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# Famous

january 2004 | volume 5 | number 1

**DISHING  
DIRT**  
with COLIN  
FIRTH

**NEVE CAMPBELL**  
on *THE COMPANY*



THE LATEST  
**Video  
& DVD**  
PAGE 43

NORMAN JEWISON makes  
**THE STATEMENT**

PLUS, STAR **MICHAEL CAINE** AND PRODUCER **ROBERT LANTOS**  
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# DIRECTOR TAKES COVER

It took more than four years, and 49 issues, but we've finally done it — *Famous* magazine has put a director on the cover.

We apologize to all the hard-slogging, baseball cap-wearing, coffee-drinking helmsmen and helmswomen for our tardiness. We know that you are the ones who make a movie good or bad, you have to deal with celebrity insecurities and you field the complaints when the catering service gets the carb to protein ratio wrong.

But let's face it, actors are remarkably pretty.

Fear not, though. We have managed to put our shallow criteria aside for one issue to make room for **Norman Jewison**, whom we think is an appropriate choice for this historic occasion.

It would be hard to argue that the Toronto native is not our country's most accomplished director. Sure, Egoyan and Cronenberg may have garnered more attention of late. But when you look at the long haul, there's no comparison. Jewison has been creating some of the finest TV (*The Judy Garland Show*) and movies (*In the Heat of the Night*) since the 1950s. He has been nominated for Best Director Oscars five times, and was given the Academy's prestigious Irving G. Thalberg Award a few years ago. And now, with *The Statement*, he has made his first Canadian-produced movie. Well, Canadian co-produced anyway. But that's another story. (Read our interview with producer **Robert Lantos** on page 34 for his take on all that.)

Besides, we think Jewison looks pretty amazing for his age — which, believe it or not, is 77. In "Truth, Justice and the Canadian Way," page 32, the director tells you why he was attracted to this very dark film, and why reports that it might be his last are ridiculous.

On screen, *The Statement's* main man is affable British actor **Michael Caine**, who plays against type as a World War Two criminal on the run in modern-day France. Caine told us that playing the dark role had a bizarre effect on his psyche. Find out more in "The Despicable Michael Caine," page 28.

British actor **Colin Firth** has long been a heartthrob for Anglophiles, but since *Bridget Jones's Diary* he has become a heartthrob for the masses. Of course, he's also a damn good actor. But few know that Firth spent five years in Canada. Unfortunately, we wouldn't give him any work, so he left. Get the whole story in "Hinterland Who's Who: Colin Firth," page 20.

Guelph, Ontario's **Neve Campbell** has finally seen the years of work she put into the dance movie *The Company* pay off. A former ballerina, Neve stars in the pic, produced it, and was even the one who convinced auteur Robert Altman to direct. In "Dance Crazy," page 24, Neve tells you why she was so devoted to this script.

And on page 22 you'll find "House Keeper," the amazing story of **Vadim Perelman**, a Russian who moved to Alberta, where he was inspired to become a filmmaker after watching a documentary about (who else?) Norman Jewison. He then bought the rights to the little-known book *House of Sand and Fog*, oblivious to the fact that Oprah would make it into a worldwide sensation and he'd end up directing Sir Ben Kingsley in the film.

—Marni Weisz

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**REACHING ELISHA**

I love reading your magazine; it is really great for when you show up a little early, or in between double-bills. I see numerous letters where fans ask if there is any way they can get in contact with their favourite actors. Here is another of those letters. I was wondering if you might have a way I can get in contact with Canada's own Elisha Cuthbert. I know right now she is mostly only known for her TV series *24* with fellow Canadian Kiefer Sutherland, but I also remember her from her movies *Airspeed*, *Old School* and *Love Actually*. Thank you and keep up the great work.

**Ray — Sudbury, Ont.**

*Reach the pride of both Calgary, Alberta (where she was born) and Montreal, Quebec (where she grew up) by writing c/o The Gersh Agency, 232 North Cannon Dr., Beverly Hills, Calif., 90210, U.S.A. And here's an inter-*

*esting bit of Elisha trivia: She used to be a foot model. A woman of many talents indeed.*

**BEHIND BY A LEG**

I really enjoy your magazine, but I have to point out a mistake in your cover story, "Inside the Cat House" [November 2003]. You mistakenly write that the kids' mom in *Cat in the Hat* only appears once in the book. In fact, she appears twice: once, as you say, "as a foot and a hand" on the last page, but she also appears on page 46...only her foot and leg is shown. Don't feel bad. I have five children so I couldn't help but notice her as I've read it a million times!

**Denise Sevier-Fries — Edmonton, Alta.**

**A DIFFERENT SHADE OF BLUE**

I love the magazine. It's what I read the next day after a movie to see what is coming out next. But I'd like to point out an error in one of your "Video and DVD: New Releases" [November 2003]. I am an avid *X-Men* fan and I was reading the summary of *X2: X-Men United*, and noticed you called the individual that attacked the President a shape-shifter. I'm sorry but the mutant that attacked

the President is Nightcrawler and he is a teleporter, being able to instantly transfer his body from one spot to another just by concentrating. The blue shape-shifter you must have been referring to is Mystique, Nightcrawler's mom. Thank you for your time and I look forward to reading the next issue.

**Shaun Kyle — Belleville, Ont.**

*Yes, you're absolutely right. And we had no idea that Mystique is Nightcrawler's mom. That certainly hasn't been revealed in the movies, but a quick search of X-Men fan sites confirms that it's true. Maybe the relationship will be included in X-Men 3, which is currently in pre-production and should be out sometime in 2006.*

**FAMOUS WELCOMES YOUR COMMENTS**

Address them to: Letters to the Editor, Famous magazine, 102 Atlantic Ave., Suite 100, Toronto, Ontario, M6K 1X9; or fax us at 416.539.8511; or drop us an email at [editor@fpmedia.ca](mailto:editor@fpmedia.ca). Letters may be edited for length and clarity. Please include your full name, city of residence and contact info (phone or email).

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# CAUGHT ON FILM

THE STARS WORK, PLAY AND PROMOTE THEMSELVES



PHOTO BY ANTHONY PHELPS/REUTERS

^ Goodbye, farewell, thanks for the memories. Clearly, the long ^ slog — two years of shooting, three years of promoting — has made the *Lord of the Rings* cast a bit loopy. Here hobbit Billy Boyd takes a poke at elf Orlando Bloom's bellybutton as Elijah Wood (behind Boyd), Dominic Monaghan (in gray cap), Ian McKellen (far right) and Liv Tyler board the plane that will take them from the New Zealand premiere of *The Return of the King* to the L.A. premiere.

Smile Tom, you're on cell-phone camera. Either that, or some fan at the Japanese premiere of *The Last Samurai* is simply sharing the audio experience with a faraway friend. >>>



PHOTO BY ZHOU BACH/WIREIMAGE



# FILM

THEIR MOVIES

A rather pregnant Debra Messing, who cheats on her on-screen husband Ben Stiller in this month's *Along Came Polly*, takes a walk with her real-life husband, Daniel Zellman, and their pooch along Beverly Hills' trendy Robertson Blvd. She had just bought the bag — we're not sure if the photo on it is actually her dog, or just a reasonable facsimile.

>>>



PHOTO BY FRED PROUSER/REUTERS

<<< You'll have to forgive Halle Berry for clutching her breasts at the L.A. premiere of *Gothika*. She'd just been "Punk'd" by Ashton Kutcher and was laughing so hard her dress threatened to fall down. The practical joke? Berry was told all the seats in the theatre had been filled, and she wouldn't be able to get in.



PHOTO BY NEW YORK PHOTO PRESS

<<< Grunge-chic couple du jour Adam Goldberg and Christina Ricci take a romantic pause in front of a flower shop while on a lovely autumn walk through New York's SoHo neighbourhood.

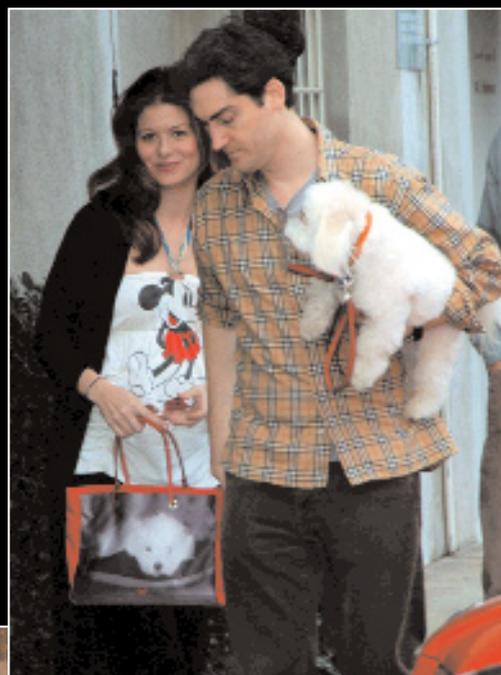


PHOTO BY JONATHAN FRIEDLO/SPLASH NEWS



PHOTO BY JORDAN DUMKA

**Y**ou wouldn't know it by looking at her, but Emily Perkins has spent most of her film career looking dishevelled, distraught and really pissed off. She's the star of the *Ginger Snaps* films, in which she plays a teenager infected with a virus that turns her into a werewolf, complete with snout and back hair.

You read correctly, there is now a series of *Ginger Snaps* movies, including this month's sequel to 2000's darkly comic cult classic, *Ginger Snaps II: Unleashed*, and an upcoming prequel, tentatively called *Ginger Snaps — The Prequel*.

The 26-year-old Perkins plays Brigitte Fitzgerald who, when we last saw her at the end of *Ginger Snaps*, was forced to kill her older sister Ginger (Katharine Isabelle) before her sibling changed into a werewolf. But Brigitte has also been infected with the werewolf virus, and in *Ginger Snaps II: Unleashed*, she is committed to an all-girls rehab hospital where she desperately tries to stop her own hairy transformation from taking place.

"This is a great opportunity to play the same character in three totally different situations," says Perkins on the line from her home in Vancouver. "In the first movie,

[Brigitte is] really the little sister, dependent on her big sister. In the second film she is very much independent and on her own, plus she's turning into a werewolf. And in the third, which takes place around 1910 in a fort, she's drastically different 'cause it's a totally different time period."

It seems horror-themed roles have a way of finding Perkins. Besides the *Ginger Snaps* flicks, she's appeared in TV's *The X-Files*, the Stephen King-based miniseries *It* (when she was just 13) and has a recurring role as a prostitute/informant on CBC's often gory *Da Vinci's Inquest*.

"I know, it's weird," says Perkins. "I love horror movies, but I'd love to do a comedy. What makes people scared and what makes people laugh are the two most interesting things for me as an actor."

As any actor will tell you, steady work is hard to come by, and Perkins is happy to be employed a lot of the time. But it isn't easy, since working in Vancouver means auditioning for parts in by-the-books American TV series or made-for-TV movies.

"It's difficult for me because they are looking for the 'babe,' you know how everyone looks homogenized in American television. And I'm a bit of an irregular

peg, which I don't think is a bad thing, but it's kind of difficult for me because they tend to look for the most bland kind of look."

Perkins' desire to find acting gigs is especially keen since she isn't just working for herself, but two foster kids — a nine-year-old boy and 12-year-old girl — who she's been looking after for a year, and is in the process of adopting. Perkins, who got her acting start when she was 10, has dissuaded her kids from following in her footsteps.

"I think childhood should be a preparation not a performance," says the actor, "and for me it caused a lot of stress. But as a child actor you don't ever say that. You just say, 'Oh, yeah, it's sooo fun, I love it! I don't care if I get paid, I want to do it anyway!' Kids are all trained to say that, but inside there is a lot of stress."

So, has being a parent influenced the way she plays *Ginger Snaps*' snarly heroine?

"It's been good for me because Brigitte is pretty dark, she's introverted and depressed, and I can relate to that, but once you have kids you can't let yourself be that way anymore. It's not about you anymore. That's something I've really learned from having kids." —INGRID RANDOJA



I'm not a diva, but I play one on TV.

# a YEN for YEN

One of the surprise hits of 2003 was Sofia Coppola's elegantly understated *Lost in Translation*, about two people who keep each other company in a cold, sanitary Japanese hotel. One half of the lonely duo is an introspective young bride (Scarlett Johansson), and the other is a high-profile American

actor (Bill Murray) who's there to make some quick cash doing cheesy commercials for a Scotch company. Fans are hoping the film gets another bump of attention next month as the Oscars are handed out.

