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Famous

april 2005 | volume 6 | number 4

**ICE
CUBE**
talks
XXX2

**ASHTON
KUTCHER**
on **A LOT**
LIKE LOVE

**SAINT
RALPH'S**
**JENNIFER
TILLY**

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LOSES
HIMSELF IN
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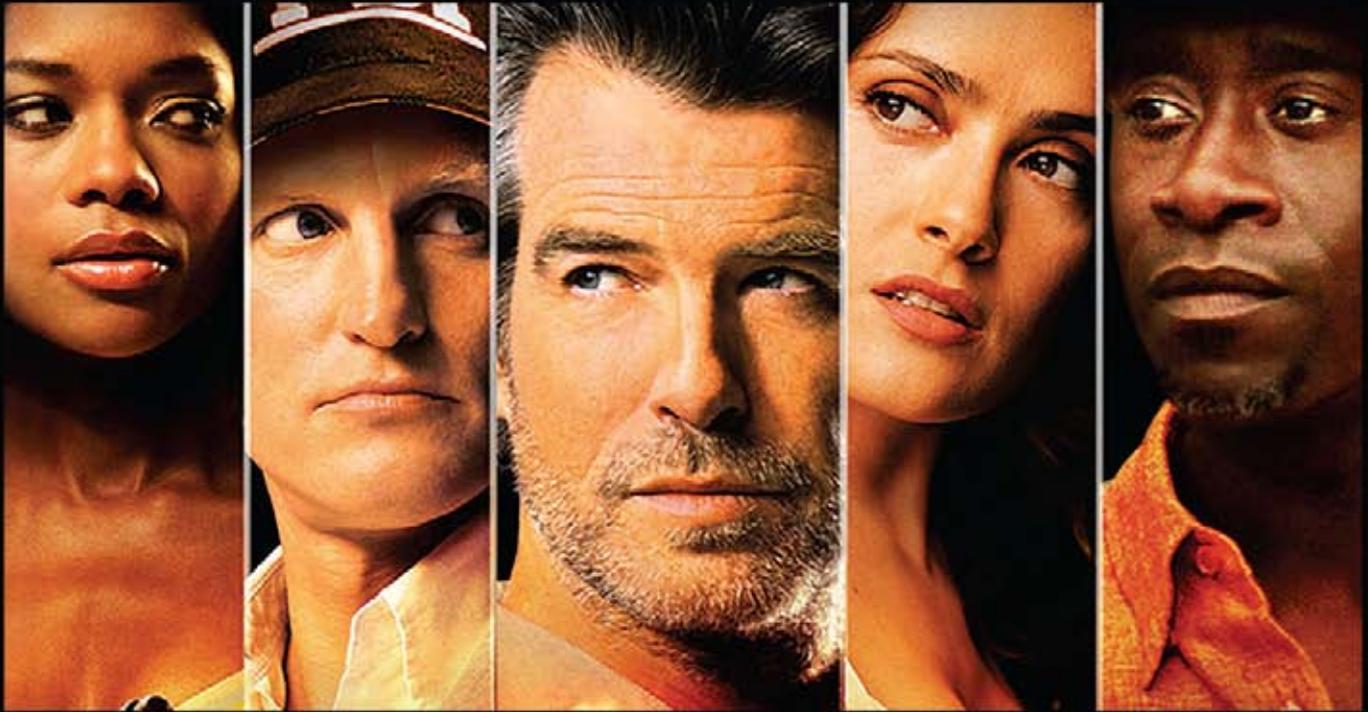
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Think it's odd that debonair British star **CLIVE OWEN** ended up in Austin, Texas, to adapt the graphic novel *Sin City* for maverick director Robert Rodriguez? Owen thinks so too, but as he explains, it was an offer he couldn't refuse

| BY BOB THOMPSON



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SinCitysteal



Director Robert Rodriguez is a legend in Hollywood.

But it's not because he's made the best films of the past 10 years.

He's a legend because over and over again he proves what anyone who has brushed up against the Hollywood machine already suspects — the bloated budgets of most films are ridiculous and unnecessary.

He made the 1992 Mexican gunslinger movie *El Mariachi* for a pittance — \$7,000 (U.S.) of his money, about \$200,000 of Columbia's for post-production.

Ever since, he has been turning out innovative, quality pictures for considerably less than the competition would have you believe it costs to make them.

Despite starring Antonio Banderas, *Desperado* cost just \$7-million. The *Spy Kids* movies averaged \$38-million each, compared to about \$120-million for each *Harry Potter* pic. And Rodriguez's latest, the stylish, digitally manipulated *Sin City*, is estimated at just \$40-million compared to, say, January's widely panned *Constantine*, which used similar digital technology and cost about \$100-million.

In "Robert Rodriguez's 10 Minute Film School," a brilliant piece that's floating around the internet and exists in expanded versions in his book and on his DVDs, Rodriguez explains, "You're gonna come up with problems every day on your set. You can get rid of the problem one of two ways — you can do it creatively or you can wash it away with the money hose." Coming up with a moneyless solution, he points out, almost always results in a fresher, livelier result.

Which is why many people who really *know* film, and love to see how it can be played with and stretched, are so excited about *Sin City*, Rodriguez's faithful translation of comic book writer Frank Miller's dark, dreary world.

In "Drawn to *Sin City*," page 28, one of the film's many stars, **Clive Owen**, gives us some insight into how Rodriguez keeps making groundbreaking films on minimal budgets: "He shoots, he edits, he operates the camera, he lights, he does the music.... And he's the most amazing cook."

Also in this issue, in "Great XXX-pectations," page 22, **Ice Cube** relives stepping into Vin Diesel's jackboots for the blow-'em-up sequel *XXX: State of the Union*.

In "He's a Lover, Not a Fighter," page 18, *A Lot Like Love*'s **Ashton Kutcher** tells us why we should all put a little love in our hearts.

And in "The Lady is a Vamp," page 16, **Jennifer Tilly** reveals why that starched white nurse's outfit she wears in *Saint Ralph* is such a relief.

—MARNI WEISZ



PUBLISHER SALAH BACHIR

EDITOR MARNI WEISZ

DEPUTY EDITOR INGRID RANDOJA
 CREATIVE DIRECTOR DANIEL CULLEN
 PRODUCTION MANAGER SHEILA GREGORY
 PRODUCTION ASSISTANT ZAC VEGA

CONTRIBUTORS MATHIEU CHANTELOIS
 EARL DITTMAN
 SCOTT GARDNER
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FRANKLY, HE GIVES A DAMN

Re: "And the Oscar Went To..." [February 2005]. Where did you get the fact that *Gone with the Wind* is the longest movie to win a Best Picture Oscar? I have just consulted with the world's expert on *Gone With the Wind*, Richard May, who worked for Turner for many years. He acknowledges that *Gone With the Wind*, which has never been cut, is said to be 222 minutes, not including all music filler: overture, intermission, entr'act, walkout. With the music filler it is indeed 233 minutes. On the other hand, in 1992 I co-authored a book on the film *Lawrence of Arabia*. Memos in my possession written by the Oscar-winning editor, Anne Coates, who I have interviewed several times and still contact about twice a year, indicate that the version of *Lawrence of Arabia* which premiered in England on Dec. 10, 1962, and was shown in N.Y. briefly before being cut, works out to be exactly 222.11 minutes.... The film with music was 231.63 minutes. So, while *Gone With the Wind*, with music, is a little over one minute longer than *Lawrence*, with music, in terms of the film proper, *Lawrence* is longer than *Gone With the Wind*.

**Bob Morris, Ph.D., Professor (ret'd),
Carleton University — Ottawa, Ont.**

Ummm, yeah. We were counting the music.



UNFORTUNATE ADDRESS

I thoroughly enjoy your magazines. Every time I go to the movies I pick up copies of *Famous* and *Famous Kids* and read them cover-to-cover while waiting for the film to begin. The "Now in Theatres," "Star Gazing" and "Famous Last Words" are my

favourite sections. I recently saw *Lemony Snicket's A Series of Unfortunate Events* and really enjoyed it. My favourite character is Violet Baudelaire, played by Emily Browning. I want to write her a letter to tell her how much I enjoyed her performance but I could not find her contact address anywhere. Can you help me out, please?

Travis Croome — Cambridge, Ont.

We, too, had a bit of trouble tracking this one down because (surprise, surprise) young Ms. Browning just signed with a new agent. She's now with the powerful William Morris Agency, who told us you should send fan mail to:

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151 El Camino Dr., Beverly Hills, CA, 90212.**

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"Ben Kingsley Delivers Chills."
The Wall Street Journal

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THE STARS WORK, PLAY AND GET COFFEE



PHOTO BY KEVIN MAZUR/WIREIMAGE

▲ Jennifer Lopez watches from backstage as her Sweetface fashion line is presented at New York Fashion Week. The line, which is based on J.Lo's own style and uses a lot of fur, has made her PETA's latest target.

>>> That's Joaquin Phoenix blazing a trail through Beverly Hills on his Ducati, but where's the leather biker jacket? Phoenix is a strict vegan and won't wear leather unless absolutely necessary for a role, so even those boots and belt are fakes. He once refused to wear leather shoes when modeling for a Prada campaign, so a stand-in had to be shot from the knees down.



PHOTO BY IPHOTO

>>> Dressed like green dragons, model-turned-actor Heidi Klum (she recently played Ursula Andress in *The Life and Death of Peter Sellers*) and her singing fiancé Seal throw candies at revelers during a carnival in her hometown of Bergisch Gladbach, Germany.

✓ How embarrassing. Claire Danes and Katie Holmes showed up at Calvin Klein's New York show wearing the same strappy sandals. No wonder they look so pissed. At least Catalina Sandino Moreno (Oscar nominee for *Maria Full of Grace*) had the sense to wear slightly different strappy sandals.



PHOTO BY IPHOTO



PHOTO BY RONALD ASADORIAN/PHOTOGRAPHER SHOWCASE



PHOTO BY JEFF RAINERS/PLASH NEWS

▲ And the winner of the Celebrity Who Looks Most Like His Pet Award goes to ▲ — drumroll — Adrien Brody! The Oscar-winning actor and his Chihuahua, Ceelo Vicious (named after a dice game), stepped out for Starbucks in Hollywood. We wonder if Ceelo finished the whole cup.

Pitch's BLACK

A year ago this month, **MIRANDA BLACK** did what she always does when she needs reliable career advice. She pulled out her tarot cards.

"I do a lot of listening to the universe. This is such a crazy business, who else do you listen to," the actor asks over a cup of tea at a café in her native Toronto.

Black had spent some time living in New York, where she had a couple of small spots on *Sex and the City* as Samantha's assistant, and was part of Bravo's struggling-young-actor documentary series *The It Factor*. But a couple of years ago she moved to Los Angeles, which is where things became stagnant.

So she asked the deck of cards whether she should return to Toronto, "And it said, 'Dreams will be realized, your childhood dream will come true.'" Not convinced, she went downstairs and watched *The Sopranos*.

Later that night she sat down with the cards again, this time asking them what would happen if she stayed in L.A.: "And I drew a card saying 'Nightmares will happen,' and I was like okay, okay, okay!"

The clincher came a few days later when Black's L.A. agent dropped her, "and that *same day* my agent here called and said, 'Why don't you come back to Toronto, things are really busy here?'"

So she packed her bags and headed home...where, as it turned out, things weren't all that busy either.

She auditioned for a dream part — Drew Barrymore's assistant in *Fever Pitch*, based on the Nick Hornby novel about a Brit whose obsession with the Arsenal soccer team threatens his relationship. This Americanized adaptation would be directed by the Farrelly Brothers (*There's Something About Mary*) with Jimmy Fallon as a Boston Red Sox fanatic and Barrymore as his perturbed girlfriend. Coincidentally, it seemed, the movie would be shot in Toronto.

But months passed without a word from the film's producers, so Black assumed she didn't get the part.

Then, one day, she opened her mailbox and found a letter notifying residents that *Fever Pitch* would be filmed on their street. It was like the universe was rubbing salt in her wound.

"A guy came over and ding-donged on the door, [asking], 'Can you sign this saying you approve?'" Black recalls. "And I said, 'I auditioned for this movie, you know.' He's like, 'Just sign it.'"

Black was blue...until the next day when she got a call from her agent.

