travel with my toy bunny. I'm a fearful flier, so if I'm not traveling with my husband [actor Matthew Broderick], it's nice to have something to hold."

MIRA SORVINO

"I'm always freezing on planes, so I wear a big brown cable-knit Armani sweater that I bought years ago."



PHOTO BY LISA O'CONNOR/ZUMA PRESS

AL PACINO

"I take my harmonica, which I love to play because it's a real attention-getter."

HELEN MIRREN

"I often travel with an empty suitcase because I enjoy shopping wherever I go."

ERIC STOLTZ

"I bring my digital camera. There are no film-developing chemicals, so it doesn't destroy the environment. I take lots of pictures."

KATE HUDSON

"I always carry nose spray for the airplane. It helps keep the sinuses clear, which is important. I also won't travel without my heart-shaped crystal. It's my lucky charm. I take it everywhere."

JENNIFER TILLY

"I travel like Elizabeth Taylor. For three days I can tote along 27 outfits! People come to my room to borrow clothes, I travel with so many."

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