There's nothing unusual about big stars shedding their inhibitions — and often their pride — to do ads in Japan that they would never do in North America. Often, one of the conditions of these lucrative deals is that the commercial never be shown on our continent. The question is — why do they always look so goofy?



- **ARNOLD SCHWARZENEGGER** hawks a Japanese energy drink called Genki, which is packed with vitamins, caffeine and — believe it or not — nicotine. That explains the eyes.



- That's **BRUCE WILLIS** lending his mug to the oil and energy giant Eneos. Looks like he had some Genki.



- **EWAN MCGREGOR** let his image be used to promote Aeon, a string of Japanese schools where locals learn conversational English — 'cause who wouldn't want to have a good, long chat with the Scottish cutie-pie? —MW

PHOTOS BY KEYSTONE PRESS

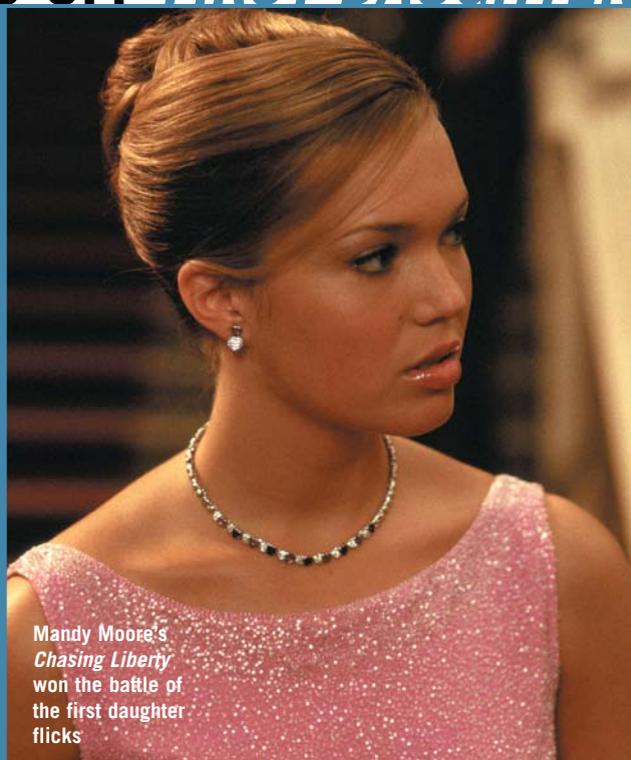
## CHASING LIBERTY CHASES OFF FIRST DAUGHTER

**W**ith the Bush twins partying like it was 1999 you just knew Hollywood would take notice and churn out a Presidential daughter flick, or in this case two movies, both originally scheduled to open on the same day — January 9.

Warner Brothers' *Chasing Liberty* stars Mandy Moore as the big cheese's daughter who goes off to Europe, loses her secret service detail and falls for a British bloke, while Fox's *First Daughter* casts Katie Holmes as the Prez's kid who goes to college, loses her secret service detail and falls for a grad student. It wasn't until November that Fox became the first to blink, pushing *First Daughter's* release back until an as-yet-to-be-determined date later this year.

A similar thing was set to happen with the two Alexander the Great pics being helmed by Oliver Stone and Baz Luhrmann. Luhrmann, who wanted Leonardo DiCaprio to play the part of the conquering Alexander, actually got off the mark first but then stalled, allowing Stone's production starring Colin Farrell to catch up.

It turns out Leo never actually signed on the dotted line and Luhrmann had to push back the production of his aptly named *Untitled Alexander the Great Project* while finalizing DiCaprio's contract. It'll take years to complete and there are even reports that the entire project will be abandoned. Meanwhile, Stone's *Alexander* (with a budget of \$150-million) chugs along and has a scheduled November 2004 release date. —IR



Mandy Moore's *Chasing Liberty* won the battle of the first daughter flicks

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## BIG FISH

**WHO'S IN IT?** Ewan McGregor, Billy Crudup

**WHO DIRECTED?** Tim Burton (*Sleepy Hollow*)

**WHAT'S IT ABOUT?** As William Bloom (Crudup) sits by the deathbed of his father (Albert Finney), he recalls all the unbelievable stories he'd been told about his pa over the years. McGregor plays the young version of Finney in flashbacks.

**HITS THEATRES DECEMBER 26**

DECEMBER 26

### THE STATEMENT

**WHO'S IN IT?** Michael Caine, Tilda Swinton, Jeremy Northam

**WHO DIRECTED?** Norman Jewison (*The Hurricane*)

**WHAT'S IT ABOUT?** Half-a-century after ordering the execution of seven Jews during World War Two, a former Vichy Milice officer (Caine) is still running from authorities with the help of his friends in the government and the Catholic Church. See interviews with Michael Caine, Norman Jewison and producer Robert Lantos, starting on page 28.

### HOUSE OF SAND AND FOG

**WHO'S IN IT?** Ben Kingsley, Jennifer Connelly

**WHO DIRECTED?** Vadim Perelman (debut)  
**WHAT'S IT ABOUT?** A divorcee (Connelly) and a recent immigrant from Iran (Kingsley) battle over the house that was hers until the sheriff's department seized it. Based on the novel by Andre Dubus III that was a hit with Oprah's book club. See Vadim Perelman interview, page 22.

JANUARY 9

### CHASING LIBERTY

**WHO'S IN IT?** Mandy Moore, Matthew Goode

**WHO DIRECTED?** Andy Cadiff (*Leave it to Beaver*)

**WHAT'S IT ABOUT?** Moore plays the American president's daughter who, sick of having her every move followed by secret service agents, takes off to Europe with a mysterious British stranger. Didn't she see the tragic final episode of last season's *The West Wing*?!!!

JANUARY 16

### TEACHER'S PET

**VOICES:** Nathan Lane, Kelsey Grammer

**WHO DIRECTED?** Timothy Bjorklund (debut)

**WHAT'S IT ABOUT?** This funky animated feature is based on the Saturday morning cartoon of the same name, in which a particularly bright dog named Spot (Lane) goes to school disguised as a boy named Scott. But the movie departs from the classroom as Spot travels across the country in search of a mad scientist who might be able to turn him into a real boy.



## MY BABY'S DADDY

**WHO'S IN IT?** Eddie Griffin, Anthony Anderson

**WHO DIRECTED?** Cheryl Dunye (*The Watermelon Woman*)

**WHAT'S IT ABOUT?** Three men (Griffin, Anderson and Michael Imperioli) all get their girlfriends pregnant at about the same time, and have to deal with the consequences.

**HITS THEATRES JANUARY 9**

The new comedy from the co-writer of *Meet the Parents*

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Ben Stiller Jennifer Aniston

# Along Came Polly

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## THE BIG BOUNCE

**WHO'S IN IT?** Owen Wilson, Morgan Freeman, Charlie Sheen  
**WHO DIRECTED?** George Armitage (*Grosse Pointe Blank*)

**WHAT'S IT ABOUT?** Wilson plays a drifter/small-time conman who finds opportunity, and perhaps love, on the Hawaiian island of Oahu. Based on an Elmore Leonard novel (*Get Shorty, Out of Sight*), this one was already made into an abysmal movie back in the late '60s.

**HITS THEATRES JANUARY 30**

### ▶▶ TORQUE

**WHO'S IN IT?** Ice Cube, Martin Henderson  
**WHO DIRECTED?** Joseph Kahn (debut)

**WHAT'S IT ABOUT?** Sounds like *The Fast and the Furious*, but with motorcycles instead of cars and a murder thrown in for added thrills. A biker (Henderson) who's framed for the killing of a fearsome gang leader's (Cube) brother has to outrun the FBI and the drug dealer who set him up before he can clear his name.

### ALONG CAME POLLY

**WHO'S IN IT?** Ben Stiller, Jennifer Aniston  
**WHO DIRECTED?** John Hamburg (*Safe Men*)

**WHAT'S IT ABOUT?** Stiller plays a hypochondriac professional risk analyst whose life is turned — as they say — upside down when his new bride (Debra Messing) cheats on him during their honeymoon. He recovers by getting in touch with an old high school crush (Aniston) who is, of course, anything but safe.

### GIRL WITH A PEARL EARRING

**WHO'S IN IT?** Colin Firth, Scarlett Johansson

**WHO DIRECTED?** Peter Webber (debut)  
**WHAT'S IT ABOUT?** Based on the best-selling novel by Tracy Chevalier, this quiet

period piece imagines a life for Dutch master Johannes Vermeer, whom history has recorded next to nothing about. Firth plays the painter and Johansson is the poor, bright servant girl who sits for one of his most famous portraits, "Girl with a Pearl Earring." **See Colin Firth interview, page 20.**

**JANUARY 23**

### MINDHUNTERS

**WHO'S IN IT?** Val Kilmer, LL Cool J  
**WHO DIRECTED?** Renny Harlin (*Driven*)

**WHAT'S IT ABOUT?** Guess what happens when the FBI sends seven young agents to a remote island facility where they're supposed to learn how to track down serial killers? If you guessed that one of them turns out to actually be a serial killer, give yourself 10 points.

### THE COMPANY

**WHO'S IN IT?** Neve Campbell, James Franco  
**WHO DIRECTED?** Robert Altman (*Gosford Park*)

**WHAT'S IT ABOUT?** Guelph, Ontario, native Neve Campbell explores her first passion — ballet — in this picture which she not

only stars in, as a young dancer rising up the ranks, but also produced. **See Neve Campbell interview, page 24.**

**JANUARY 30**

### YOU GOT SERVED

**WHO'S IN IT?** Marques Houston, Omarion  
**WHO DIRECTED?** Christopher B. Stokes (debut)

**WHAT'S IT ABOUT?** A couple of hip-hopping friends (Houston, Omarion) have to prove they've got talent by winning a street dancing contest before they can fulfill their dream of opening a hip-hop studio.

### THE PERFECT SCORE

**WHO'S IN IT?** Scarlett Johansson, Erika Christensen

**WHO DIRECTED?** Brian Robbins (*Hardball*)  
**WHAT'S IT ABOUT?** This thriller about seven high school seniors who steal the answers to the SAT test was supposed to come out last March. The producers are probably happy they waited, since in the intervening year Johansson's stock has risen considerably thanks to her bravura performance in *Lost in Translation*. Wonder if the word "bravura" comes up on the verbal portion of the SATs.

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# Scarlett JOHANSSON

**NOW APPEARING IN...** *The Perfect Score* as one of seven high school seniors who steal the answers to their upcoming SAT test, and in *Girl with a Pearl Earring* as a 17th-century maid-turned-model who inspires artist Johannes Vermeer (Colin Firth).

**BIO BITS:** She's got the voice of Lauren Bacall, the lips of Steven Tyler and the attention of directors everywhere. She's Scarlett Johansson and she may well be cinema's best teenage actor.

She was born in New York City on November 22, 1984, three minutes before her twin brother Hunter. She also has two older siblings, sister Vanessa, and brother Adrian. Her parents (mom Melanie and dad Karsten) realized their precocious three-year-old wanted to perform when she told them "I have a fire in my brain to act."

They kept little Scarlett at bay until she was seven and then sent her and her siblings to auditions for commercials.

Surprisingly, it was her brother Adrian who casting agents wanted. But Johansson was not to be deterred, and enrolled in the Lee Strasberg Institute to study drama. At the age of eight she made her professional acting debut off-Broadway in the play *Sophistry*, opposite Ethan Hawke.

Johansson's raspy voice and serious demeanor made her perfect for the heavier childhood roles that her cutie-pie peers were less suited to play. She won rave reviews in 1996 for her turn as a wise runaway in *Manny & Lo*, and turned heads in 1998 with her breakthrough performance as the traumatized, horse-loving girl in director Robert Redford's *The Horse Whisperer*.

Instead of following up *The Horse Whisperer* with any old movie, Johansson returned to her private school in Manhattan and waited for a great role. She found it in Rebecca, one-half of *Ghost World's* sarcastic teen duo (the bespectacled Enid was played by Thora Birch). Her snide, but heartbreaking, turn is all the more amazing when you consider she was 15 playing the role of an 18-year-old.

Johansson marked her 18th year by starring in the critically acclaimed indie hit *Lost in Translation*, alongside Bill Murray, which has Oscar watchers buzzing about the possibility of a Best Actress nomination. You'll see her next opposite John Travolta in the drama, *A Love Song for Bobby Long*, and she's just finished filming *A Good Woman*, based on Oscar Wilde's play *Lady Windermere's Fan*, in which she plays a young wife whose husband is seduced by an older woman (Helen Hunt).