"And my agent's like 'Are you sitting down?' And I thought, 'Why, what terrible thing has happened?' And she said, 'I think they're going to offer you *Fever Pitch*.' And I say, 'No, they can't. *Fever Pitch* is already filming,' and she was like, 'No, they're going to make you an offer on this part.'"

Better late than never, Black had

snagged the role of Carrie, Drew Barrymore's friend and co-worker. "She's a statistician, we're math geeks, and I'm really pushing for her career to take off because I want to go with her," Black explains. "And she starts really wanting this guy, and going to baseball games and messing her career up, and I'm kind of driving her to forget about the guy and the baseball tickets and go for her career."

Black's not sure whether she'll head back to L.A. for the film's gala premiere this month. "I hope so," she says.

But the city shouldn't hold any nightmares this time. The scariest thing will be seeing how much of her work made it to the screen. "It's nerve-wracking because you don't know," she says. "I'm just praying that my whole storyline is in it." —**Marni Weisz**





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Much more than clones

Next month, George Lucas releases *Star Wars Episode III: Revenge of the Sith* — the sixth and, apparently, final film in the *Star Wars* franchise.

But according to Joel Sanders, senior web producer at AtomFilms.com, that's no reason their annual competition of satirical *Star Wars* fan films, which is co-presented by Mr. Lucas himself, should end.

"The effort that it takes to create a fan film, that's exceptionally rare," says Sanders on the phone from AtomFilms' home base in San Francisco. "There are only a few other brands I can think of that really are even close to *Star Wars* for that kind of fandom. So I think that will always continue."



Til Markson in the 2004 George Lucas Selects winner, "Escape from Tatooine"

The union between Lucas and the website began in 2002, when the all-powerful producer made the surprising decision to encourage — rather than crush — the creative liberties amateur filmmakers were taking with his universe.

The nominees for the fourth installment are currently posted on the site. Winners will be announced there and at Celebration III, a *Star Wars* convention in Indianapolis, on April 22nd. Aside from an Audience Choice Award, Lucas and AtomFilms choose the winners.

You can also watch the nominees from past years on the site, short films with surprisingly impressive production values — soaring X-wing starfighters, the desertscape of Tatooine, a Yoda so realistic looking, and sounding, that Mark Hamill would have trouble telling him from the real thing.

Although AtomFilms provides contestants with official sound effects, stealing images from Lucas's heavily copyrighted works is strictly verboten. So how are these filmmakers — whom Sanders describes as "basement filmmakers all the way up to people who are semi-professional" — creating such dead-on parodies?

"They're buying high-end models. These people are rampant fans," says Sanders. "Some people actually build many of these things completely from scratch, either in 3-D animation or models."

And don't be fooled by the accuracy —



2004's Audience Choice Award winner "Pink Five Strikes Back," starring Amy Earhart



Last year's Best Animation Award went to "Wampa" by Andreas Peterson

Sanders says props like the stormtrooper costumes in last year's Best Comedy winner, *Recruitment* (an Imperial Starfleet spin on industrial training videos), are all replicas.

"I think if anyone could afford a real one from the movies they probably wouldn't be wearing it," he says with a little laugh, "they'd probably have it in a glass case." —MW

PRICES STAY LOW IN ONTARIO

This past January Famous Players announced a temporary reduction in ticket prices across Ontario, from a top price of \$13.95 to a high of \$9.95. The good-news story touched a nerve, earning front-page real estate in *The Globe and Mail*, *Toronto Star* and other outlets.

Two months later, the obvious question is "What exactly did they mean by 'temporary?'" The summer blockbuster season unofficially begins next month with the release of *Star Wars Episode III: Revenge of the Sith*, and with the tough winter months behind us, is it time to say bye-bye to the good deal?

Apparently not. "We have no plans to take it away at the moment at all," says Nuria Bronfman,

Famous Players' corporate affairs vice-president. "I think it will carry on at least through the summer months."

The price-drop in Ontario was based on attendance increases of 10 to 15 percent in other markets where similar cuts had been made. Bronfman confirms that the Ontario price-drop has yielded a similar 10 to 15 percent bump.

She says attendance data both within Ontario and across the rest of the country is constantly reviewed with an eye to encouraging maximum attendance numbers. In early 2004, ticket prices across much of Western Canada were dropped from \$13.95 to \$10.95, and have stayed there since.

Right now, \$10.95 is the top price for any Famous Players ticket, while some traditional theatres (meaning those built before the big expansion a few years back) charge even less than \$9.95 for an adult admission.

Ultimately, the message is an effective one: Keep taking advantage of the lower prices, and the prices will stay low.

"Yeah, we have absolutely no plans to take it away as long as we keep seeing the same kind of numbers we're seeing," confirms Bronfman. "It's proven its point, basically. There's no reason why we would take it away." —MW





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now in theatres

BY INGRID RANDOJA



BEAUTY SHOP

WHO'S IN IT? Queen Latifah, Mena Suvari

WHO DIRECTED? Bille Woodruff (*Honey*)

WHAT'S IT ABOUT? Latifah returns as stylist Gina Norris (first introduced in *Barbershop*), who wants to pull her hair out after opening her own salon and being forced to deal with yappy clients and unhappy employees.

• HITS THEATRES MARCH 30

APRIL 1

SIN CITY

WHO'S IN IT? Bruce Willis, Clive Owen

WHO DIRECTED? Robert Rodriguez, Frank Miller

WHAT'S IT ABOUT? To turn Frank Miller's comic book about life in seedy Sin City into a film, director Rodriguez gave it the "digital backlot" treatment, meaning the actors performed in front of green-screens and the backgrounds and sets were digitally inserted later. The result is a stylish film noir that looks as if it sprang from the panels of the comic book. The plot intertwines three stories — a tough guy (Mickey Rourke) looking to avenge his lover's murder, a photographer (Owen) covering up the accidental death of a police officer and a cop (Willis) intent on clearing his name. **See Clive Owen interview, page 28.**

APRIL 8

SAINT RALPH

WHO'S IN IT? Adam Butcher, Jennifer Tilly
WHO DIRECTED? Michael McGowan (*My Dog Vincent*)

WHAT'S IT ABOUT? Set in Hamilton, Ontario, during the 1950s, this bittersweet Canadian comedy tells the story of 14-year-old Ralph, whose life sucks — his dad is dead, his mom is dying and he's been banished to his school's cross-country team. But Ralph believes he's destined for greatness and sets out to win the 1954 Boston Marathon. **See Jennifer Tilly interview, page 16.**

SAHARA

WHO'S IN IT? Matthew McConaughey, Penélope Cruz

WHO DIRECTED? Breck Eisner (debut)

WHAT'S IT ABOUT? McConaughey steps into the desert boots of paperback hero Dirk Pitt, who, along with a comely scientist (Cruz), searches for a treasure-loaded American Civil War ship beached somewhere in the Sahara Desert. Breck Eisner, son of embattled Disney CEO Michael Eisner, makes his directing debut.

THE BALLAD OF JACK AND ROSE

WHO'S IN IT? Daniel Day-Lewis, Catherine Keener

WHO DIRECTED? Rebecca Miller (*Personal Velocity*)

WHAT'S IT ABOUT? Dying recluse Jack (Day-Lewis) invites his girlfriend (Keener) and her two sons to come live on his Pacific Northwest island hoping they will

help take care of his teenage daughter Rose (Camilla Belle) after his death.

FEVER PITCH

WHO'S IN IT? Drew Barrymore, Jimmy Fallon
WHO DIRECTED? Bobby and Peter Farrelly (*Stuck on You*)

WHAT'S IT ABOUT? What's the best way to Americanize Nick Hornby's novel about a British bloke whose obsession with his favourite soccer club ruins his relationship? Simple, turn the lad into a die-hard Boston Red Sox fan (Fallon), who drives his girlfriend (Barrymore) crazy with his baseball obsession.

APRIL 22

A LOT LIKE LOVE

WHO'S IN IT? Ashton Kutcher, Amanda Peet
WHO DIRECTED? Nigel Cole (*Calendar Girls*)

WHAT'S IT ABOUT? It seems Ashton Kutcher never met a romantic comedy script he didn't like. He stars in yet another rom-com, this one focusing on polar opposites Oliver and Emily (Peet), who spend seven years fighting/dating/breaking up etc. until they finally grasp the obvious... **See Ashton Kutcher interview, page 18.**

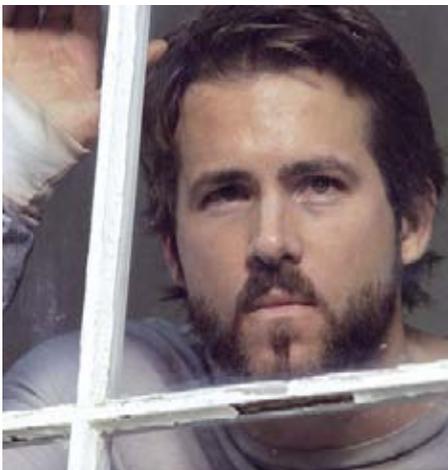
KUNG FU HUSTLE

WHO'S IN IT? Stephen Chow, Yuen Wah

WHO DIRECTED? Stephen Chow

(*Shaolin Soccer*)

WHAT'S IT ABOUT? *Crouching Tiger* meets *West Side Story* in this well-choreographed action pic about a riot that breaks out in gang-ridden Shanghai of the 1930s.



THE AMITYVILLE HORROR

WHO'S IN IT? Ryan Reynolds, Melissa George
WHO DIRECTED? Andrew Douglas (debut)

WHAT'S IT ABOUT? This remake of the 1979 horror flick stars Reynolds and George as a couple whose dream home turns out to be a demonic crash pad. Scaaaary on-set occurrences such as cast members falling for no reason and lights turning on by themselves were reported. We also heard a bowl of M&Ms in the craft services truck spilled in the shape of a pentagram.

• HITS THEATRES APRIL 15

THE INTERPRETER

WHO'S IN IT? Nicole Kidman, Sean Penn

WHO DIRECTED? Sydney Pollack
(*Random Hearts*)

WHAT'S IT ABOUT? A-list Oscar winners Kidman and Penn join forces for this thriller about a U.N. interpreter (Kidman) who overhears an assassination plot and is put under the protection of a U.S. special agent (Penn). This is the first film set in the U.N. that had permission to shoot inside the high-security buildings.

• **HITS THEATRES APRIL 22**



APRIL 29

THE HITCHHIKER'S GUIDE TO THE GALAXY

WHO'S IN IT? Martin Freeman, Mos Def

WHO DIRECTED? Garth Jennings (debut)

WHAT'S IT ABOUT? Geeky anti-establishment types spent the '80s laughing out loud to Douglas Adams' absurdist sci-fi book about British everyman Arthur Dent, who travels the galaxy after the Earth is destroyed. After almost 20 years in development hell, the late Adams' cult classic finally hits the big screen.

XXX: STATE OF THE UNION

WHO'S IN IT? Ice Cube, Samuel L. Jackson

WHO DIRECTED? Lee Tamahori
(*Die Another Day*)

WHAT'S IT ABOUT? Who needs Vin Diesel when you've got Ice Cube? We'll soon

find out if audiences embrace Cube as the XXX program's second rough-around-the-edges secret agent (this time trying to foil a homegrown terrorism plot) the same way they embraced Diesel's original XXX. **See Ice Cube interview, page 22.**

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THE LADY IS A Vamp

JENNIFER TILLY squeezes her huge personality into a starched, white nurse's uniform for *Saint Ralph* | BY MATHIEU CHANTELOIS

On the terrace of one of Toronto's grand hotels, Jennifer Tilly waits for a journalist. Radiant, she sips some red wine before rising to greet him. It's not even lunchtime and he's surprised to find her indulging so early in the day. Between two bursts of laughter she replies, "Since your tape recorder is recording our conversation, I'll only say that this is my first drink of the day."

And the tone of the interview is set.

When so many actors are indifferent and arrogant, Jennifer Tilly shines by being open and playful. Her laugh is contagious, her voice (a lot less nasal than on the big screen) is enveloping and her smile offers a glimpse into her insatiable desire to take a bite out of life. It's difficult to resist this overflowing bottle of zany energy.

Tilly was in town to promote *Saint Ralph*, a film by Canadian director Michael McGowan (*My Dog Vincent*), at the Toronto International Film Festival. She plays Nurse Alice.

"I loved it, mainly because I only had to slip on a white uniform every day. It's very rare that I don't have to worry daily about what the costume department is going to make me wear," explains the urbanite fashionista who owns more than 400 pairs of shoes.

The sweet drama, which will be released this month, tells the story of Ralph Walker, a 9th-grader who runs the 1954 Boston Marathon in the hopes of helping his sick mother. In Ralph's confused 14-year-old mind, he believes only a miracle will bring his mother out of her coma, and knows it will be a miracle if he wins the marathon. Tilly's nurse attends to Ralph's ailing mother, while trying to prepare him for the worst.

"Following major Hollywood productions with a small-budget Canadian film stimulates me enormously. It allows me to reach out to touch the sky but still keep my two feet firmly on the ground," says Tilly.

The self-proclaimed "biggest B-movie star in the world" grew up in British Columbia, but graciously explains why she packed her bags for the United States more than 20 years ago. "My agent told me that if I wanted to be a great actress,

I needed to move to New York. He warned me that Los Angeles was for people who wanted to sell out. The choice for me was simple: I moved to L.A.," she says with a laugh.

No doubt, Jennifer Tilly relishes the Hollywood life. Existing on the margins of popular culture, the 46-year-old loves interviews, camera flashes and opening nights. She does not understand why the majority of stars aren't up for the celebrity game. "I adore being the centre of attention," she says. "In general, I spend the festivals being photographed in beautiful dresses and talking about my career with journalists. I can't complain about my life."

But that love of glitz and glam doesn't mean Tilly isn't extremely motivated by work and success.

Her ambiguous image as a child-like, yet voluptuous, woman has given her such memorable roles as the seemingly simple-minded femme fatales in the Wachowski brothers' *Bound* and Woody Allen's *Bullets Over Broadway* (which earned her an Oscar nomination for Best Supporting Actress), as well as the maternal sexpots in *Relax...It's Just Sex* and *Dancing at the Blue Iguana*.

And her unique voice has made her both a successful comedic actor (*Liar, Liar*) and an in-demand voiceover talent for films like *Stuart Little* and *Monsters, Inc.*

"I have to admit that my career is evolving in a way that is getting more and more strange," she says. "In the business we often say that we don't find as much work after 40. But since I reached that cap I am finding myself playing roles that are more and more different."

Famous, polite and articulate, Tilly's goal is to get as many — and as eclectic — roles as she can.

"Life is good. I work constantly. I am one of the only actresses that has succeeded in this milieu without having to have my breasts done," she concludes between another two bursts of laughter. ☺

Mathieu Chantelois is the editor of Famous Québec.



"I have to admit that my career is evolving in a way that is getting more and more strange," says Tilly

A photograph of Ashton Kutcher and Amanda Peet laughing together. Ashton is on the left, wearing a blue jacket, laughing with his mouth wide open. Amanda is on the right, wearing a pink sweater, laughing and holding her hand to her neck. The background is a bright, outdoor setting with a building and a car.

He's a lover not a fighter

ASHTON KUTCHER's bid to become king of the rom-coms continues with the sweet date movies *Guess Who* and *A Lot Like Love*. But do you want to know his ultimate goal in life? To help people "learn to love each other a little bit more." Awww...we just want to pinch his cheeks | **BY BOB STRAUSS**

Ashton Kutcher and his sometimes squeeze Amanda Peet in *A Lot Like Love*

At some point, sooner rather than later, Ashton Kutcher knows that he has to be taken seriously. The goofy comedy characters, the tabloid relationships, the trendy investments in everything from celebrity-stocked restaurants to those all-white Kabbalah enlightenment suits — they must be banished to the back of the public's consciousness, so his real work as an actor and producer can claim the spotlight.

Only problem: He can't imagine life without clowning around.

"I want to do new things that keep me interested," says the 27-year-old Kutcher, on the phone from L.A. After seven seasons, he has just said goodbye to his signature doofus role, *That '70s Show's* Kelso. "But at the same time, I want to continue doing television as well, in other forms and other ways. And I'm not going to deny that people want to see me do comedy, so I want to be able to do both."

Kutcher believes his two new movie releases allow him to have it both ways.

A Lot Like Love sounds a lot like . . . well, *When Harry Met Sally* (not a bad thing, if it lives up to the model's sophisticated mixture of heart and humour). Kutcher's Oliver and Amanda Peet's Emily meet on a plane, decide that they're perfectly wrong for one another, and over seven years keep crossing paths. Friendship blooms. But will anything more?

Okay, sounds kind of contrived, as past Kutcher rom-coms both popular (*Just Married*) and not (*My Boss's Daughter*) have tended to be. But the actor insists the movie has insight as well as laughs.

"One of the things that makes it unique and different is that it's funny at times — and I'm absolutely certain that they'll sell it as a big comedy — but at the same time I think that it's got a little more soul than that... This film is an exploration of timing. Is there ever really a right time to be with someone? And it's also an exploration of how blind we can be as people, when the person that you want to be with can be standing right next to you and you don't even know it. Basically, her character is living in the past and doesn't think that she's good enough. My character is living in the future and doesn't think that he's good enough. And they find that they're both good enough for each other."

In *Guess Who*, released last month, Kutcher plays a guy whose prospective father-in-law will never consider him

good enough. That father-in-law is played by Bernie Mac, and in this cheeky, race-reversed remake of the Tracy-Hepburn classic *Guess Who's Coming to Dinner*, Kutcher is the suspect white guy who wants to marry his daughter.

"This movie is obviously a broad comedy and very different from the original," the actor admits. But *Guess Who*, which Kutcher executive produced as well, also spoke to his social conscience.

"That was the reason for me to do the movie," he says. "I've obviously done comedies before, so to change it a little bit and do something with a little more relevance was, for me, a must. We found that in this picture. When they

television grind, and get the following heartfelt dissertation:

"My goal is not for myself, it's really more for others. Really, I just want to use every medium that I can to help people learn to love each other a little bit more. That's the idea, anyway. I love how the tsunami disaster happens and, all of a sudden, everybody jumps in and starts caring about one another again and really starts pushing to give. But that soon fades to the back of their minds and they forget about it. If we could just keep that up all the time, I think we'd be doing a lot better."

Sounds like that could be his Kabbalah philosophy talking. Kutcher

"I'm not going to deny that people want to see me do comedy," says Kutcher



Kutcher tries to make nice with Bernie Mac in *Guess Who*

made the original, the racial gap was like a mile wide, and now maybe it's a city block. If we can take an inch off of that, we're doing our job."

Despite his contention that he wants to keep making us laugh, the more Kutcher speaks, the more his sober side emerges. Toss him a jokey question — Glad the '70s are finally over? — and you get a melancholy response.

"I see a lot of potential growth in it," he says of leaving the sitcom that made him a star. "But at the same time, the first day I came to L.A. I started working on *That '70s Show*. All those guys and girls are not just my castmates and crew, they're my friends. Not seeing them every day is going to be tough."

Trying a different route, I ask the producer of MTV's celebrity practical joke party *Punk'd* what his creative goals are now that he's out of the weekly

was introduced to the Hebrew mystical tradition by his girlfriend, Demi Moore. And while many dismiss Kabbalah as the latest in a long line of Hollywood spiritual fads, Kutcher has a definite scholarly take on the practice.

"I'm not one to pan something or not do it or be afraid of it because I don't know what it is, so I've been trying to learn about it," he says. "I find it extremely intriguing. It is the conceptual basis of most religions, and having been raised Catholic, it's interesting to find out where a lot of that tradition comes from. Some incredibly wise people have deciphered the codes of religious history."

Maybe, though, there's a psychological motivation for all this earnestness. After all, Kutcher was a poor, farm country kid who was working his way toward a biochemical engineering degree when he won the Fresh Faces of Iowa modeling

▶▶ contest. Next thing he knew, he was in New York City, being paid outrageous sums just to pose, then was compensated even better to look good and act silly in California. Perhaps the engineer that never was longs for a kind of legitimacy beyond sex symbol success.

If so, it won't be easy to come by. At least, not as long as the tabloid media remains obsessed with his relationship with former superstar Moore, and the fact that she's a very healthy 15 years his senior. Although that kind of attention has died down a bit, Kutcher remains understandably wary of it.

"The respect of privacy and the boundaries that are involved with that have been breached," he observes. "I wouldn't ever want to be responsible for censoring the press. But is going to a restaurant news? Is going skiing news? Is it necessary?"

Ask him directly about Moore, though, and the carefree Ashton finally emerges.

"She's great, fantastic," he gushes.

So, when's the much-speculated-about wedding?

"That's a completely irrelevant question," he says, laughing.

At the end of the day, Kutcher doesn't worry much about how he's perceived. As long as it doesn't limit his productivity (and besides *Punk'd*, he's got four other series currently in development), or his opportunities to act as seriously — or for that matter, as stupidly — as he wants.

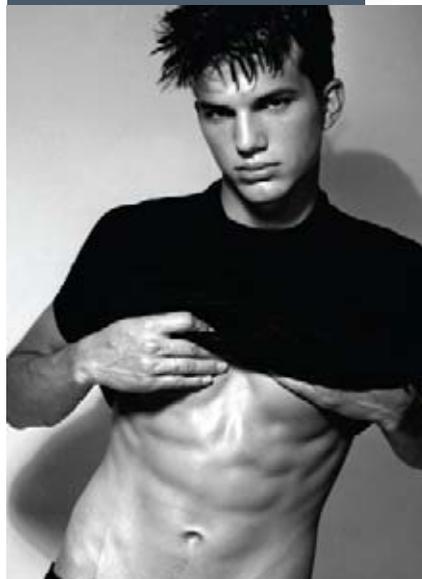
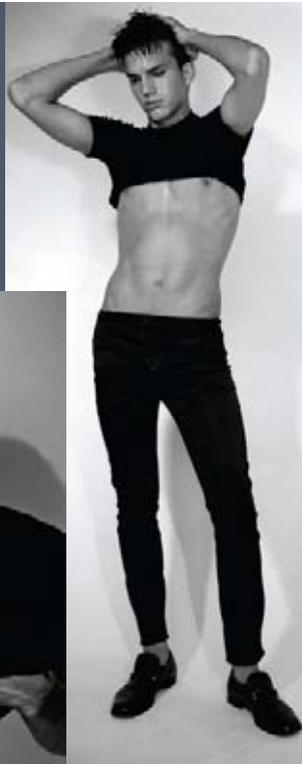
"I just want to do new and different things," he says. "I don't care how people look at me. I get off on acting, I get off on playing different characters, I really love and enjoy it. I want to do things that I'm interested in and share that with people, and hopefully they appreciate the gift that I'm trying to give them.

"But look, it's like Christmas. I've given people stuff that they re-gift right out the door! You never know. But I'm going to keep giving." **F**

Bob Strauss is a Los Angeles-based entertainment writer.

I SAID MAKE LOVE TO THE CAMERA

Before *Kelso*, before *Punk'd* and before *Demi*, Ashton Kutcher was just a cute kid from Iowa who thought he could make some dough modeling. These portfolio pics came from his first professional photo shoot, when he was just 16.



coming soon

KINGDOM OF HEAVEN (MAY)

Stars: Orlando Bloom, Liam Neeson

Director: Ridley Scott (*Gladiator*)

Story: For a movie that doesn't have a single \$20-million actor, *Kingdom of Heaven* did an admirable job of racking up a \$130-million (U.S.) price tag. Filmed in Morocco and Spain, the story actually begins in Jerusalem of the 12th-century, where a poor blacksmith (Bloom) helps fight the Crusaders who took over his city in 1099. If you squint your eyes while watching the trailer, you'd swear it was for Scott's 2000 historical epic *Gladiator*, right down to the plump snowflakes falling against a gray sky during battle and the wind-blown waves in a field of wheat.

THE BAD NEWS BEARS (JUNE)

Stars: Billy Bob Thornton, Greg Kinnear

Director: Richard Linklater (*Before Sunset*)

Story: Fans of the 1976 original, which starred Walter Matthau as the grizzled coach of a ragtag Little League team and Tatum O'Neal as his protégé pitcher, will notice a few changes. For instance, this time the grizzled coach (Thornton) is a former major leaguer whereas in the first movie he was a career minor leaguer, and there's a very PC new plot device about a lawsuit that requires the league to accept all players regardless of ability. But in the subtle hands of director Linklater we still have hope this remake will be done well. Our first clue? Linklater cast an unknown named Sammi Kraft in O'Neal's role, rather than a studio favourite like Dakota Fanning or Hilary Duff.