**SAMPLE ROLES:** Charlotte in *Lost in Translation* (2003), Rachel in *The Man Who Wasn't There* (2001), Rebecca in *Ghost World* (2000), Grace in *The Horse Whisperer* (1998), Amanda in *Manny & Lo* (1996)

**LOVE LIFE:** Presently single, but she's had non-actor boyfriends whom she's kept out of the spotlight.

**TRIVIA:** Takes her cat Trooper with her when she goes on location. • Her favourite bands are Belle and Sebastian and Pink Floyd. • Is compelled to buy eyeshadow. • Smokes Capris cigarettes.

**ON SOON-TO-BE ADULTHOOD:** "I think I'm pretty much an adult; I feel very responsible. I'm not quite womanly. But I am looking forward to being able to vote, and to buy porn if I want to." [*Rolling Stone*, October 2003] —IR



Johansson with Bryan Greenberg (left) and Chris Evans in *The Perfect Score*

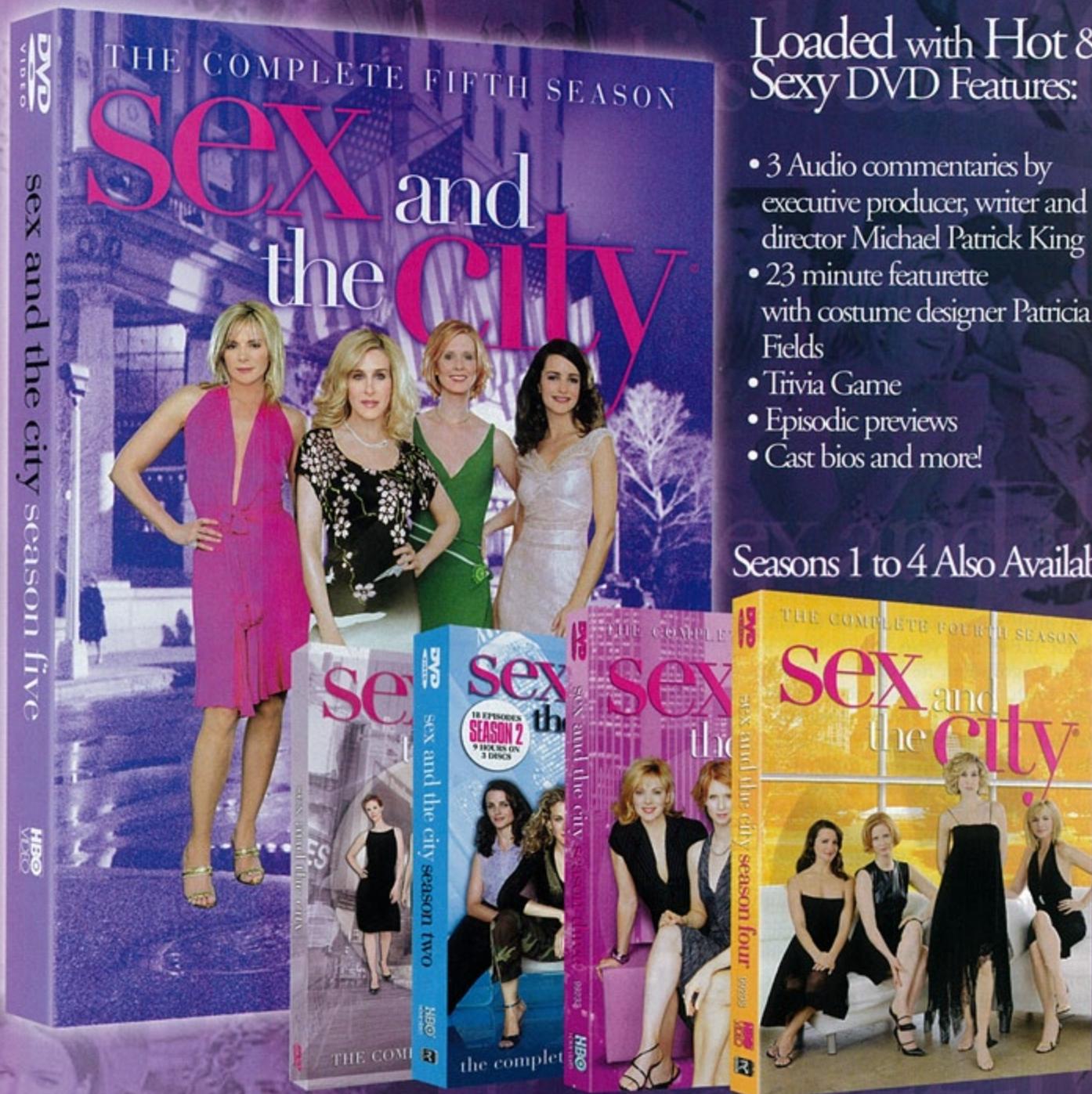
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HBO

If you're a casting director in the Vancouver theatre community, what you're about to read might hurt.

Colin Firth — the celebrated British actor known for his brooding Mr. Darcy in the BBC's *Pride and Prejudice*, star of the mega-hit *Bridget Jones's Diary* and its upcoming sequel, a man whose name, once uttered, makes knees aged 22 to 82 wobble — *really* wanted to work with you.

In fact, he begged. He would've done it for free. But you didn't want him.

"I don't remember the names [of the companies]," Firth says, his refined accent putting one in the mind of cobblestone streets and imposing English manors. "I tried at least one on Granville Island, quite aggressively, I remember. I even went 'round to talk to someone in the administration there and it was very much a closed door.

"It's *much*, much easier getting into Hollywood than to get into the Vancouver theatre system," he adds with a laugh.

The 43-year-old actor is in Toronto to promote *Girl with a Pearl Earring*, a period piece which invents a life story for one of art history's most mysterious figures, 17th-century Dutch master Johannes Vermeer.

A tall, solid man, Firth relaxes back on a hotel room couch, looking quite comfortable in worn jeans and a loose-fitting blue dress shirt.

At first he's a bit hesitant to talk about those five years, more than a decade ago, when he commuted back and forth from London to a cabin near Maple Ridge, British Columbia. Perhaps he's worried he'll be asked about what brought him there — a relationship with his *Valmont* co-star B.C. native Meg Tilly, which produced son Will, and then ended.

But when Firth realizes his impressions of the Great White North are all that's being sought he becomes warmer, more animated and nostalgic. "It was wonderful. It was actually really wonderful," he says of the rustic home he shared with Tilly and the baby. "It was in thick woods on the side of a mountain, and it felt like there might be no one for miles and miles."

He remembers one journalist sent from an L.A. magazine to interview Tilly, who admitted he expected to find her living in a pseudo-authentic



*Hinterland who's who:*  
**COLIN FIRTH**

**BELIEVE IT OR NOT, THE QUINTESSENTIAL ENGLISH ACTOR LIVED IN BRITISH COLUMBIA FOR FIVE YEARS, WHERE HE SET UP HOME IN THE WOODS, HAD A BABY AND COULDN'T GET A JOB | BY MARNI WEISZ**

PHOTO BY JEFF VESPA/WIREIMAGE

retreat. “He couldn’t believe quite how wild it was,” says Firth. “I’m not trying to suggest it was wild in a sort of barbarian way, but it wasn’t like North Van, where there are a lot of retired Hollywood producers and that stuff.”

It was at about that time that Firth thought it would be nice to get involved with a local theatre company. He was getting tired of flying back and forth to London where he was still making movies and appearing in esteemed stage productions, like a revival of Harold Pinter’s *The Caretaker* which was directed by Pinter himself.

“I would come back [to B.C.] thinking I’d had a very rewarding experience, and I just thought maybe there’s a small theatre company in Vancouver that might benefit from an outsider who has experience with a writer of the stature of Pinter. Unfortunately, I didn’t get a single reply from anybody,” he says, elongating the “in” in “single” for emphasis.

A couple of years ago, Firth — who is now married to Italian documentary filmmaker Livia Giuggioli, with whom he has two young boys — returned to Vancouver to shoot *Hope Springs*. The romantic comedy, which co-starred Heather Graham and Minnie Driver, ended up going straight to video, but at least the shoot allowed Firth to see some old friends from his B.C. days. “It felt really good,” he says. “You never know quite how it’s going to feel to go back to a place until you do, but it was a very good feeling. I’m very fond of that part of the world.”

Vancouver theatre folk can lament lost opportunity this month as they watch Firth do his famous on-screen smoulder in *Girl with a Pearl Earring*, a quiet, artfully shot reflection on what might have inspired Vermeer to paint that famous, haunting portrait of a wide-eyed, anonymous lass.

The film is based on the Tracy Chevalier bestseller in which the writer imagines Vermeer enticing a young servant girl, Griet (played by *Lost in Translation*’s Scarlett Johansson), to sit for the portrait. The pair develop a borderline romantic relationship that involves secret breaks from Griet’s household to help mix Vermeer’s paints.

Since history recorded virtually nothing about Vermeer’s personality or physical appearance, Chevalier was able to concoct his entire character. The Vermeer she created is a quiet, somber,



Scarlett Johansson  
inspires Firth’s  
Vermeer in *Girl with  
a Pearl Earring*

“I just thought maybe there’s a small theatre company in Vancouver that might benefit from an outsider who has experience with a writer of the stature of Pinter,” says Firth. “Unfortunately, I didn’t get a single reply from anybody”

but gentle figure who uses his small attic studio as a refuge from the overbearing wife, dominant mother-in-law and gaggle of offspring who live downstairs.

As Firth points out, for all we know the real Vermeer could have been a short, fat, jolly joker. But the actor appreciates the quieter path Chevalier chose.

“I think what she did cleverly, and very imaginatively, is she responded to the mystery that you feel when you look at the painting,” offers Firth, “and rather than doing anything controversial with that, or jarring, which might have been fun, I think she went with the sensations that those portraits give you. What you’ve got is something that when you first look at them feels still and tranquil and serene.”

Shortly after this interview Firth set off to London to shoot the Bridget

Jones sequel, *The Edge of Reason*. The first movie, *Bridget Jones’s Diary*, allowed Firth to spoof the character for which he’s most famous — the uptight, but ultimately noble Mr. Darcy from the BBC version of Jane Austen’s *Pride and Prejudice*.

Helen Fielding, who wrote the books which inspired the films, mimicked the *Pride and Prejudice* story arc, with Bridget falling for a guy who resembled Firth’s rendition of Mr. Darcy, and who was coincidentally named Mark Darcy. The tangled cross-referencing and meta-drama of actually casting Firth in the role delighted *Pride and Prejudice*’s many ardent fans.

And, although there was much speculation and online gossip about whether the three principals from the first *Bridget Jones* (Firth, Renée Zellweger and Hugh Grant) would return for the sequel, Firth now admits their cinematic reunion was inevitable.

“It had momentum,” he says. “There was a point when it could have been stopped by one of us saying, ‘No. Not for me. Not ready. Not available.’ But this thing has existed as bigger than a script...it’s a whole event and a whole concept, and it feels, I don’t know, there may be seven of these for all I know. It may become a franchise like Bond.”

And to think, had things gone a little bit differently, Firth could have been swept away by the Canadian stage a decade ago, never to fulfill his double Darcy destiny. 🍷



# house keeper

VADIM PERELMAN MOVED FROM RUSSIAN TO CANADA, WENT TO FILM SCHOOL AND BOUGHT THE RIGHTS TO THE LITTLE-KNOWN BOOK *HOUSE OF SAND AND FOG*. THEN OPRAH DISCOVERED IT — AND THE UNKNOWN DIRECTOR WAS SITTING ON A GOLDMINE | BY INGRID RANDOJA

Perelman, whose own life story reads like it came straight out of a Dickens novel...had Dickens written about Russia. Perelman was born in Kiev in 1963 and was raised as a Communist. However, his father was killed in a car accident when he was nine, and when he was 14, Perelman and his mother left Russia and ended up in Rome, where he lived as a street kid, scraping up just enough food and money to survive.

Mother and son managed to emigrate to Alberta, where Perelman learned English but had trouble adjusting to North American life. But a film studies class at the University of Alberta changed his life. He moved to Toronto where he spent two years studying film at Ryerson University before dropping out to make music videos.

He then moved to L.A., and for 10 years directed commercials for major players like Nike, GM and Sony. During that time he was also buying the rights to books and stories, hoping he could get his first feature off the ground.

He bought the rights to *House of Sand and Fog* before the book was chosen by Oprah Winfrey as part of her powerful book club, and suddenly Perelman,

at age 39, was the owner of one of Hollywood's hottest properties.

Perelman speaks with a slight Russian accent and exudes a certain cockiness as he hunches forward in his chair, smoking a cigarette. The man knows he's talented, he's a risk taker, and yet he realizes the roots of his success can be traced back to the hardships he, and those around him, had to endure.

"I saw suffering. I saw people who were not lucky, and I saw how people could be misunderstood. I've seen tragedy, I mean I grew up in a room this size [waves his hand around the hotel room] with 10 people. My loving family was destroyed by accidents and poor health. That's got to set you up for something. You are not going to grow up and make *Charlie's Angels*, right?"

Perelman is true to his word. Although he wasn't offered *Charlie's Angels*, he was offered the chance to make the Nicolas Cage car chase flick *Gone in 60 Seconds* as his first feature, but declined, believing it too trite.

So what happened in that U of A film class that changed Perelman's life and made him want to direct? "I'll tell you what happened," he says. "There was a movie, a horrible documentary about Norman Jewison filming *Fiddler on the Roof* in Czechoslovakia or somewhere. He's sitting in some God-forsaken, snowy place with chickens running around and he's complaining about the snow, rewriting the script, chain-smoking, making phone calls, and I look at him and say, 'This man is the god of his existence. He's creating a story, he's solving problems and I want to be him.'

"For me there was no other choice, it was either that, or nothing." **F**

Life has both blessed and punished Vadim Perelman, which is why he was the perfect choice to direct the heavy-duty drama, *House of Sand and Fog*.

The film, based on Andre Dubus III's best-selling novel, stars Jennifer Connelly as a recently separated recovering addict who becomes homeless when a bureaucratic error leads to her eviction. Her house is sold to an Iranian immigrant and former Colonel in the Shah of Iran's Air Force (Ben Kingsley), who moves his wife and teenage son into the oceanside abode. What begins as a dispute between the two parties, turns into a quarrel, then a tragic confrontation.

"It's a Greek tragedy," says Perelman, who recently stopped in Toronto to chat up his film. "It's about misunderstandings and fatal flaws. In a funny way, it's the anti-*Three's Company*. Remember when Jack Tripper was completely misunderstood by the landlord who thought he was gay? Well, it's the same thing here, but on a very serious level. These characters capture the essence of life. It's not about good or evil, because none of us are good or evil, none of us are simply heroes or villains."

If anyone understands the complexities of these characters it's

Connelly confers with Perelman





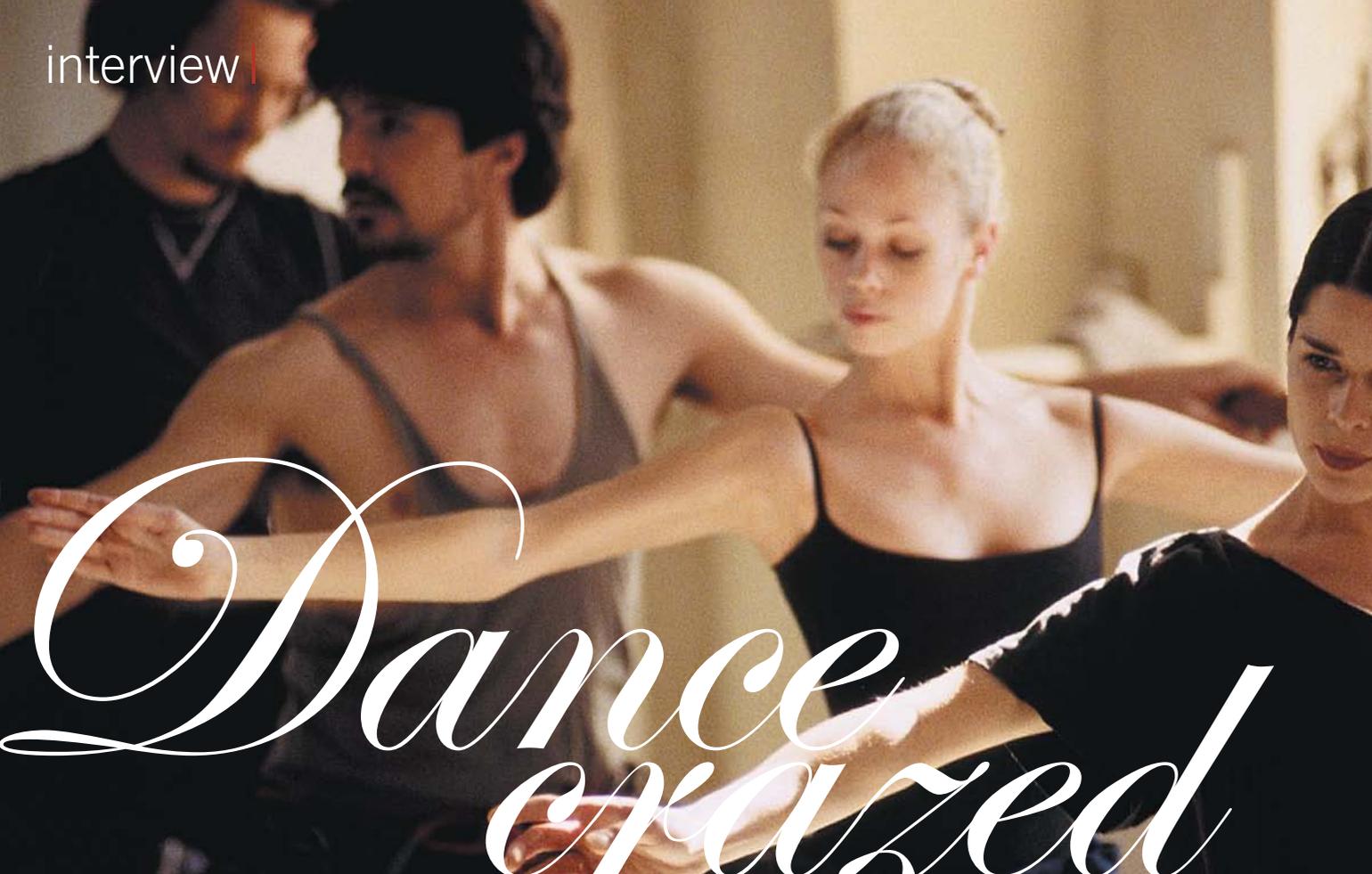
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# Dance

## exposed

Neve Campbell's been out of the spotlight for a while. What brought her back? The chance to revisit her first career, ballet, and work with Robert Altman | BY INGRID RANDOJA

She made her mark playing the perpetually stalked Sidney Prescott in the *Scream* movies, and then, poof, disappeared from the spotlight. But Neve Campbell has resurfaced, and it's as a hooper, not a horror queen, that she makes her big-screen return.

The Guelph, Ontario, native stars in director Robert Altman's ensemble drama *The Company*, which takes a backstage look at the lives of dancers in a ballet troupe resembling Chicago's Joffrey Ballet. In fact, Joffrey dancers make up most of the film's cast.

The movie was Campbell's idea. In fact, she's spent the last decade trying to get it made. Why? Because Campbell is a dancer, and while acting pays the bills, it's dancing that makes her feel like an artist.

"Dance was my first passion, my first love, my first career and my first fascination," says Campbell during an interview at last year's Toronto International Film Festival, where *The Company* was a gala presentation.

"I never felt there had been a film made that was actually about what dancers go through and what they sacrifice," continues the actor. "I think there is a certain fascination in North America with athletes and sports, and I find it interesting that dancers are such incredible athletes, as well as artists, and they are not really recognized for what they go through. So this is their story."

Seated at a table full of journalists, sporting a black sweater over a black shirt and black pants, Campbell cuts a very elegant, classic figure. She recently turned 30 and seems destined to be one of those women whose beauty blossoms as they mature.

Campbell started dancing when she was just six, was accepted into Toronto's prestigious National Ballet School when she was nine, and by the time she was 15 found herself dancing professionally in the long-running Toronto stage production of *The Phantom of the Opera*. It was during that run that an agent spotted her, leading to a short-lived modeling career, which then led to acting and her big break as spunky orphan Julia

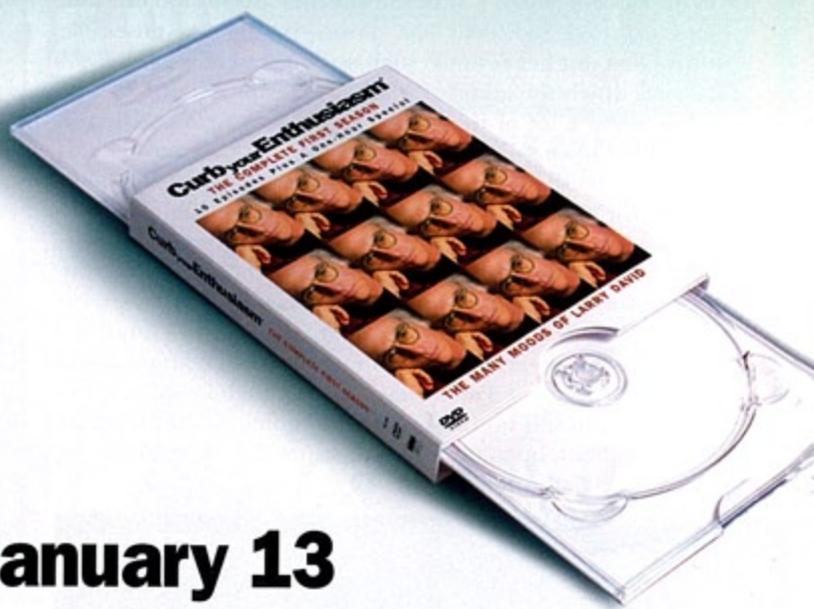
Salinger on TV's *Party of Five*.

Campbell's rise from child performer to adult actor isn't that special, until you throw in the fact that at the age of 14 she suffered a nervous breakdown, dropped out of the National Ballet School and began dancing professionally to support herself and her older brother Christian, who she was living with in a downtown Toronto apartment while he pursued an acting career. She's said in the past that the school's atmosphere was horrible, the backstabbing and jealousy were intense, and that "your self-worth was beaten into submission."

But *The Company* has a documentary-like feel that takes a rather upbeat look at the lives of its dancers. Campbell plays Ryan, a ballerina whose rise from chorus to principal dancer coincides with her falling in love with a cook (James Franco). We get a few dances, some small dramas, and a playful performance from Malcolm McDowell as the company's artistic director. So where's the angst?

"The truth is, I didn't want the film to be so much about that," admits ►►

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►► Campbell. “What is great about *The Joffrey* is, because of their ‘all stars, no stars’ mentality there is less jealousy and competition going on. And I never expected this to happen, but having made this film has actually helped me let go of the regrets I had about dance, ‘cause in a sense I feel like I’ve come full circle and done something with it.”

She certainly has. The movie allows Campbell the chance to show off her talents, especially during a wonderful *pas de deux* that takes place on an outdoor stage during a rainstorm. But getting her 30-year-old body into prime dance shape proved a lot more difficult than when she was an über-flexible teenager.

“It was rough. I trained eight-and-a-half hours a day for four-and-a-half months. I actually broke a rib three days before I got to Chicago, so I was dealing with a lot of injury. But I was so happy just to be in that pain because it meant I was back in my world.”

Director Robert Altman (*Gosford Park*, *The Player*, *M.A.S.H.*) wasn’t so sure he wanted to be a part of the movie and turned it down several times. But Campbell persisted, knowing Altman’s affinity for working with large casts and his loosey-goosey approach was perfect for the project.

“When we started,” says the 78-year-old Altman during an interview at the Toronto festival, “I said to Neve, ‘Okay, I’m going to do it, but you’re not going to have a dressing room, you’re not going to have any special treatment, you’re not going to get any makeup, in fact, nobody is going to wear makeup in this picture.’”