BATMAN BEGINS (JULY)

Stars: Christian Bale, Liam Neeson

Director: Christopher Nolan (*Memento*)

Story: The series that began with Tim Burton's 1989 gothic masterpiece *Batman* had played itself out by 1997's utterly disappointing *Batman & Robin*. So, what to do? Go back to the very origins of our pointy-eared hero. After a long search Welsh actor Christian Bale — best known for indie films like *American Psycho* — was handed the choice role. Bale's young Bruce Wayne travels the world learning how to fight evil, like the kind that killed his parents when he was just a boy. Then he returns to Gotham to take on the sinister forces threatening the city.

THE BROTHERS GRIMM (JULY)

Stars: Matt Damon, Heath Ledger

Director: Terry Gilliam (*Brazil*)

Story: Shot in the summer of 2003 on a soundstage in Prague, this fantastical tale from Monty Python alum Gilliam will finally see the light of day. Damon and Ledger play the famous fairytale-writing brothers Jake and Will Grimm (Jacob and Wilhelm in real life) who travel from town to town claiming they can rid communities of "enchanted creatures." But when they're called upon to rid one particular forest of an evil sorceress who may really be responsible for the disappearance of little girls, their bluff is called.

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Originally signed to play the sidekick in *XXX: State of the Union*, rapper-turned-actor Ice Cube was quickly shifted into the lead role when the film's producers couldn't come to terms with the star of 2002's *XXX*, Vin Diesel. Reports are, it was a money thing.

And that was fine with Ice Cube, especially since starring in what seems destined to become an action franchise would fulfill one of his lifelong dreams. "I've done all kinds of movies," the 35-year-old says with a smile during an interview in Beverly Hills, "but I always hoped I'd get the chance to show movie audiences that black folks could kick butt and save the world just like a James Bond."

In *XXX: State of the Union*, National Security Agency (NSA) agent Augustus Gibbons (a returning Samuel L. Jackson) springs Special Forces officer Darius Stone (Cube) from a military prison to help the government track down a military splinter group (headed by Willem Dafoe) planning a coup to overthrow the U.S. government. Unlike Diesel, who played an extreme-sports-expert-turned-agent, Cube's streetwise *XXX* is a trained killer who was

GREAT **XXX**-PECTATIONS

jailed while trying to uncover a conspiracy.

But if this is Cube's shot at a Bond-like character, it's a single shot. As the actor explains, he definitely won't be back for a third film: "To do away with the over-inflated egos and keep the bottom line down the producers came up with the bright idea of a new *XXX* agent each film. I guess I'll have to audition for James Bond, because my time is over in *XXX*-land."

And that's fine. The Compton-born rapper who first shot to fame as a member of the controversial urban group N.W.A. has already signed to do *Four Brothers* with John Singleton, the director who guided him through his very first film, 1991's *Boyz N the Hood*. Shooting is already underway in Toronto.

Initially, it was announced that you and Vin Diesel would be doing this sequel together. What happened?

"Honestly, I don't know all the ins and outs, but it was a decision made by [producer] Neal Moritz and all of the people involved at Revolution Studios.... I have to let my ego

When producers couldn't come to terms with *XXX* star Vin Diesel, **ICE CUBE** grabbed the lead. Here the rapper-turned-actor opens up about fatherhood, flops and fighting terrorism in *XXX: State of the Union*.

| BY EARL DITTMAN



Fire and Ice: Ice Cube in *XXX: State of the Union*

“I always hoped I’d get the chance to show movie audiences that black folks could kick butt and save the world just like James Bond”

take over and say that *State of the Union* was really tailor-made for me. I’m proud of that, so I want people to come out of the theatre after seeing it with their jaws dragging on the ground and completely speechless.”

I understand you sustained some injuries while doing your own stunts.

“Yeah, I did, but they mostly just bruises and cuts. It was nothing that serious at all. I didn’t want to make a big deal about it. Actually, my wife didn’t even want to know how I got them because I was probably gonna do something worse the next day.”

A few years ago, Samuel L. Jackson publicly stated he didn’t like rappers being cast in movies over “real” actors, calling it an excuse to just make a quick buck. Did the two of you ever discuss that incident?

“Oh yeah, everything’s cool between us. That was a long time ago. Samuel is a classically trained actor, so I now understand why he felt that way. Of course, he was seeing me in things like *Anaconda* and *Ghosts of Mars*, so he wasn’t seeing a whole lot of talent. But that’s all in the past. While we were doing this movie, he told me, ‘You know, you’re a damn good actor.’ That meant the world to me, because I have such tremendous respect for Sam as an actor and a man.”

A lot of your hip-hop peers feel you were responsible for making Hollywood respect rappers as viable actors.

“Acting is for everyone who can do it right. I would say that myself, Will Smith, Queen Latifah and Ice-T have tried to pave the way for people to respect rappers as real actors. I mean, Will and Latifah have gotten so many nominations for their work, and they got them because they could act. We’re just trying to show people that we know what we’re doing so that other movies with black actors/musicians or rappers can get greenlit. I mean, when the other studios see the kind of money the *Barbershop* movies make — a movie about black men made on such a small budget — they go and rewrite a lot of their scripts and greenlight more movies for black folks. That’s the real success of all of it.”

Do you think rappers who act are finally getting respect?

“Yeah, I do. I mean, I used to hear a lot of the trained actors say that our movies were bad and pointless. We had to show them that we weren’t trying to be a bunch of Laurence Oliviers. And I would always tell them, ‘Look, if a trained actor can make a bad movie, why can’t a rapper?’ [Laughs.] Do you know what I mean? It’s not an art that is so untouchable that other artists can’t give it a try.”

You once told me that, in hindsight, many of the movies you made were big mistakes. Why did you even do them in the first place?

“Because I thought they would fix the scripts.... And, also, when I look at some of those movies I think, ‘Damn, if I would have had just a little more control in the editing bay, I could have made this movie better.’ That’s the most frustrating part of not producing your own movies.”

Was *Ghosts of Mars* one of those misfires?

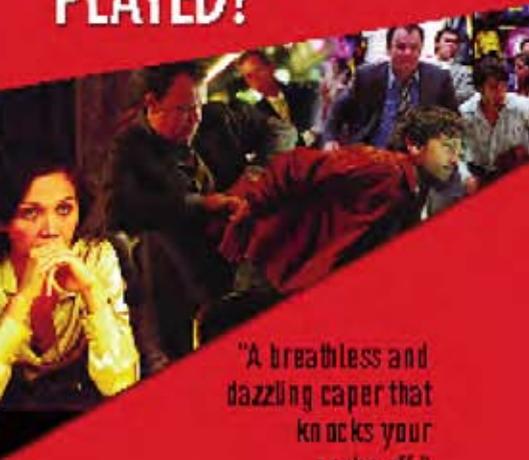
“Oh, yeah, big time. I never knew that the special effects in it were going to look that cheesy [laughs]. But that is something that you, as an actor, can’t see while you’re making it. I just saw a lot of blue-screens and green-screens, but I couldn’t see what the effects were going to look like. I mean, damn, if the movie had come out in 1979, it would have been a smash hit. But now it looks cheesy as hell [laughs].”

You seem to be spending more time on movies than music lately.

“I’m not done with rap, because it’s in my blood. I’m gonna do more records. The truth is Hollywood is much more relaxing than the rap game which is a full contact sport. With rap, you gotta be on your toes, be sharp and watch your back because there are a lot of snakes. It can be a dangerous game. It can ▶▶

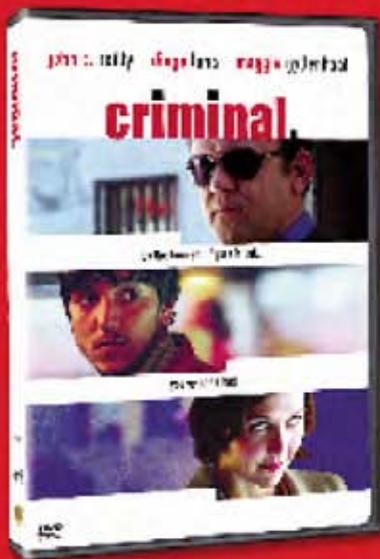


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interview |



Ice Cube (centre) and his crew get busy in *XXX: State of the Union*

▶▶ even be deadly or dangerous to your health. But I'm happy with N.W.A.'s place in rap history. People will never forget us, and even on my own, I was a groundbreaker. That's why I switched to movies. My place in rap history is in stone."

What do you think about the current state of rap music?

"Artists are scared of letting their thoughts go public. That's why rap music is 70 percent ego and bravado now and 30 percent message and topic. I'm sick of these new rap guys just talking about how bad they are. Fine, you're bad. Now go say something else. Give me more."

Some people were surprised to see you in such a family-friendly movie as *Are We There Yet?* Is there any particular reason you took that role?

"Mainly so my wife Kim [of 13 years] and our four kids can watch one of their pop's movies without hearing any cursing or seeing anything sexual."

What kind of dad is Ice Cube?

"I'm the firm but fair type. I'm cool and understanding, but there are rules. Bottom line is that I respect my kids. A lot of parents want to be dictators around the house, which isn't me. I'm also not friends with my kids. I'm clearly in charge, but I do listen to opinions. That's all any kid wants. They want their words to be heard."

Since your children run the age gamut, which one do you have to spend the most time with?

"The 13-year-old needs the most attention. That's just the toughest age. You don't know if you want to be a kid or a grown-up. One day, you act all adult and the next you can't even comb your hair. One day my kid comes downstairs looking all fresh and clean. The next day I'm like, 'Go back upstairs. You look like you're homeless.' [Laughs.] I guess it's not fair because I can say, 'If you don't wash up you won't go and meet Usher.' I'm lucky I have that one on the table because it works."

I spoke with you when you first started acting, and you said your main goal was to be able to one day say, "I'm an actor, a real actor, not just a rapper doing it as a sideline." Do you think of yourself as a real actor?

"Yeah, I do. I think I've worked long and hard to gain respect from the industry and from within myself. I feel like an actor. I don't have an Oscar or anything, but that's just a perk. You know you're an actor when you can feel it from within. But I still have a lot of work to do. I'm nowhere near where I want to be. And, hopefully, with all the films I've got coming up, I'll get better and better. So, one day I will be able to say, 'I'm an actor just like Laurence Olivier.' [Laughs.]" **F**

Earl Dittman is an entertainment writer based in Houston, Texas.



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When you think of Clive Owen you can't help but think elegance. The 40-year-old Brit is best known for roles like the suave writer-turned-dealer in the sophisticated *Croupier*, and the dashing historical leader in *King Arthur*. Even as the cad physician in *Closer*, Owen exudes a classy confidence, impressive enough to earn him his first Oscar nomination.

So you can see why the London actor was a little bit surprised and mildly amused when director Robert Rodriguez (*Spy Kids*, *Deperado*) asked him to be in his film adaptation of Frank Miller's vivid, but lurid, comic books.

Called *Sin City*, the \$40-million Rodriguez movie is a cinematic amalgamation of three Miller stories, all featuring wild action in the seething underbelly of a strange slum-like netherworld. The larger-than-life guys and dolls who populate the mix include mobsters and morons, brutes and bastards, hookers and hangers on, carnivores and, yes, cannibals.

Outrageous indeed. Even sweet, wide-eyed Elijah Wood gets into the depravity. In a seeming attempt to rid himself of his Hobbit persona, Wood co-stars as a mute cannibal serial killer.

So Owen was understandably curious to find out just how odd his adventures in *Sin City* might be. After all, Rodriguez had attempted this blend of action, humour and horror once before, in 1996's twisted vampire flick *From Dusk Till Dawn*, which didn't exactly garner raves.

But what Rodriguez now had at his disposal, besides the magnificently weird Miller manifestations, was state-of-the-art digital effects to define this ethereal noir world. Imagine Warren Beatty's *Dick Tracy* with all of the joy and colour drained out.

What Owen eventually discovered was that his tough-guy character, Dwight, wasn't nearly as strange as the world he inhabited.

"But I do remember thinking, 'How peculiar,' when I got a call saying, 'Robert Rodriguez wants you to do *Sin City*,'" Owen admits at a Los Angeles hotel. "Then he sent me a five-minute test that he had already put together to show me how it was going to look."