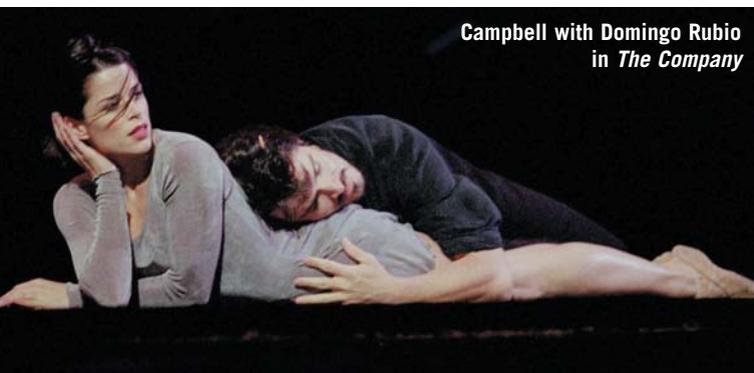
“She sat on the floor, she did not have a room, she didn’t have a trailer. She did what the dancers did, and, consequently, they accepted her, and that was the most important part of this thing. They loved her.”

So where does Campbell go from here? She’s just produced her dream project, danced on film and worked with a legendary director.

The actor says she’s turned a corner professionally, and plans to avoid any flicks like *Scream*, or the few miserable movies that dot her résumé, such as *Drowning Mona* and *Three to Tango*, which she admits, “I wasn’t really proud of.”

“I’ve done a lot of things that weren’t really my style and weren’t really what I would have chosen as my favourite kinds of films,” says the actor. “But no one has the opportunity to make those choices at the beginning of their career. You take what you can get and I did what I got.”

“But you can very easily be pigeonholed in Hollywood. I’m grateful for those things because they’ve given me the power to go and do something that I don’t regret. And even if my box office has gone down, I’m much happier being truthful to myself as an artist. Personally, I’m just much happier. If I’m going to be in this business and if I’m going to do things, be in the spotlight, open myself up to critics, I’d rather be doing it for things that I’m proud of.” **F**



Campbell with Domingo Rubio in *The Company*

# coming soon

## EXORCIST: THE BEGINNING >> FEBRUARY

Stars: Stellan Skarsgard, Gabriel Mann

Directors: Paul Schrader, Renny Harlin

Story: Warner Brothers first announced this prequel to the 1973 horror classic in 1999, and since then it’s been cancelled and resuscitated, had directors drop out and then die (John Frankenheimer) and drawn the wrath of the man who wrote the original *Exorcist*, William Peter Blatty. But, there’s a 50/50 chance it’ll actually come out next month, with Stellan Skarsgard (*The Glass House*) playing Father Merrin (Max von Sydow’s character in the original movie) as a young missionary in post-WWII Africa, where he first encountered demonic forces.

## KILL BILL: VOL. 2 >> FEBRUARY

Stars: Uma Thurman, David Carradine

Director: Quentin Tarantino (*Pulp Fiction*)

Story: We’re going to assume you’ve already seen *Vol. 1*, because if not, why bother seeing the second part? So...where *Vol. 1* was dominated by Japanese fighting techniques, *Vol. 2* gets pugilistic China-style as martial arts legend Gordon Liu Chia-hui enters stage left. Plus, the spaghetti western influence is amped up as *The Bride* (Thurman) heads to El Paso, Texas, for a showdown with *Sidewinder* (Michael Madsen) before moseying down to Mexico where the disembodied voice that was Bill in the first movie congeals into an actual corporeal character (Carradine) for this bloody conclusion to Tarantino’s ode to revenge.

## THE PASSION OF CHRIST >> FEBRUARY

Stars: James Caviezel, Monica Bellucci

Director: Mel Gibson (*Braveheart*)

Story: Oy. Do you think Mel Gibson knew what he was getting himself into when he decided to put his version of the 12 hours prior to Christ’s crucifixion on film? He’s been accused of being anti-Semitic, there are reports that star Caviezel was struck by lightning on the set — implying the Big Guy himself might not be too pleased with the project, and no one has much faith that even the faithful will be able to sit through an entire movie in ancient Aramaic. Yet, that trailer ([www.passion-movie.com](http://www.passion-movie.com)) is pretty compelling.

## STARSKY AND HUTCH >> MARCH

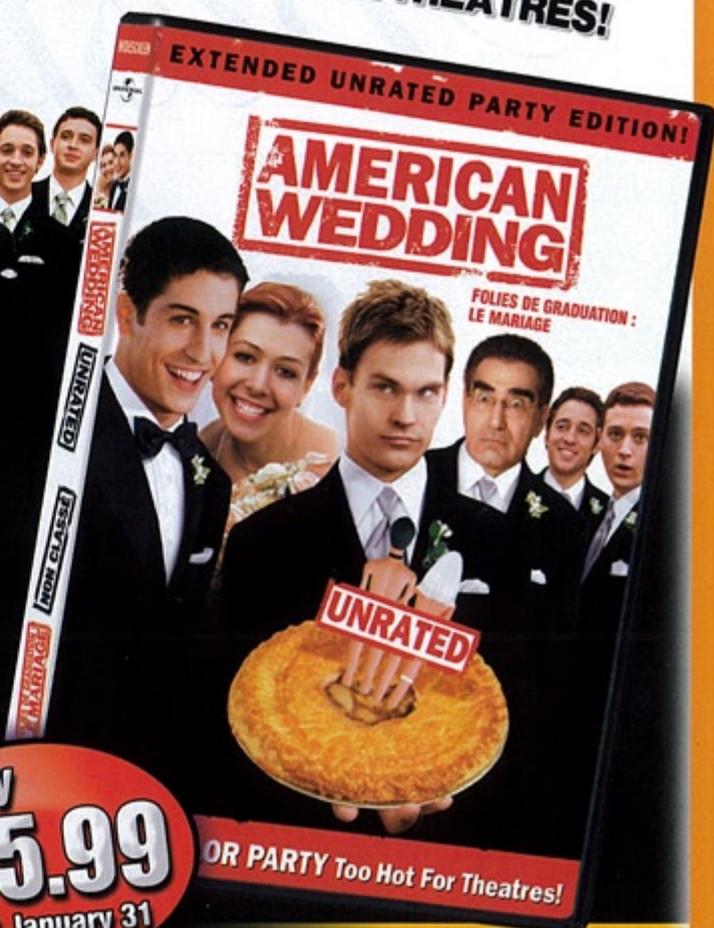
Stars: Ben Stiller, Owen Wilson

Director: Todd Phillips (*Road Trip*)

Story: They played mortal enemies in the modeling spoof *Zoolander*, but now Stiller and Wilson pair up as that lovable couple of crime-fighters from the ‘70s, Starsky and Hutch. There was some question about whether this adaptation of the old TV show would be updated to the present day (which would be much cheaper, since you don’t have to round up old cars, bellbottoms etc.), but they decided that would be too big a sacrifice. After all, what are Starsky and Hutch without their 1974 Ford Torino? *Blue Murder*, that’s what. In fact, the movie will be a prequel to the ‘70s series, showing the boys’ first big case. The original S&H, Paul Michael Glaser and David Soul, make cameos, and Huggy Bear will be played by, you guessed it, Snoop Dogg.

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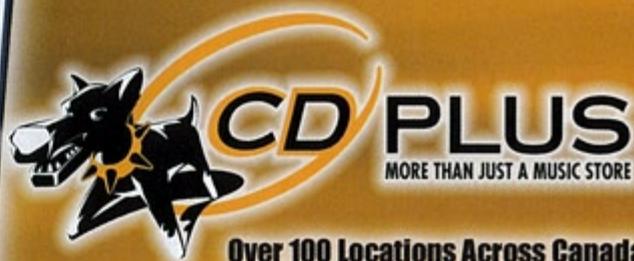
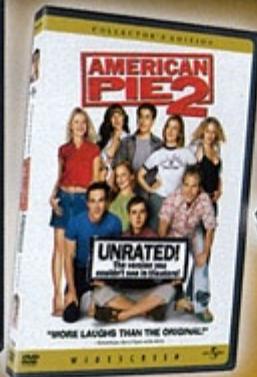
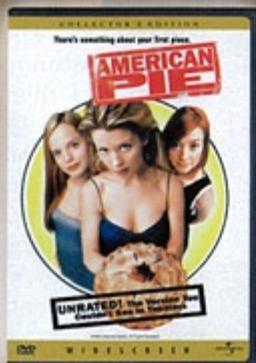
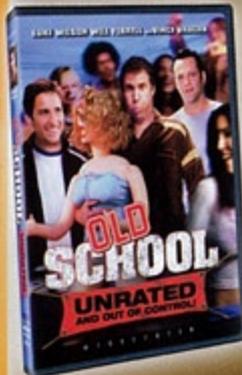
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# Despicable

## Michael Caine



ONE OF FILM HISTORY'S MOST AFFABLE OL' BLOKES TAKES ON THE MOST DISTURBING ROLE OF HIS CAREER, A NAZI COLLABORATOR IN NORMAN JEWISON'S *THE STATEMENT* | BY MARNI WEISZ

Something very strange happened to Michael Caine after filming wrapped on *The Statement*. It was something that had never happened to him before; and something that will sound familiar to anyone who's taken the most basic psychology course.

He forgot everything.

It was like when abuse victims block out traumatic events — “except the abuse was against me, from the character,” Caine explains in that instantly recognizable cockney lilt. The two-time Oscar winner (for *Hannah and Her Sisters* and *The Cider House Rules*) is on the phone from the 200-year-old barn he has transformed into a home in the English countryside near London.

In the Norman Jewison-directed political thriller, Caine plays Pierre Brossard, a Frenchman who was responsible for the execution of seven Jews while he was an officer in the Vichy Milice during World War Two. Ever since, he has been helped by sympathetic forces within the French government and the Catholic Church to evade Nazi hunters, including a motivated magistrate (Tilda Swinton) and an army colonel (Jeremy Northam). The film is based on the Brian Moore novel of the same name, which was, in turn, inspired by the real-life case of French war criminal Paul Touvier.

“I’ve never disliked anyone quite as much,” Caine says of Brossard. “I mean, I’ve played quite a few villains, but there’s always a lovable side to them — gangsters and all that, you know, they love their mums and that sort of thing. But this is the most despicable person

I’ve ever played. And I cut myself off mentally from him, so the day I finished the film I couldn’t remember a thing about what I’d done.”

The hate-filled Brossard couldn’t be much further from Caine in terms of personality and world outlook. The amiable Brit with a filmography that stretches back five decades proudly extols his eclectic ethnic influences. His father was Catholic, his mother was Protestant, he’s married to a Muslim and was educated by Jews after being evacuated to a Jewish school as a boy during World War Two (a bit of makeup quickened his age from 70 to 80 for *The Statement*).

“So when you start talking to me about religion I’m very knowledgeable on all of them,” he says with a laugh. “And not from the outside, from the inside.”

Like Caine, the film itself benefits from having a number of cultural

influences. It was shot in France (locations ranged from Paris to the seaside city of Nice), starred only British actors playing French characters (“We couldn’t have a real French person in it, otherwise it would have made us look like we were English,” explains Caine), and was co-produced by yet another country — Canada.

Robert Lantos, founder of Toronto-based Serendipity Point Films (*Ararat*, *Men with Brooms*) bought the rights to the book soon after it was published eight years ago. And *The Statement* is the first Canadian movie ever helmed by, arguably, our country’s most celebrated director, 77-year-old Jewison (*Moonstruck*, *In the Heat of the Night*).

Plus, Jewison’s son, Kevin Jewison, served as director of photography.

“There were lots of Canadians about,” says Caine. “All the production hierarchy were Canadian, we had a lady line producer who was a Canadian, we had a continuity woman who was Canadian, I think, although she was French as well. I couldn’t tell who was French Canadian and who wasn’t because the Canadians who were French spoke English to me.” He laughs a bit, then adds it would have been fine if they’d spoken French, as he’s quite fluent, but the Canadians thought they were being polite by speaking English to him.

So does just having a lot of Canadians around give a movie set a Canadian flavour? “No, all movie people are the same,” Caine says, bluntly. “The French are the same, the Italians, the Germans, ►►

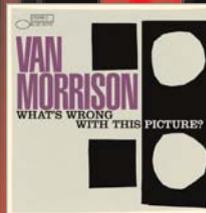
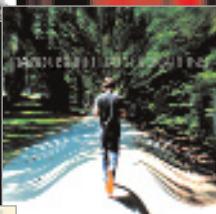
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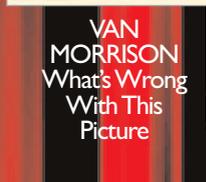
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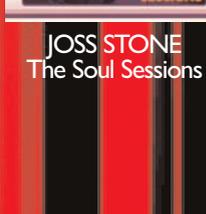
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▶ Vietnamese, they're all the same. Australian. Everyone's the same. They all think the same, they're all put there for the same reason, and they behave the same — except that in America you don't get a bottle of wine with lunch.”

*The Statement* marks the first time Caine and Jewison have worked together despite the fact that they've been friends since the 1970s when Jewison lived in England and frequented a restaurant that was owned by the actor.

Caine found that his friend was extraordinarily meticulous on set, giving actors even more background than they often needed. “Just before you'd do a scene he would go into a description of what just happened, and where you are, and whether you should be out of breath. You know what I mean? You already know this stuff but he's absolutely right into it, where he knows exactly where he is at all times in the script.”

Caine has great respect for Jewison's process and his eclectic filmography, excitedly pointing out, “If you look at his body of work you'd think it was done by 12 different directors.”

Of course, the same sort of diversity can be seen in Caine's body of work. He's almost as well known for his tremendous productivity as he is for his acting, having been in more than a hundred films in 47 years, including *Zulu*, *A Bridge Too Far*, *Little Voice* and *The Quiet American*.

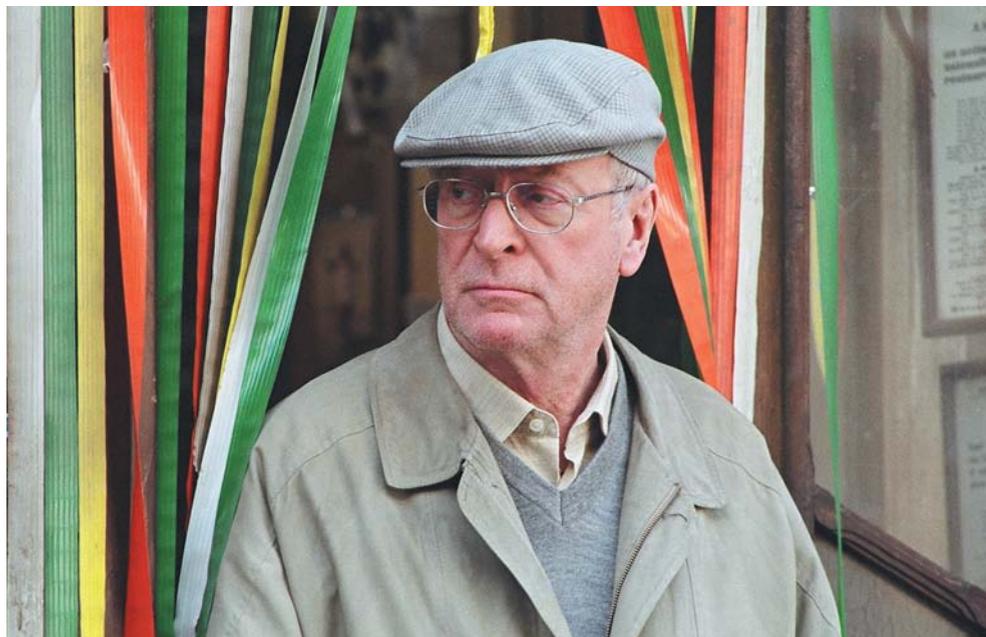
In the past few years, a slew of

Michael Caine films have been remade including *Get Carter*, *The Italian Job* and the currently in-production *Alfie*, with Jude Law in the lead role. Caine says he loves the idea of Law playing the womanizing Alfie, insisting he doesn't feel at all possessive about the part.

“It's not like that,” he says, “because I'm still here. If I was retired and living on my laurels, I suppose you'd call them, where that was my greatest role, I'd be worried. But it's nowhere near my greatest role [laughs]. It's my luckiest role 'cause you always have to have a role — if you're a British or foreign movie actor — you have to have a role that makes you a star in America, if you're really going to be big at all. And that's what did it for me.”

These days, while the movie titles are still piling up atop Caine's filmography, they tend to be smaller roles, like Mike Myers' father in *Austin Powers in Goldmember*, with leading parts like *The Statement* thrown in less frequently. Caine says he has become more selective partly because he's getting older, and partly because he wants to spend more time at home. Most of this day was whiled away puttering in the garden he dug out beside his farmhouse.

“We've had the best summer and now we're having the best autumn, so it's really great,” he says. “People say to me, ‘Where do you go for your holidays?’ And I say, ‘I go home.’ I'd rather be here in this house than anywhere else in this world.” **F**



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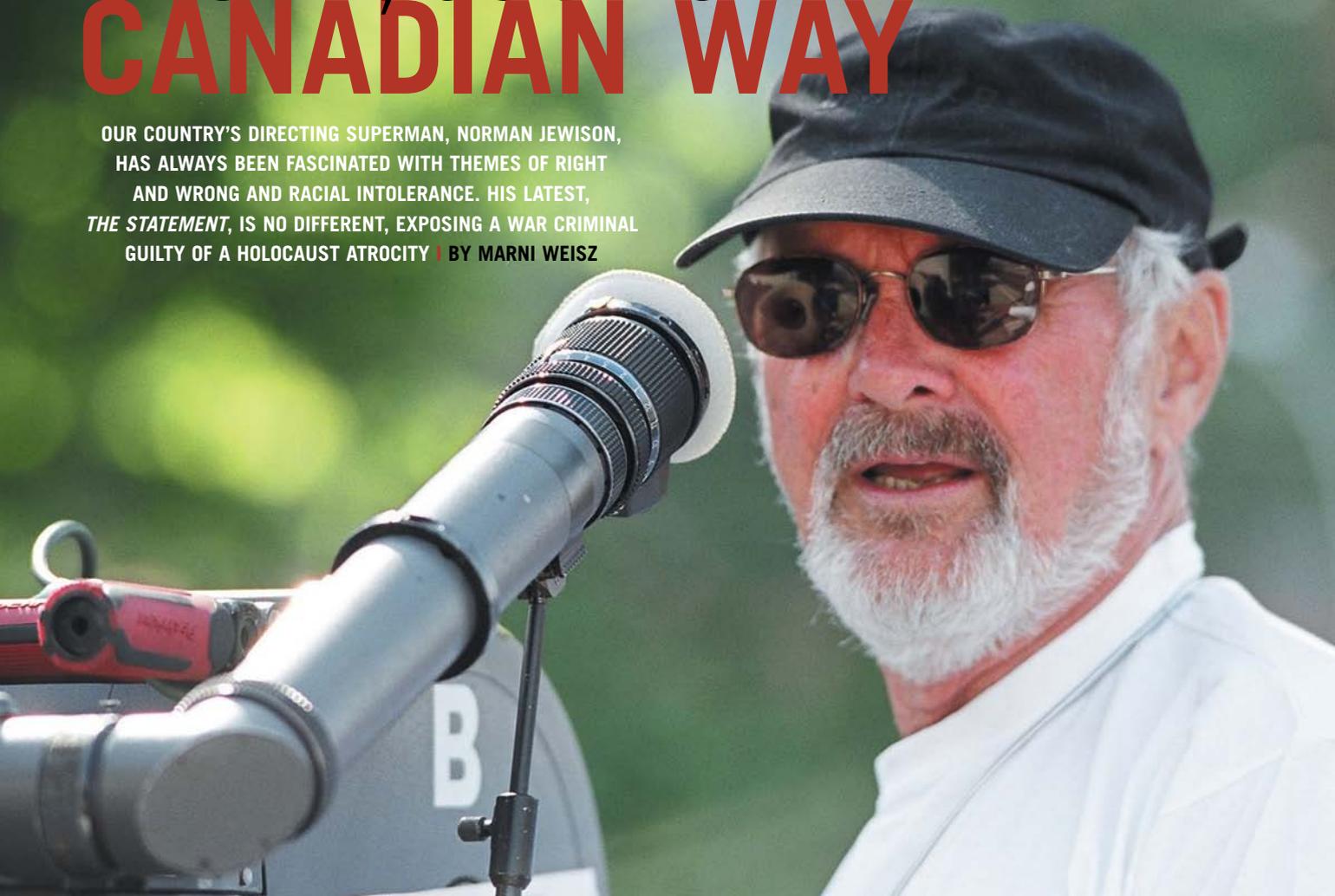
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# TRUTH, JUSTICE AND THE CANADIAN WAY

OUR COUNTRY'S DIRECTING SUPERMAN, NORMAN JEWISON, HAS ALWAYS BEEN FASCINATED WITH THEMES OF RIGHT AND WRONG AND RACIAL INTOLERANCE. HIS LATEST, *THE STATEMENT*, IS NO DIFFERENT, EXPOSING A WAR CRIMINAL GUILTY OF A HOLOCAUST ATROCITY | BY MARNI WEISZ



When you visit Norman Jewison at the downtown Toronto office he's had for decades, it's impossible not to get a sense of how big the Canadian director really is. After all, you have to walk through "Norman Jewison Park" just to get there — a little strip of grass that snakes between a chic townhouse complex to the east and the big, old warehouse that has been converted into Jewison's lair to the west.

Most people are shocked to hear that the spry, productive filmmaker is now 77 years old. But, as Jewison himself points out, "If anyone wants to think for a second, they can say, 'Well, didn't he do *The Judy Garland Show* [1962]?" The self-proclaimed "old dog" has actually been making TV and movies since the 1950s, including *Moonstruck*, *Jesus Christ Superstar* and *The Cincinnati Kid*.

His latest is *The Statement*, a political thriller shot in France with English actors, but a film that is, in many ways, Canadian, having been produced by Toronto-based Serendipity Point Films, and being the first even partially Canadian film Jewison has ever helmed.

The movie follows Frenchman Pierre Brossard (Michael Caine) who, as a young man, was a member of France's Nazi-collaborating Vichy Milice. During World War Two, he ordered the execution of seven Jews, and has been eluding officials ever since with help from sympathetic members of the Catholic Church, and politicians who fear his capture will reveal their own Nazi pasts. The screenplay was written by *The Pianist* scribe Ronald Harwood, based on a book by the late Irish-Canadian author Brian Moore, which was partially inspired by the true story of a French

war criminal named Paul Touvier.

Jewison sits at the head of a very long table strewn with scripts, loose papers and piles of file folders as he speaks animatedly about his career, his old friend Michael Caine and dealing with sensitive subject matter in *The Statement*.

**I was wondering if this Holocaust-related movie was, for you, what *Schindler's List* was to Steven Spielberg — something very personal to his heritage. But then I discovered that, despite your name, you're not Jewish at all — you're Protestant. Do a lot of people have that misconception?**

"Oh yeah! And when I was a kid I was Jew-boy, Jewie, so when any Jewish people talk about discrimination or anti-Semitism I know all about it. I couldn't even play at golf courses. So I decided to become sort of token Jewish. I learned a little Yiddish, went to shul, I

figured out what it was about, I studied the religion. I ended up making *Fiddler on the Roof*, and I think [writer] Sholom Aleichem, in that story, allowed me to tell the goyim about what it was to be a Jew.”

**You're at the point in your career where you can be incredibly picky, so why did you choose *The Statement*?**

“I think from the time I read the book I was fascinated with Brian Moore’s take on it. It’s about betrayal, which is one of my favourite themes. I’m more interested in the idea behind the film...an exposure of political indifference on the part of government and church, [leading] to the betrayal of the human rights of many individuals under the Vichy and German occupation. And I don’t like cover ups.”

**The movie's a thriller and a “chase film,” yet it's based on seven people being killed during the Holocaust. Were you worried about being exploitive?**

“I think when we deal with any subject matter that deals with an inhumane act one has to be careful you don’t exploit it, the same as I think the exploitation of violence for the entertainment of the masses is obscene. I made a whole film about it called *Rollerball*.”

**How did you ensure that you didn't exploit Holocaust victims in this film?**

“I thought by dealing with Brossard, by dealing with the individual who was partly responsible — and I say partly because he was probably 17, 18 years old when the incident took place and he had been inculcated by the Milice and by his family. I think he was racist, I think he was a despicable character, but I don’t think any racist in the world thinks he’s a racist. I don’t think people who are anti-black or anti-Semitic or anti-Muslim think they’re bad. In other words, I don’t think they realize.

By delving into Brossard’s character I think we could find something. I don’t think there’s any closure in *The Statement*. He’s betrayed, he was just a cog in the wheel, there were others who were far more responsible than he. How about the 77,000 French Jews who perished in World War Two? [Getting heated.] And we’re talking about seven! So

Brossard, as guilty as he is at behaving in an inhumane way, is not the real villain here. There were a lot of people who didn’t want him caught because they were afraid that he would betray them.”