A few weeks later, Rodriguez, continuing the courting process, sent the actor Miller's book *The Big Fat Kill*, on which Owen's *Sin City* segment would be based.

"So I read it and we talked about it," recalls Owen. "And

DRAWN SIN CITY

Fresh off an Oscar nomination **CLIVE OWEN** joins the ensemble cast of Robert Rodriguez's innovative comic book adaptation, *Sin City* | **BY BOB THOMPSON**

Hartnett playing a service-industry employee, and Marley Shelton as his client. Both are bound for bad times. And the sequence based on "That Yellow Bastard" has Bruce Willis as a cop with a heart problem who confronts a ghoulish monster (Nick Stahl) as they both vie for the affections of a rope-twirling stripper (Jessica Alba).

Meanwhile, there's Marv (Mickey Rourke), a hard-as-nails street thug who wanders through all three interconnecting stories as he tries to track down his hooker-girlfriend's killer.

It's raunchy and ruthless and perfectly bizarre, reflecting the tone of the Miller comic book, but minus the comic book nudity, which Rodriguez and Miller decided would be overkill and a box-office disaster if the movie was nailed with a prohibitive NC-17 rating, meaning no one under the age of 17 could see it.

Owen's own under-17 years were spent in Coventry, England, with his four brothers, his mom and a father who worked for the British railroad system. When he was young his father took off, leaving the family to fend for itself.

Despite the hard times, Owen knew what he wanted to do with his life — act. It was a career choice that was simply unthinkable to many in his poor neighbourhood, because it was so clearly unattainable.

"But I never wanted to do anything else, really," he recalls.

Assorted school plays and musicals — "I was the Artful Dodger in an *Oliver!* we did" — followed, all deepening his enthusiasm for the craft.

His technique was honed at the Royal Academy of the Dramatic Arts in London and later as a member of the Young Vic Theatre group.

Finally, in 1990, Owen's role in the hit English TV series *Chancer* provided him with a profile in Britain. But it wasn't until 1998's stylish caper film *Croupier* that he became ►►

then he told me that Benicio Del Toro was going to be in it. I immediately said, 'Great, let's do it.'"

As the leathery trench coat-wearing photographer Dwight, Owen gets into an ugly fix after messing with some very strange cannibal call girls (*Alexander's* Rosario Dawson and *Gilmore Girls'* Alexis Bledel) and a vengeful assassin (Del Toro).

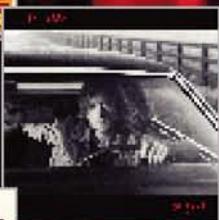
In the two other segments that make up *Sin City*, "The Customer is Always Right" has Josh

"For us, it was very peculiar, standing in green-screen every day," says Owen. "But we knew we would be impressed with the result, and we were"

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GRAMMY
NOMINEES 2005
Various Artists



KEITH URBAN
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BEN HARPER &
THE BLIND BOYS
OF ALABAMA
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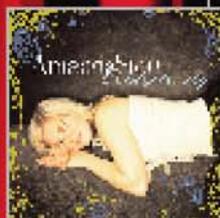
DAVID BOWIE
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TINA TURNER
All The Best



AMANDA STOTT
Chasing The Sly

▶▶ bankable in Hollywood, leading to films such as 2001's Robert Altman ensemble dramedy *Gosford Park*, 2002's Matt Damon thriller *The Bourne Identity* and his title role of King Arthur last year.

He's also managed to fit in a series of short, swanky films for BMW, which are shown on the automaker's website, confirming his status as a very debonair fellow, and leading to rumours that he may be the next James Bond — rumours which he continues to discount.

"What do I think about that?" he says, chuckling. "I don't really think about it. I just really never do. The Bond rumour has been circulating for a while. That's all it is. I learned a long time ago not to waste time thinking about those things."

Owen prefers to live the non-celebrity quiet life in London with his wife, actor Sarah Jane Fenton, and their daughters, Hannah, 7, and Eve, 4. "Gardening," he says, is his most exotic extracurricular activity, although he's "taken up horseback riding, inexplicably, after doing it for *King Arthur*."

Which makes one wonder what hobby he might have picked up doing *Sin City*. With luck, it had less to do with killing and boozing, and more to do with the incredible work ethic and enthusiasm of director Rodriguez.

"First of all, he's a very nice guy and hugely impressive," says Owen. "But it was extraordinary watching him go about his business.

"He's like a renaissance man, com-

pletely one of a kind. I've never really come across anyone quite like him," Owen continues. "He does absolutely everything. He shoots, he edits, he operates the camera, he lights, he does the music."

Owen smiles, "And he's the most amazing cook."

Sin City was shot at Rodriguez's film headquarters in Austin, Texas, on strangely bare sets that were often green-screened to allow for the all-encompassing special effects. Owen was amazed by Rodriguez's commitment to not just adapt Miller's weird world, but loyally and painstakingly reproduce it.

In fact, Rodriguez made news in March of last year when he quit the powerful Director's Guild of America because it wouldn't let him give Miller a co-director's credit on the film. The guild has a strict policy that only one director can be attached to any one movie, but Rodriguez insisted that Miller was equally deserving of the director's title simply for creating this world on paper. (Miller also did some work on set.)

"He's been so faithful to the images," Owen says. "For us, it was very peculiar, standing in green-screen every day, but we knew we would be impressed with the result, and we were." **F**

Bob Thompson is a Toronto-based journalist who writes about movies for The National Post.



AUSTIN POWERS

Sin City's director Robert Rodriguez loves making movies, just not in Hollywood. Rodriguez, along with fellow filmmaker Richard Linklater (*Before Sunset*), live and work primarily in



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KIDMAN PLAYS PHOTOGRAPHER, GARNER HAS TROUBLE AT THE ALTAR, AND BANA PLAYS POKER

BY INGRID RANDOJA

GARNER'S ROM-COM RETURN

Okay, so *Elektra* wasn't so electric. The film's disappointing reviews and box-office figures mean **Jennifer Garner** may think twice about playing another supersexy superhero. She's definitely playing it safe with her next flick, *Catch and Release*, a romantic comedy about a woman whose fiancé dies on the way to their wedding. His best friend (**Timothy Olyphant**) helps her rebuild her life, and together they discover hubby-to-be kept a few secrets. The film marks the directorial debut of **Susannah Grant**, one of Hollywood's most sought-after "chick flick" writers having penned *Erin Brockovich*, *28 Days* and *Ever After*. The film is set for release later this year.



Kidman's photo op

Nicole Kidman is proof you should take the saying "When opportunity closes a door, it opens a window" seriously. She was set to star in *Eucalyptus* with pal (and the film's executive producer) **Russell Crowe**. But that Aussie film has ground to a halt with Crowe and director **Jocelyn Moorhouse** pointing fingers of blame at one another. The film's collapse inadvertently freed up Kidman, and wouldn't you know it, a to-die-for part has fallen into her lap — famed '60s photographer **Diane Arbus** in the bio-pic *Fur*. Arbus made a name for herself by shooting pics of NYC's misfits and fringe dwellers. Some say she exploited her subjects, others say she imbued them with dignity and grace. Arbus took her own life in 1971. **Steven Shainberg**, who raised eyebrows with the 2002 S&M dramedy *Secretary*, will helm the film, which starts filming next month.

BANA GETS LUCKY

Ever wondered what the Hulk is doing these days? Good-looking Aussie **Eric Bana**, who played the green giant in *The Hulk* and Hector in last summer's *Troy*, is busy counting chips at a Las Vegas casino, the setting for the poker drama *Lucky*



You. Bana plays card shark Huck Cheever, who confronts his demons while vying for the poker world championship. **Curtis Hanson** (*L.A. Confidential*) is directing (he also penned the script) and Bana will be joined by **Drew Barrymore** and **Robert Duvall**.

BRIEFLY

- Rumors are swirling that **Jim Carrey** will play the albino Silas in *The Da Vinci Code* adaptation. ■ **Robert Downey Jr.** has joined the cast of director **George Clooney's** *Goodnight, and Good Luck*, which finds '50s TV newsman Edward R. Murrow taking on Senator Joseph McCarthy.
- **Salma Hayek** will portray 1940s serial killer Martha Beck in the drama *Lonely Hearts*.
- Pirate flicks are hot properties in Hollywood and **Keanu Reeves** doesn't want to miss out, he's agreed to play Sinbad in *The 8th Voyage of Sinbad*.

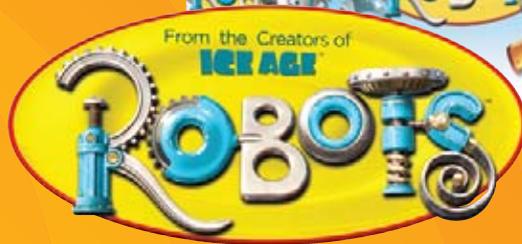
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style |

Neat, clean & fresh

Return to the basics for effortless femininity

| BY LIZA HERZ

Blame it on Carrie Bradshaw. Mainstream notions of femininity are tragically narrow right now. It appears the goal of womankind, according to *Sex and the City* and its still-reverberating themes, is to be a stiletto-shod chick existing on an unhealthy diet of *Cosmos*, ciggies and cheap soul-baring. It's so: "Look at me, I spend thousands on shoes and maquillage just so men will notice me and validate my existence!"

So, instead of tottering around on stilettos and revealing acres of skin this spring, consider a more casual look, incorporating clever choices that make it seem as if you're just naturally stunning (as opposed to having to work at it, dahlings). Repeat after me: "I wake up this gorgeous. It's just who I am." Now say it again, but flip your hair back at the same time. Good. That's coming along quite nicely.

We like to call it Stealth Girly, a brand of cheerful, seemingly effortless femininity that relies on good grooming and basic items instead of thick layers of artifice slapped on as if by a trowel. The effect is of someone so gorgeous as to be unconcerned with their looks.

Think Gwyneth Paltrow. Or Natalie Portman. Girls who seem genetically incapable of having a bad hair day. Girls who ooze a fresh-faced collegiate aura, hinting at a background in varsity cheerleading or field hockey.

This archetype's wardrobe relies on simple, flawless basics — white tank-top, perfectly fitted jeans, diamond stud

earrings — augmented by the occasional subtle print, just for variety's sake. And remember, if you're on a tight budget, less expensive items always look better in dark colours.

There are a few ground rules, the first being that this is not a nighttime guise.

The subtlety would be all but lost under artificial lighting. Nor is it something you can pull on for one day. It should look more like a "world view," suggesting, to the admiring bystander, that you're the type who gets her five daily servings of fruit and her eight hours of beauty sleep.

That said, we would not be doing our job if we didn't fill you in on some excellent ways to mimic healthy living without actually becoming a saint. So stay up late if you must. But remember to be artful with that pink blush in the morning.

This Long Camisole from Gap (\$54.50) is a soft accent to a pair of jeans or khakis. The painterly floral print is a great way to wear pink without looking babyish.



Helmut Lang epitomizes the casual-but-groomed look with a white tank (a staple you'll want to have in multiples), khaki pants and a black jacket for that urban edge.





Maybelline Expertwear Blush (\$9, drug-stores) in Dusty Rose gives your cheeks a natural flush that implies a life of clean living.



If nature didn't bless you with a flawless complexion, let science and the 20% glycolic acid strength of Neutrogena's Advanced Solutions Facial Peel (\$40, drugstores) give you a little skin-refining assist.

Lancome Sweet Balm moisturizing tinted lip balm (\$21, department and select drug stores) combines sheer colour with a hint of opalescence adding polish without being overtly made-up.



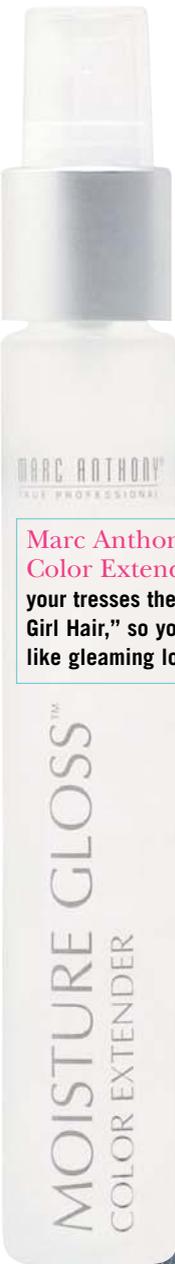
Evian Affinity Remineralising Cleansing Cream (\$16). We think "remineralising" is beautyspeak for "soft skin." Helps remove dirt, makeup, even waterproof mascara while "moisture binding minerals" ensure a soft glowy face.