**It sounds almost like you're talking more about Paul Touvier than Brossard right now, that you're talking about reality.**

“Well of course the story is inspired by real events. If it wasn’t inspired by real events it wouldn’t have very much meaning. And the fact that it is inspired by real events, I’m sure this is why Brian Moore wrote the book.”

**Do you have any sympathy for the character?**

“I have sympathy for anyone who is tormented and tortured by their own consciousness and maybe that was the one good thing the man had.”

**You've always had an interest in racial injustice — *A Soldier's Story*, *In the Heat of the Night* and *The Hurricane* were all about the topic. I read somewhere that at 18 you hitchhiked across the American Deep South. Was that the genesis of this fascination?**

“Yeah, I think that was my introduction to apartheid — two societies. Because

when I hitchhiked through the Deep South — through Mississippi, Louisiana, Tennessee, Arkansas, Missouri, all the way down to New Orleans from Toronto — it was just at the end of World War Two, so that would be 1946. Well, in 1946 there was a total separation of race. America was apartheid. You couldn’t drink at the same water fountain, you couldn’t go to Woolworth’s and order a cup of coffee if you were black, and, for me, a young Canadian sailor — I was hitchhiking in uniform, that’s why I got rides so easily — it was my first experience with open racism and I never forgot it.”

**Do you think that if you hadn't taken that trip you wouldn't have made those three movies?**

“I wouldn’t have had as much understanding, or as much interest, because there were very few black Canadian citizens. I don’t think I met one black person in the military, there certainly weren’t any black kids in my school, Malvern Collegiate.”

**Michael Caine says that you are a very meticulous director. Do you agree?**

“I guess. If Michael says it then it’s probably true. He’s made a lot of movies, worked with a lot of directors. But we’ve known each other a long time.”

## Looking back at the best

Norman Jewison movies have won 12 Oscars — but despite being nominated five times and winning the prestigious Irving G. Thalberg Award in 1999, Jewison has never taken home a Best Director statuette. Still, five nominations is nothing to sneeze at. With this year’s Academy Awards just a month away, we asked Jewison to give us the first visual that pops into his head when he thinks of the films that got his name on the ballot.



Jewison (right) giving Michael Caine some advice

**MOONSTRUCK (1987):**

“Cher kicking a can, all dressed up at dawn on a street in Brooklyn with ‘La Boheme’ playing in the background.”

**A SOLDIER'S STORY (1984):**

“Adolph Caesar telling the story of World War One, when they took a black soldier and tied a tail to him.”

**FIDDLER ON THE ROOF (1971):**

“Tevia crying at his daughter’s wedding and singing ‘Sunrise Sunset.’”

**IN THE HEAT OF THE NIGHT (1967):**

“Rod Steiger finding out that Sidney Poitier is a cop after he’s been arrested.”

**THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING (1966):**

“Brian Keith, a policeman, looking at a Russian submarine commander and telling him that he’s violating the space and he’s going to give him a ticket.”

▶▶ **Do you remember how you met?**

"I met him in the '70s just after he did *Zulu* when I lived in London for nine years. He was doing pictures at Pinewood and had just become successful. I knew him when he had a restaurant called Langan's. So I would go to Langan's and he was there, and we'd talk. He knew what I was doing and I knew what he was doing, but we never had a chance to work together."

**Why did you want Michael to play this part?**

"Because he has a dark side. And he's played villains before."

**He told me this was the most despicable character he's ever played and that he had a form of amnesia after filming in order to block out the experience.**

"He got into the character, I think, very deeply. And whether an actor is playing a villain like Richard III or Macbeth or whatever, I think you have to dig deep for motivation because, you know, good acting is all about motivation, and I think that Michael is such a good man that he had to dig very deep."

**Your son, Kevin Jewison, was the film's director of photography. Had you ever worked with him before?**

"I've worked with him as a camera operator when he was operating for Sven Nykvist, the famous Swedish cinematographer who worked with Bergman. I did two pictures with Nykvist — *Agnes of God* and *Only You* in Italy, and Kevin, my son, was the camera operator and was his protégé. And then my son ended up living in Paris, he's totally bilingual, so he ended up working out of Paris on French films, English films shooting in Europe. And he now has become a cinematographer on his own. It was very exciting for me to make a film with my son being the cinematographer."

**Was knowing French one of the reasons you thought he was right for the job?**

"Well, first I thought he was an extremely talented cameraman, but, yes, I needed a cameraman who could speak French because I had a totally French crew and I knew I certainly didn't want to go with an English-speaking cameraman because it would be impossible. My son is talking to grips, electricians and so on. I'm only talking to actors and the actors are

**A short chat with Robert Lantos**

**W**hen Robert Lantos was a film student at Montreal's McGill University, he had the audacity to make a dream list of directors with whom he'd like to work. It contained names like Fellini and Truffaut — and Norman Jewison.

The first two went to the screening room in the sky before Lantos had a chance to get close, but now that *The Statement* is complete, Lantos can finally put a big X through Jewison's notable name.

"For me it was a case of 'When do we get around to it?'" says Lantos, founder of Toronto-based Serendipity Point Films (*Men with Brooms*, *Ararat*), which co-produced *The Statement* with companies from the U.K. and France.

The union between Lantos and Jewison seems natural enough — Lantos is one of our country's most powerful film producers, Jewison is our country's most celebrated director. But, for some reason, Norman Jewison had never made a Canadian-produced film.

Although, be careful calling the film Canadian in front of Lantos — despite



Lantos (left) on set with Caine

the fact that it was directed by Jewison, partly funded by Telefilm Canada, and its \$27-million budget is one of the largest ever for a film co-produced by our country.

"It is not about being Canadian or being any nationality," he huffs. "Being Canadian is sort of incidental to it. It's also British, it's also French and all of these things are incidental to a telling of an important story. And that's the only thing that matters in filmmaking. I have no time for any discussion other than the value of the film itself, nor do audiences.... I think that to fret about what's Canadian about a film is a futile exercise and a boring exercise."

Lantos prefers to talk about why he snapped up the rights to the Brian Moore novel after reading it eight years ago. "If it was just black and white — good guys, bad guys, and the good guys win — the studios make them 30, 40 times a year," he muses. "Those are the kind of films I'd rather go and see as a spectator, pay admission for, rather than spend years of hard work creating."

"This story, because of the ambiguity of it, because you can't help but root for the character of Brossard, particularly as played by Michael Caine, then soon enough you find out that you're dealing with a murderer and that in real life things are rarely black and white. In real life things are complicated and complex. The sowing of viewers emotions is what is interesting to me — which way do you go with a charismatic, appealing, pious, religious, elderly man who for all intents and purposes is highly likable, who has a dark, dark past. Which way do you go?"—MW

all English, so I was okay."

**At the beginning of the movie there's a photograph of Pierre Brossard with an old priest who looks a lot like you. Is it you?**

"Oh, yeah."

**Is that something that you do — put yourself somewhere in your films, like Hitchcock did?**

"No, it was just that they didn't have anybody old enough around to play an old priest so they put a priest garb on me and took the shot. It was a matter of getting something that would look right, it had nothing to do with anything else. And it saved us the cost of hiring an extra."

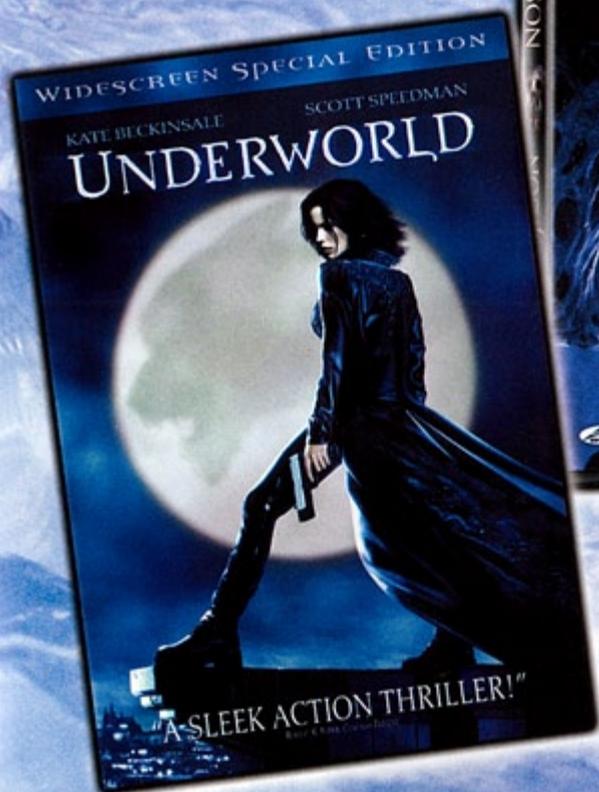
**Some have speculated that this may be your last film. Is there any truth to that?**

"You've gotta be kidding! I'm working on my next picture, it's right here. [He taps a pile of papers on his messy desk.]"

**What is it?**

"Well, it's an adaptation of an Italian film called *Bread and Tulips*....I haven't cast it yet, but John Patrick Shanley, who wrote the screenplay for *Moonstruck*, is going to be doing the screenplay, and I'm going to be meeting with him next week in New York. And I've got three other offers on my table. So you tell those people! [Laughs.]" 🍷

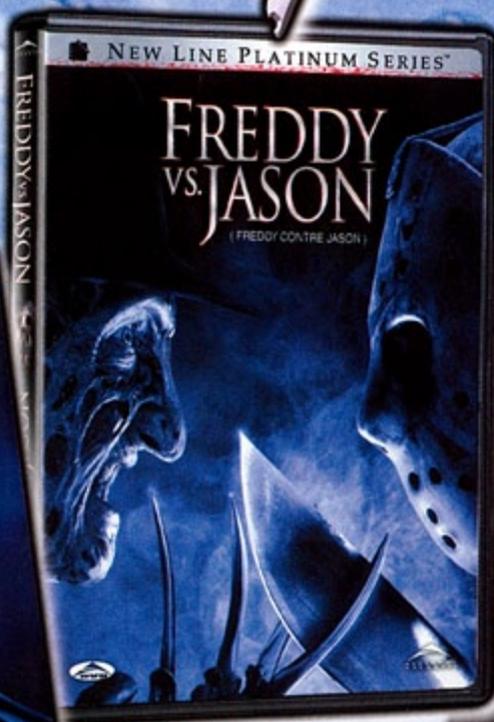
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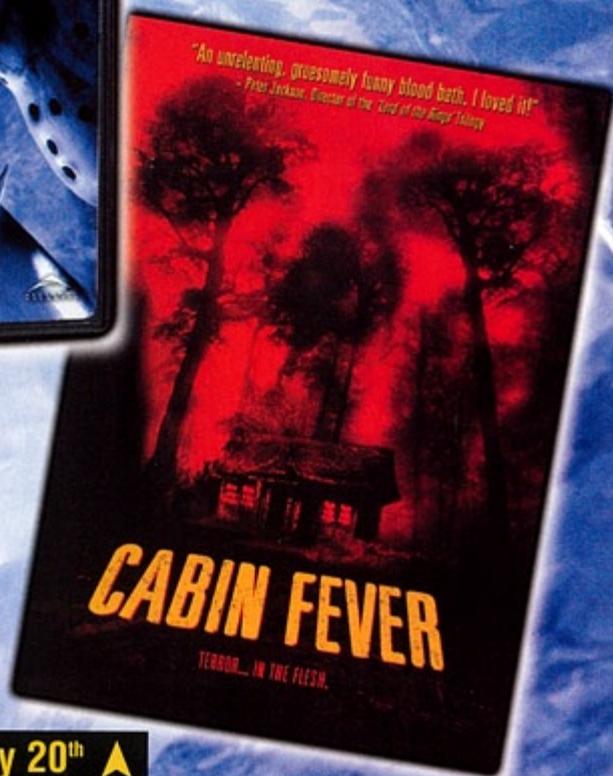
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The red lips and blond manes of Hollywood starlets past and present inspire that sumptuous celeb look

BY ZENYA SIRANT

# Get Glam

Be your own paparazzi (or director) with this **Nokia 3600** imaging phone (\$350). It's great for impromptu videos and snaps, and it's small enough to carry in the tiniest clutch or **Beaded Bag**, like this retro number (\$59) from Zara.



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PHOTO BY MARION CURTIS/REUTERS

Not one to miss a trend, Gwen Stefani, No Doubt's It-girl lead singer has joined the growing club of celebrity multitaskers. (From singing and acting to hawking fragrances and clothing, when do these moonlighters sleep?) Not only is this busy singer recording her first solo project, she has successfully launched a line of handbags for Le Sportsac as a preview to her own line called L.A.M.B (Love, Angel, Music, Baby), which hits the runway this spring.