With its contoured waist and strategically placed pockets (for backside enhancement) Lee One True Fit Jeans (\$45-\$55, Sears, The Bay) feel like a custom cut, but without a seamstress hovering over you and sticking you with pins.



Marc Anthony Moisture Gloss Color Extender (\$12, drugstores) gives your tresses the high-beam shine of "Rich Girl Hair," so you can just look nonchalant, like gleaming locks are your birthright.



Soft makeup, loose undone hair and a sheer top add a relaxed note to this white pairing from Milly (jacket \$433, top \$248, Finishing Touches, Toronto).

The hours

On April 3rd we finally set the clocks forward, stealing an hour of sleep but giving us more precious light at the end of the day. Why not celebrate the time change with a new timepiece? Here are a

few of our favourites. And, although some are a bit pricey, you can simply use these models for inspiration and find similar versions at almost any price point | **BY JEAN-FRANÇOIS LÉGARÉ**



The glamour of the thirties returns with the **Malice Dior D'Trick**. That strand of real pearls can be removed for less formal occasions (\$1,115, Birks and other jewellers).

Although it has a bit of a masculine edge, this women's watch from **DKNY** is sleek and elegant (\$160, The Bay, Sears).



A simple men's watch, **Roots' Tandem** is available in black (as seen here) or brown (\$150, Roots stores).



With its lime-green textured leather strap, this women's watch from **DKNY** is the perfect accessory for summer cocktail parties (\$145, The Bay, Sears).

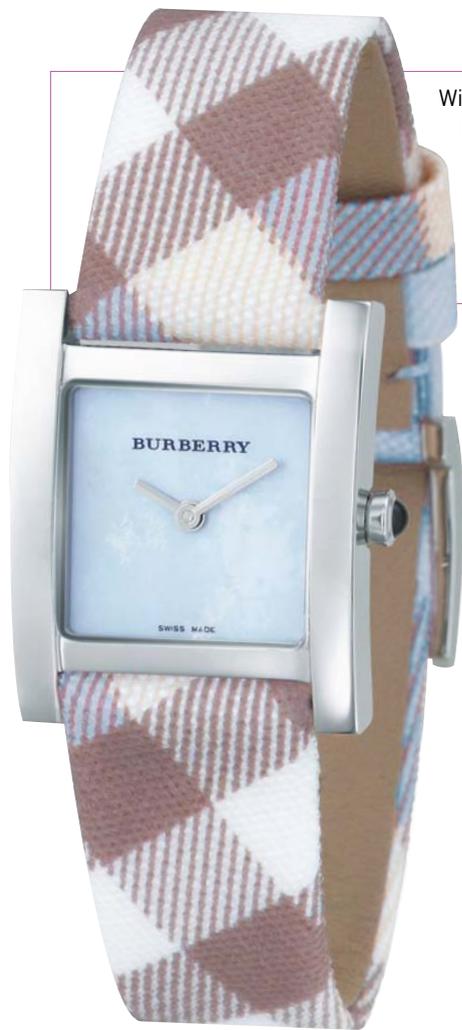


It's the rebel look, Dior style. The **Dior 66**, with its pretty pink leather strap, celebrates your duality — a little bit motorcycle chick, a little bit princess (\$1,055, Birks and other jewellers).



In association with Tiger Woods, **TAG Heuer** created this watch specifically for the pro golfer...or anyone who pretends to be. Extremely light because of its stainless steel and silicone construction, the watch features Woods' logo on the face and his signature on the back (\$1,495, tagheuer.com for locations or to buy).





With its subtle pastel hues, this **Burberry** watch gives a delicate touch to your summer wardrobe (\$485, **Holt Renfrew and other jewellers**).



This charm bracelet from **Burberry** is a must have for fashionistas. With 10 different charms — including a watch face and that famous Burberry “B” — not only will you look great, you’ll jangle when you walk (\$695, **Holt Renfrew and other jewellers**).

Forty years ago, **TAG Heuer** released the **Carrera** watch, and it made them famous. For the anniversary, they’ve reissued a new version of the monumental timepiece (\$3,300, **tagheuer.com for locations or to buy**).



Sleek, but without being boring, this men’s watch from **Diesel** has a phosphorescent face that glows in the dark (\$165, **The Bay, Sears**).



For women who don’t like things too delicate, this **Burberry** watch has a neo-hippie edge, thanks to that woven, leather-trimmed strap (\$825, **Holt Renfrew and other jewellers**).



DAVID USHER GAMBLES ON NEW YORK, AND SAMPLING CARIBOU'S *MILK OF HUMAN KINDNESS* | BY INGRID RANDOJA



THE OTHER USHER

Writer E.B. White said New York City “can destroy an individual, or it can fulfill him, depending a good deal on luck. No one should come to New York to live unless he is willing to be lucky.”

David Usher feels lucky.

The former frontman for Moist and singer of that catchy '90s ditty “Push,” moved from Toronto to New York last year with his wife and baby daughter. His fourth disc as a solo artist, *If God Had Curves* (in stores April 26), was penned and recorded in the Big Apple where, he says, you have to put up or shut up.

“I think it’s part of American culture,” he says on the line from New York. “In a society where there is no safety net, in a city that’s this big and expensive, you have to make it happen or you are in trouble. There’s that sense that no one is going to catch you if you don’t make it, and that leads you to do really good work...or not.”

If God Had Curves contains typical Usher tunes — reflective, poetic songs that are made all the more potent by his sparse singing style. It’s a bittersweet album, and yet it’s the sweet you remember most, like his first single, “Love Will Save the Day.”

It’s an uplifting anthem coming from a guy who sometimes sees the glass as half empty, and who’s an avowed atheist.

“Even atheists are looking for faith,” he says with a little laugh. With a Jewish academic father and Buddhist artist mother, Usher has spent his life navigating two cultures and practicing tolerance for both — which is the message behind *If God Had Curves*.

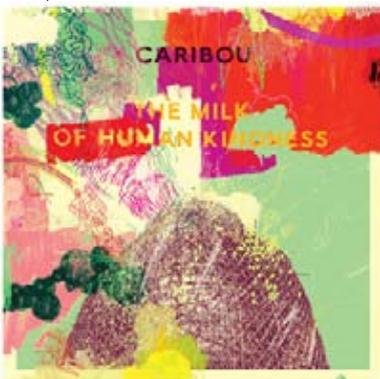
“Most people have taken the title to be saying God is a woman, and that’s a facet of it, but it’s based more on the idea that if we were all a bit more understanding and a bit more flexible — the religious and the non-religious — we’d be better off as a society.

“Being in New York for the last election, you really saw both the secular community and the religious community becoming much more rigid and less willing to see each other’s points of view, and without that meeting of the minds we’re going to be in trouble.”

CARIBOU ALERT

Electronic music maestro Dan Snaith used to go by the moniker Manitoba, but due to a silly lawsuit by American punk rocker Handsome Dick Manitoba, the Dundas, Ontario, artist changed his name to Caribou.

Caribou’s newest CD, *The Milk of Human Kindness* (in stores April 19), offers what Caribou calls “pop songs for weirdos.” His electronic beats and samplings are less rigorous on this, his third, CD, and he’s playing around with gorgeous melodies and vicious drum beats. The track “Hello Hammerheads” sounds like an undiscovered Simon and Garfunkel tune, while the sexy “Bees” should be played while downing a pre-dinner cocktail.



OUT THIS MONTH

NATALIE IMBRUGLIA

Counting Down the Days >> April 5

Aussie singer/actor Imbruglia enlisted the help of her hubby, musician Daniel Johns, to produce her latest girly pop album.

GARBAGE

Bleed Like Me >> April 12

The hard-drivin’ rockers from Madison, Wisconsin, admit they hated each other by the time they were finished making this album. But lead singer Shirley Manson says this CD comes the closest to capturing their live sound.

BRUCE SPRINGSTEEN

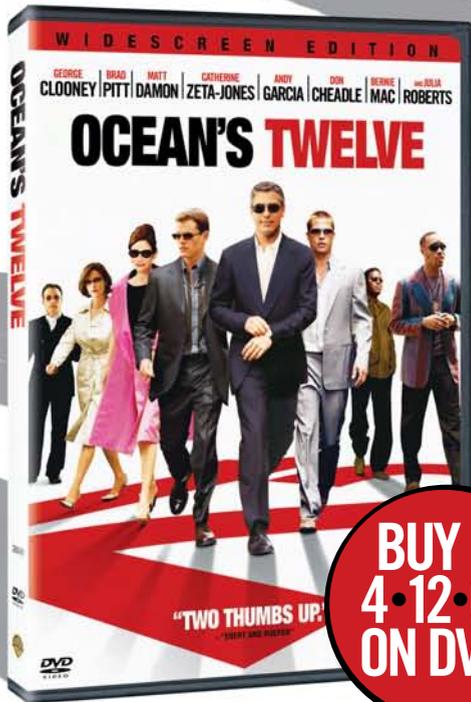
Devils & Dust >> April 26

The Boss’s 19th album continues his exploration of spare, rootsy rock.

THE RETURN OF COOL.

“IT’S A BLAST.”

— Manohla Dargis, THE NEW YORK TIMES



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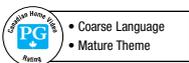
— “EBERT AND ROEPER”

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CASTING BY JOHN HARDY SUSAN EKINS AND BRUCE BERMAN EDITOR GEORGE NOLEI PRODUCTION DESIGNER JERRY WEINTRAUB EXECUTIVE PRODUCERS STEVEN SODERBERGH

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EVERYBODY WAS KUNG FU FIGHTING

Chopsock your way through the beautiful *Jade Empire* | BY SCOTT GARDNER

JADE EMPIRE XBOX

Welcome to the Jade Empire. Set in ancient China — or at least China as it would have been if all the legends were true — it's a mysterious world of harsh mountains, lush gardens, wild outlaws, evil spirits and magical martial arts.

Created for Xbox by Bioware — the Edmonton company behind 2003's blockbuster *Star Wars: Knights of the Old Republic* — *Jade Empire* blends the traditional elements of a role-playing game with inventive real-time fighting.

As the story opens you are a young martial artist just beginning to explore the world outside your monastery. From the outset it is clear that something is wrong: spirits and ghosts are appearing frequently, even attacking people in outlying villages. Your investigation launches you on a journey from the Land of Howling Spirits to the Imperial City and beyond.

Combat is a mix of gritty Bruce Lee-type kung fu and mystical *Hidden Tiger*, *Flying Daggers* aerobatics. There are dozens of fighting styles to learn, from the fancifully named "Legendary Strike" and "Dire Flame" to the more pointed "Twin Axes." Each has its own tactical role, and attacks range from punches and kicks to weapon strikes to conjuring supernatural beasts.

Whether you choose to act for good or evil, you'll have to face powerful human and supernatural foes to unravel the dark secrets of your world and earn a place as a master of martial arts.



PSYCHONAUTS PS2, XBOX

In a gaming universe increasingly dominated by blockbuster sequels and movie tie-ins, the surreal look and loopy premise of *Psychonauts* positively leap off the screen and whack you upside the head.

The game tells the story of Raz, a telepathic, telekinetic and pyrokinetic young boy learning to hone his formidable powers as a psychic. But while working on his Levitation merit badge, Raz discovers



that someone is kidnapping psychic children and stealing their brains.

In order to foil this evil plot and earn the title of "Psychonaut," (psychic astronaut — get it?) Raz must

project himself into the minds of one bizarre character after another to battle their inner demons, nightmares and secret memories.

In a mix of action and platforming gameplay, Raz runs, bounces, floats, climbs, swings and sneaks while defeating monsters, lunatics and demons with the Psi-Blast, a mental burst of energy that banishes nightmares.

DESTROY ALL HUMANS!

PS2, XBOX

It's *Grand Theft Auto* meets *Mars Attacks!* in this amusingly bent action-stealth title, and for once YOU get to be the

skulking, bug-eyed, melon-headed alien, kicking the crap out of every wretched, sniveling human you see.



Set in 1950s America, you play Cryptosporidium-137, an operative sent to Earth on a dual mission to harvest human brainstems and

keep lab-coated sadists from vivisecting a previous visitor (his brother, Crypto-136) who had the bad luck to crash in — you guessed it — Roswell, New Mexico.

Crypto's helpful tools include futuristic weapons, psychic powers, a shiny hub-cap shaped UFO and an utter disdain for humanity. Packed with humorous sci-fi and conspiracy mythology, you will soon discover that it is far, far better to be the superior being.

THE PLAYSTATION PORTABLE

This ambitious little guy, known as the PSP, is Sony's long-awaited portable gaming unit and a potential competitor to Nintendo's long-running Game Boy franchise of handheld systems.

Billed as a "comprehensive entertainment experience," the unit plays disc-based videogames, digital video and audio, supports wireless play to nearby PSPs and distance online play where a wireless network is available. We won't fry your synapses with an alphabet soup of techie mumbo jumbo, but basically, it's got the brainpower to support full 3-D worlds, characters and effects, and it's only about the size of a PS2 controller.

The PSP launches as a "Value Pack" for \$299, including a Memory Stick,

headphones with remote control, battery pack, AC adaptor and case. And there are more than 20 games ready to go, including *ATV Offroad Fury: Blazin' Trails*, *Gretzky NHL*, *NFL Street 2*, *Need for Speed Rivals* and *Tony Hawk's Underground 2 Remix*.



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new releases

GO HOME WITH **ELEKTRA**, **LEMONY SNICKET** OR **OCEAN'S TWELVE** | BY SCOTT GARDNER

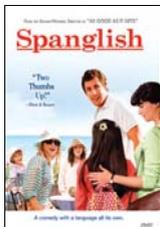
APRIL 5



ELEKTRA

Stars: Jennifer Garner, Goran Visnjic
Director: Rob Bowman (*Reign of Fire*)
Story: After her smallish role in 2002's

Daredevil, comic book fanboys waited a breathless two years to see Garner fill out Elektra's red leather superhero gear and bring the pain. It's just too bad no one thought to bring a script. **DVD Extras:** "Making of," "Comic-Con Presentation" and "Inside the Editing Room" featurettes, three deleted scenes

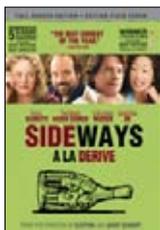


SPANGLISH

Stars: Adam Sandler, Téa Leoni
Director: James L. Brooks (*As Good as It Gets*)
Story: Celebrated L.A. chef John (Sandler)

tiptoes around his hypersensitive wife, Deborah (Leoni) and her ferocious mood swings. So when they hire a maid — the sincere, warm, sweet, beautiful, loving,

tender and devoted Flor (Paz Vega) — their already rocky relationship faces even bigger boulders.



SIDEWAYS

Stars: Paul Giamatti, Thomas Haden Church
Director: Alexander Payne (*Election*)
Story: A wine-tasting road trip to salute Jack's

(Church) final days as a bachelor careens woefully sideways as he and Miles (Giamatti) hit the gas en route to mid-life crises. Suddenly, the comically mismatched pair who share little more than their history, failed potential and fading youth, find themselves drowning in wine and women. **DVD Extras:** commentary by Giamatti and Church, eight deleted scenes, behind-the-scenes featurette, three Easter eggs

APRIL 12

BAD EDUCATION

Stars: Gael García Bernal, Fele Martínez
Director: Pedro Almodóvar (*Talk to Her*)
Story: In two-time Oscar-winner Almodóvar's latest, a

Spanish filmmaker gets a visit from an actor claiming to be an old school friend, who draws him into a twisted web of sex, revenge and murder.



HOTEL RWANDA

Stars: Don Cheadle, Nick Nolte
Director: Terry George (*Some Mother's Son*)
Story: Based on a true story from the 1994

Rwandan genocide, hotel manager Paul Rusesabagina (Cheadle) opens his doors to 1,200 refugees. With a rabid militia at his gates, he uses courage, flattery and cunning to protect his guests from certain death. **DVD Extras:** a documentary, featurette, commentaries featuring Cheadle, the director and the real-life Rusesabagina



OCEAN'S TWELVE

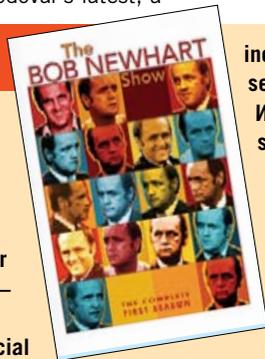
Stars: George Clooney, Brad Pitt
Director: Steven Soderbergh (*Erin Brockovich*)
Story: It's been three years since Danny

TV to DVD



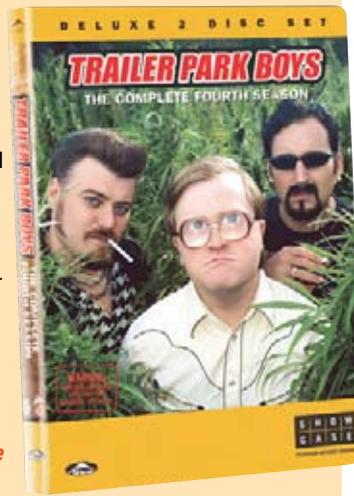
If you love TV on DVD this a great month for you...to clean up the yard, paint the rec room and catch up on your reading. But if you — like us — are now addicted to commercial TV without the commercials you can get reacquainted with first seasons of *Bob Newhart* and *Dynasty* (Apr. 12) or *Highway to Heaven* (Apr. 26).

A few more of the bright spots

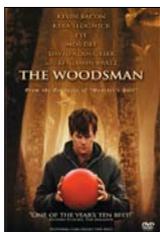


include the fine fourth season of *The West Wing* (Apr. 5), the second seasons of *The A-Team*, *Knight Rider*, *Magnum P.I.* and *That '70s Show* (Apr. 12). And for a look at the bonds of love, friends and family — or more correctly,

everything that can go wrong with the bonds of love, friends and family — you can hang out with the homegrown comedy hit *Trailer Park Boys: The Complete Fourth Season* (Apr. 12).



Ocean (Clooney) and his crew robbed ruthless casino owner Terry Benedict of every dime in his impenetrable Vegas vault. Now Benedict has tracked 'em all down and it ain't to deliver flowers...



THE WOODSMAN

Stars: Kevin Bacon, Kyra Sedgwick
Director: Nicole Kassell (debut)
Story: Bacon won raves for his performance as a pedophile who returns to his hometown after 12 years in prison and attempts to start a new life.

APRIL 19



A LOVE SONG FOR BOBBY LONG

Stars: John Travolta, Scarlett Johansson
Director: Shainee Gabel (debut)

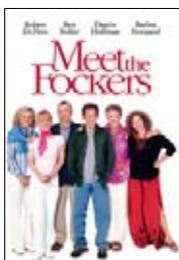
Story: A teenage girl (Johansson) returns to her supposedly abandoned family home and discovers an unexpected roommate: her late mother's lover, a boozy professor (Travolta) slowly drinking himself to death.



BIRTH

Stars: Nicole Kidman, Lauren Bacall
Director: Jonathan Glazer (*Sexy Beast*)
Story: Part romance, part mystery, part family drama, a woman (Kidman)

becomes convinced that — ick — a 10-year-old boy is the reincarnation of her dead husband.



MEET THE FOCKERS

Stars: Ben Stiller, Robert De Niro
Director: Jay Roach (*Meet the Parents*)

Story: When Greg (a.k.a. Gaylord) Focker's up-tight future in-laws meet his unconventional parents things go great — at least until the RV toilet episode, the overly zealous football game, the incident with the

toddler and the glue, the saucy Cuban caterer with a secret...

HOUSE OF FLYING DAGGERS

Stars: Zhang Ziyi, Andy Lau
Director: Zhang Yimou (*Hero*)
Story: In medieval China, a blind dancer finds herself torn between the loyalties of love and honour as she fights acrobatic warriors in spectacular and balletic treetop battles.

APRIL 26

THE ASSASSINATION OF RICHARD NIXON

Stars: Sean Penn, Naomi Watts
Director: Niels Mueller (debut)
Story: This dark drama tells the tragic true story of Sam Bicke (Penn), a disillusioned everyman who, in 1974, was driven to plot the assassination of U.S. president Nixon.



BLADE: TRINITY

Stars: Wesley Snipes, Jessica Biel
Director: David S. Goyer (*ZigZag*)

Story: After years of fighting evil alone, the half-vampire Blade (Snipes) finally gets some help from the "Nightstalkers," led by tough slayer-babe Abigail (Biel) and her joke-a-minute partner Hannibal (Ryan Reynolds). **DVD Extras:** Unrated DVD includes 10 extras minutes, commentary by Goyer, Biel and Reynolds, a 16-part behind-the-scenes doc, alternate ending, blooper reel, weapons galleries



LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS

Stars: Jim Carrey, Meryl Streep
Director: Brad Silberling (*City of Angels*)

Story: Based on the wildly popular and darkly humorous kids' books, the three Baudelaire orphans are sent to live with their creepy uncle, Count Olaf (Carrey), who schemes to steal the children's inheritance. **DVD Extras:** commentary by the director and the real Lemony Snicket, and the featurettes "Building a Bad Actor," "Making the Baudelaire Children Miserable" and "Interactive Olaf"

NEW to DVD

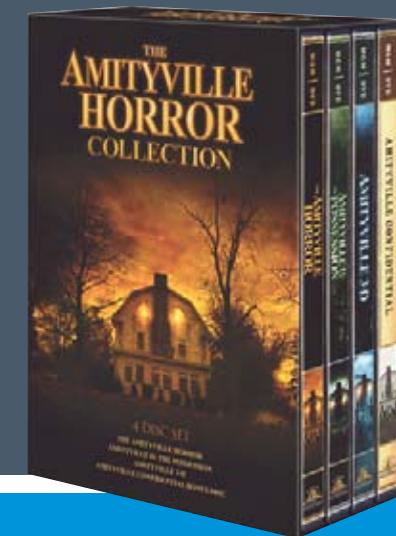
THE AMITYVILLE HORROR COLLECTION

For George and Kathy Lutz, the colonial home on the river's edge seemed ideal: quaint, spacious and amazingly affordable. Of course, six brutal murders had taken place there just a year before, but houses don't have memories...or do they?

In one of the most talked about haunted house stories of all time, blood drips from the walls, a terrifying chill rakes through the rooms, and menacing eyes glow from the upstairs windows. This four-disc set screams into stores on April 5, 10 days before the big-screen remake starring Ryan Reynolds opens in theatres.

Based on the best-selling book by Jay Anson, the original *The Amityville Horror* (1979) stars James Brolin, Margot Kidder and Rod Steiger. Bone-chilling goodies include an introduction and audio commentary by parapsychologist Dr. Hans Holzer, Ph.D., author of more than 100 books on paranormal activity, a doc entitled "For God's Sake, Get Out!," a sneak peek of the new *Amityville Horror*, seven radio spots and the original theatrical trailer.

The set also includes the prequel *Amityville II: The Possession* (1982), the jaw-droppingly awful *Amityville 3-D* (1983) and "Amityville Confidential," an exclusive bonus disc featuring the "Amityville: Horror or Hoax?" documentary that reveals secrets of the house, including interviews with the real Lutz family, and "Amityville: The Haunting" an account of what actually happened in the house according to the Lutz family.



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April 2005

HOROSCOPE | BY DAN LIEBMAN

Aries

March 21 ☆ April 20

Some difficult choices face you this month. Look at the big picture when weighing pros against cons. Your social group may include additions and dropouts. You show a late-month talent for acting, with the emphasis on spontaneous, impromptu performances.

Taurus

April 21 ☆ May 22

You face stiff competition when going after a plum assignment, but your logical approach gives you an advantage. Prune your long to-do list — you can accomplish only so much by the end of April. And prepare an acceptance speech for an upcoming honour.

Gemini

May 23 ☆ June 21

You gain recognition for a recent accomplishment, but this is not the time to coast. Be cautious about taking sides in a debate between two people you like. You'll be rubbing shoulders with interesting types, but don't go overboard trying to impress them.

Cancer

June 22 ☆ July 22

Your household is tranquil for a change. Take advantage of the situation and catch up on correspondence and paperwork. You may reverse your opinion about a neighbour or co-worker. If you're serious about someone, make sure the person knows it.

Leo

July 23 ☆ August 22

You receive some unexpected responses to recent requests. It's generally a good month to develop technical skills, travel to unusual destinations, and re-establish a friendship. Be as objective as you can when discussing family issues.

Virgo

August 23 ☆ September 22

A surprising amount of drama occurs now, with friends demanding a large chunk of your attention. But there's more stability in your life, especially after the full moon of the 24th. It's a good month to sign up for a course or other mentally stimulating program.

Libra

September 23 ☆ October 22

You're feeling more confident about speaking your mind and — for once — being blunt. At the same time, you're able to recognize people's true motives. Midmonth is a good time to work out differences. Make an extra effort to keep in touch with distant relatives.

Scorpio

October 23 ☆ November 21

It's a good month for trying new ways to fix old problems. You could find that jobs go faster without an assistant. Maintain a sense of balance in the areas of health and fitness. Keep your sense of humour, too, as April Fool's tricksters can strike at any time.

Sagittarius

November 22 ☆ December 22

Friends continue to surprise you — some with their generosity, others with their harebrained schemes. Pay extra attention to matters involving shared arrangements, especially financial ones. Late month finds you intuitive and motivated.

Capricorn

December 23 ☆ January 20

You're extraordinarily in tune with others right now — understanding their needs and even finishing their sentences. Unexpected travel opportunities are scattered throughout April. You continue to make steady progress as you chase after an important goal.

Aquarius

January 21 ☆ February 19

The month finds you changing opinions and shifting directions. By the 30th, you have a clear idea of where you're headed — and with whom. Carefully check financial and other details. And don't get carried away with new friends at the expense of old ones.

Pisces

February 20 ☆ March 20

This is a transition month. You become more confident, as reflected in everything from your writing style to your wardrobe. Keep track of spending. Socially, it's a month of invitations, but watch out for an absent-minded streak that surfaces around the 17th.

APRIL BIRTHDAYS

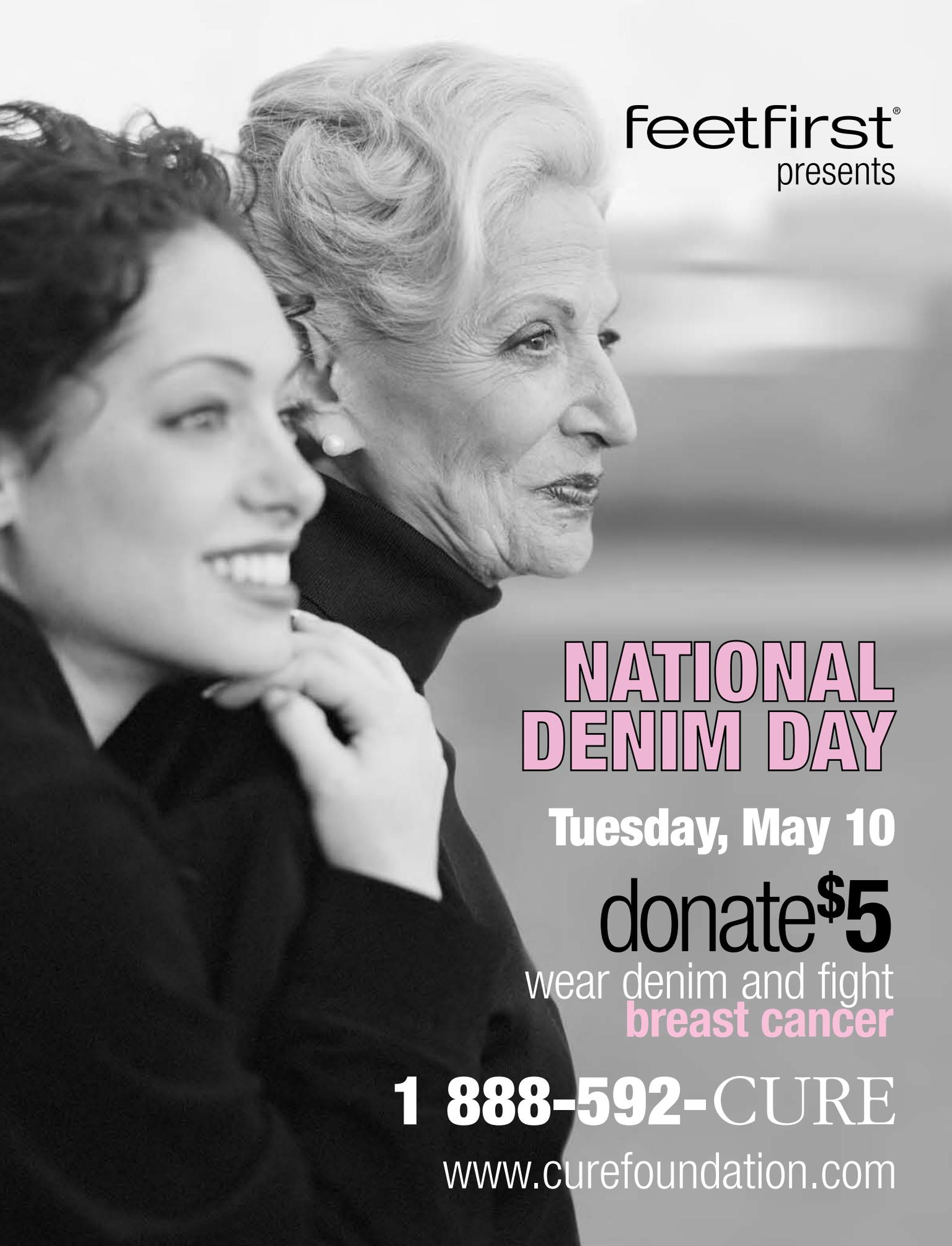


1st: Debbie Reynolds
2nd: Linda Hunt
3rd: Eddie Murphy
4th: Robert Downey Jr.
5th: Peter Greenaway
6th: Marilu Henner
7th: Russell Crowe
8th: Patricia Arquette
9th: Dennis Quaid
10th: Steven Seagal

11th: Joel Grey
12th: Claire Danes
13th: Rick Schroder
14th: Sarah Michelle Gellar
15th: Emma Watson
16th: Martin Lawrence
17th: Jennifer Garner
18th: James Woods
19th: Kate Hudson
20th: Jessica Lange

21st: Charles Grodin
22nd: Jack Nicholson
23rd: Michael Moore
24th: Barbra Streisand
25th: Renée Zellweger
26th: Carol Burnett
27th: Sheena Easton
28th: Jessica Alba
29th: Daniel Day-Lewis
30th: Kirsten Dunst





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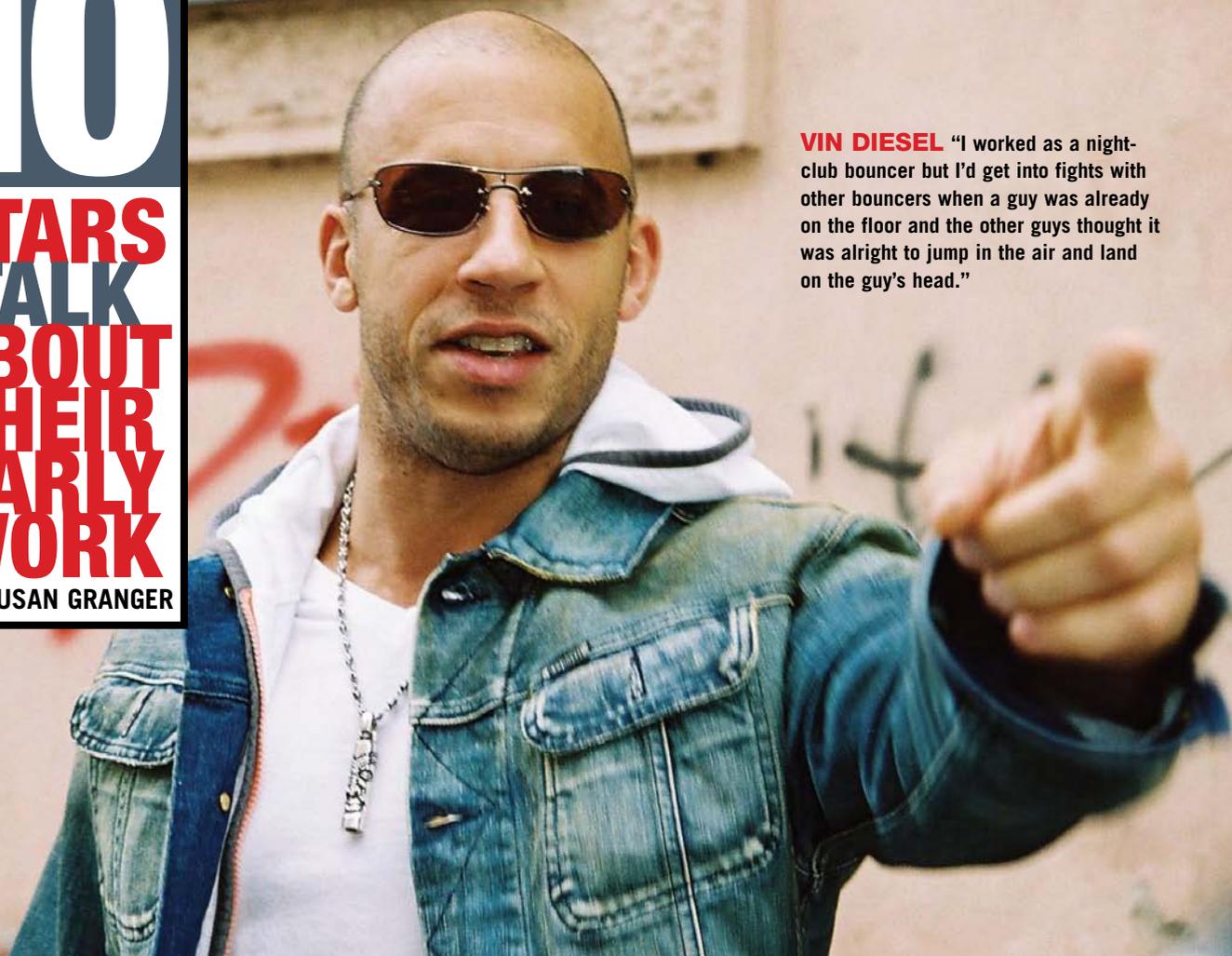
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10

STARS TALK ABOUT THEIR EARLY WORK

BY SUSAN GRANGER



VIN DIESEL “I worked as a night-club bouncer but I’d get into fights with other bouncers when a guy was already on the floor and the other guys thought it was alright to jump in the air and land on the guy’s head.”

CAMERON DIAZ “I worked at TCBY, the yogurt shop. The first two weeks I literally lived on the chocolate and vanilla swirl, then the mere sight of it left me queasy.”

MICHELLE PFEIFFER “I was a supermarket checkout girl. I had just graduated from high school, and I thought the rest of my life would be spent telling little old ladies, ‘I’m sorry, ma’am, that coupon expired 10 years ago.’”

COURTNEY LOVE “I was the phone answerer for an escort agency in midtown New York. The place smelled really bad.”

ROBIN WILLIAMS “I was a mime who worked in front of the Metropolitan Museum of Art in New York. It really required combat pay. Kids would try to kick you.”

SEAN BEAN “I worked as a welder for my dad’s company. I think he would have liked me to carry on in the family business, but I knew I wasn’t cut out for it.”

ORLANDO BLOOM “My first job was as a clay trapper, when I was about 13. I set the clay disks and the gentlemen

would try to shoot. It was fun to be out in the fresh air, but I didn’t fancy doing that for the rest of my life.”

PAUL MCCARTNEY “I was second guy on a lorry, and I slept most of the time.”

JILL HENNESSY “Playing guitar on Toronto’s streets for dinner money. I’d sit on the curb and play anything anybody wanted. After a while, I’d have 10 people standing around and maybe \$25 in my guitar case.”

CINDY CRAWFORD “I had a summer job detasseling corn near my home in DeKalb, Illinois. In fact, that’s what I was doing when a photographer from a local newspaper took my picture — and the favourable reaction to that picture convinced me to try modeling. It had to be better than detasseling corn.”

JENNIFER ANISTON “I waitressed at the Jackson Hole diner in New York City. The customers didn’t like me because I would try to memorize the orders instead of writing the entire thing down. Suddenly, hot dogs became hotcakes.”



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