Another important launch for 2004: Stefani is joining the glittering ranks of singers-turned-actors by debuting as Jean Harlow — one of Hollywood's ultimate style icons — in Martin Scorsese's highly anticipated and star-studded *The Aviator*. This period piece about the life of movie producer Howard Hughes features the glamorous fashions and architecture of the '30s and '40s. Gwen didn't have to step too far out of costume for the role: a scarlet mouth and platinum hair have been her signatures since she hit the music scene more than a decade ago.



A **Fishnet Scarf** (\$9) from Ardene adds a modern touch of tough to your diva wear.

Finally, Origins (a longtime fave with celebs) is available in Canada. Keep your skin movie star-soft with **Ginger Soufflé Whipped Body Cream** (\$37.50).



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Roses were the sweet-smelling inspiration behind **Very Irresistible Givenchy**, the new fragrance that actress Liv Tyler helped develop (\$70 for 50ml). Since the days of Marilyn Monroe (Chanel No.5) and Audrey Hepburn (L'Interdit by Givenchy), the connection between designer fragrance and celebrity has been very strong, and now Tyler is following in those alluring footsteps. The *Lord of the Rings* star plays, what else, a movie star in Givenchy's ad campaign.

# THE BEST MOVIE SONGS OF ALL TIME, WOMEN UNITE, AND ROBERT RODRIGUEZ LENDS TALENTS TO *KILL BILL* SOUNDTRACK | BY INGRID RANDOJA

## AFI SINGS PRAISES OF SONGS



Madonna sings in *Dick Tracy*

In 1998 The American Film Institute generated a lot of water cooler chatter with its list of the 100 Greatest American Movies. The list, created to celebrate 100 years of cinema, was soon joined by other movie polls, including the funniest, most thrilling and most passionate pics.

Now the AFI is going after songs, specifically, "100 Years...100 Songs." A jury of 1,500 actors, directors, screenwriters, critics, his-

torians and other cinematic smartypants will cull the 400-entry ballot of nominees to 100, just in time for a TV special in June.

And even though the average Joe can't vote, you can check out the ballot at [www.afi.com/tvevents/100years/songs.aspx](http://www.afi.com/tvevents/100years/songs.aspx). The intent is to highlight songs that left an indelible mark on the film in which they were heard. But there are some weird choices — did anyone really enjoy Tina Turner screeching out "We Don't Need Another Hero (Thunderdome)" in *Mad Max Beyond Thunderdome*? And what about Madonna's painful version of "Sooner or Later (I Always Get My Man)" from *Dick Tracy*? Pass the earplugs.

## TARANTINO CALLS ON RODRIGUEZ

Quentin Tarantino has enlisted the help of his longtime director pal Robert Rodriguez to compose the score for *Kill Bill: Vol. 2*, the conclusion of his two-part revenge flick.

The *Vol. 2* soundtrack, which hits shelves January 27, will have a decidedly southwest sound to complement the plot, which sees The Bride (Uma Thurman) travel to dusty Texas to complete her get-even scheme.

The Texas-born Rodriguez helped compose the score for all three of his *Spy Kids* movies and composed the entire score for *Once Upon a Time in Mexico*. Rodriguez, a jack-of-all-trades on the moviemaking front, even conducted an 85-piece orchestra for that soundtrack.



Robert Rodriguez

## CHICKS SUPPORTING CHICKS

Some of pop music's most distinctive female voices have united to help female entrepreneurs. *Oh, From the Girls!* is a compilation disc featuring 15 tracks from singers such as Dido, Avril Lavigne, Sarah McLachlan and Macy Gray. Part of the proceeds will go to Oxygen Media's "Build Your Own Business" program, which provides funding and equipment for women starting their own businesses.

Highlights include live versions from two powerful on-stage performers — Tori Amos cranking out "Cornflake Girl," and Macy Gray belting out "Come Together." The disc is in stores January 13.



Sarah McLachlan

## OUT THIS MONTH

### AIR

**Talkie Walkie** >> JANUARY 27

Love retro-sounding electronic space pop? Then check out this French duo — former architect Nicolas Godin and mathematician Jean-Benoit Dunckel — whose vibrating instrumental music (heard on *The Virgin Suicides* soundtrack) is full of luscious tones.

### BONE CRUSHER

**Fighting Music** >> JANUARY 27

The outspoken rapper who made news when he offended some fans during a halftime performance at an Atlanta Falcons game late last year is ready to make headlines again with his newest release.

### STEREOLAB

**Margarine Eclipse** >> JANUARY 27

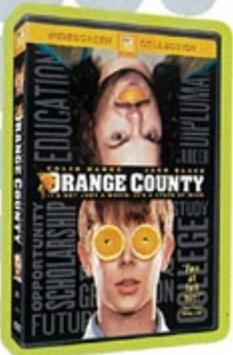
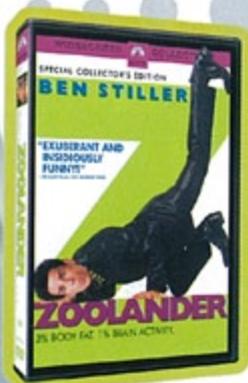
This is the 12th album for the British band who've been churning out haunting, get-under-your skin pop since the early '90s. Happily, quality ranks right alongside quantity.

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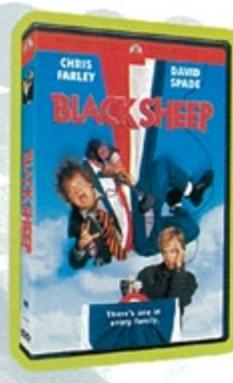
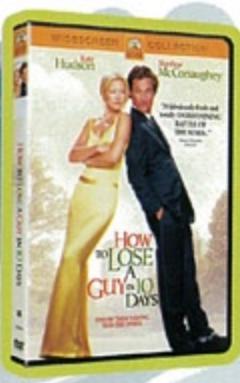
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# EXTRA-STRENGTH PAYNE KILLER

The *Max Payne* sequel has more gunfights, faster action and better bullet time | BY MARK MAGEE

## MAX PAYNE 2

[PS2, XBOX]

Everyone's favourite family-man-turned-vigilante is back for another session of slow-mo' action sequences and double-barreled gun battles. The story starts off with poor old Max hiding out in a hospital morgue, staring at the body of a woman he has just murdered. Of course, discovering why our antihero had to ventilate her body requires some back-story, so you'll find yourself doing a lot of jumping back and forth in time.

But the story isn't really what *Max Payne 2* is all about. This game is, first and foremost, an excuse to fire lots and lots of guns at lots and lots of bad guys. The first *Max Payne* got noticed because of its use of "bullet time." Basically, you could slow down time in the heat of battle, a tactic that allowed you to aim the next few shots perfectly, as slugs lazily chugged past your head (think of that overused Neo-ducking-under-the-bullets special effect from *The Matrix*).

However, it would appear that Max has gotten a little faster since we last met him. In this sequel, he can still slow down time, but now he can move at normal speed. In other words, while everyone else is moving at half-speed, Max can unload his pistols at a rapid-fire pace. It's not exactly fair, but it sure is fun! And isn't "fun" what violent ex-cops on killing sprees are really all about?



## DEUS EX: INVISIBLE WAR

[PC, XBOX]

The original *Deus Ex* — the game that looked like a first-person shooter, but played like a cinematic RPG — was one of the most-praised games of the past five years, so the pressure was really on the developers to deliver a top-notch sequel. Luckily, they did. One of the best things about the original (along with the

intelligent AI and compelling script) was the flexible gameplay. No situation had only one solution — different players could use different approaches and strategies to solve the same problem. But this time around, the game is even more open-ended, to the point where you can play through it multiple times and hardly ever repeat yourself. A truly great sequel to a truly great game.

to making an alternate universe *Star Trek* game. In this space-based flight simulator, you are a young ensign who somehow gets transported to an alternate universe where the Federation is a nasty, imperialistic gang of thugs. And if you want to get home, you've got to team up with a bunch of unlikely allies, including the Klingons and the Romulans. All in all, a fun and inventive twist on the standard starfighter sim genre. But the best part is, it stars the voice talents of George "Mr. Sulu" Takei!!!



## MAFIA (PS2, XBOX)

The runaway success of the *Grand Theft Auto* series has made open-ended, third-person action games the hottest genre in town. Case in point: the free-roaming, gun-laden *Mafia*, in which you play a Prohibition-era mobster. Much like *GTA*, *Mafia* is driven by a tight and exciting gangland plot that takes place in a huge city where you wander around, steal cars and shoot Tommy-guns to your heart's content. But unlike *GTA*, this is a highly realistic and stylish world, with beautiful graphics that would impress even the most jaded *Godfather* fan.

## SONIC HEROES (GC, PS2, XBOX)

For many years, the hyper hedgehog known as Sonic could only be found on Sega-owned systems (like the Genesis or the Dreamcast). But now that Sega has bailed out of the hardware market to focus on software, Sonic has been let loose on all three of the major game systems. In his latest adventure, you take control of three characters simultaneously. The standard trio is Sonic, Knuckles and Tails, but there are three other teams to choose from, each with their own strengths and weaknesses. The game is filled with Sonic's trademarked super-speedy levels and huge environments, which means fans of this long-running franchise will have plenty of chances to burn some hedgehog rubber.



## STAR TREK: SHATTERED UNIVERSE

[PS2, XBOX]

Some of the best episodes of the *Star Trek* television shows have involved alternate universes (who can forget the evil, goateed Spock?), so it's about time they got around

Mark Magee is a freelance writer.

SUNDAY JANUARY 25 8PM ET/5P



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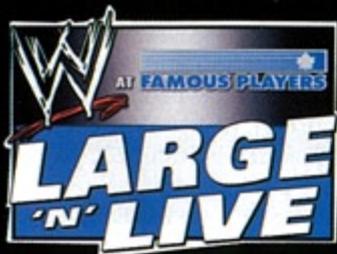
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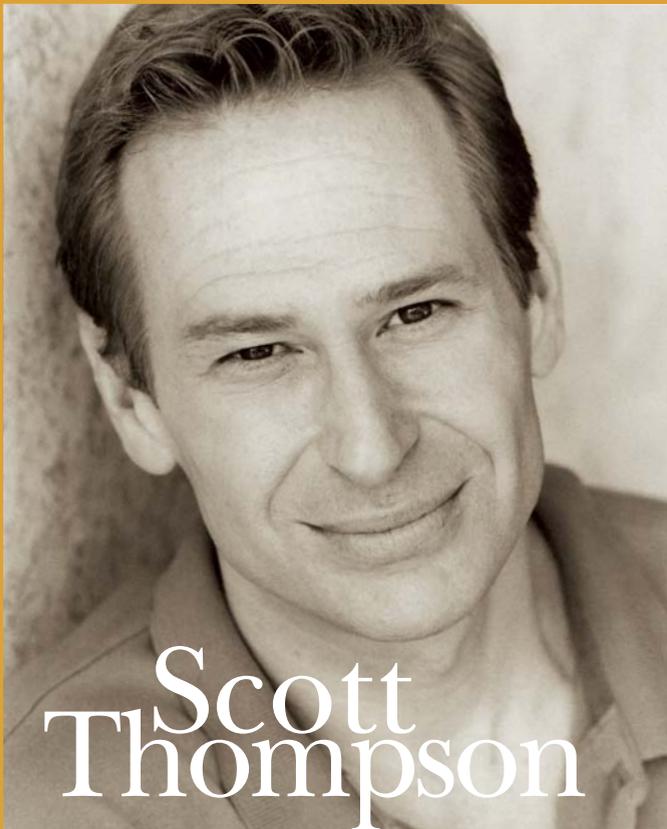


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## MAKES HIS PICKS

**K**ids grow up and make lives for themselves, but it's always nice to check in with them and see how they're doing. The kid we're talking about is *Kids in the Hall* alumnus Scott Thompson, who makes a brief return to the big screen with a cameo appearance in the new comedy *My Baby's Daddy*, starring Eddie Griffin, Anthony Anderson and Method Man. (Thompson plays a sales clerk at a baby store that's robbed by Method Man's character).

Since the *Kids in the Hall* disbanded, if you call it disbanding when they reassembled for a reunion tour in 2002, Thompson has split his time between L.A. and Toronto. He's written a book, *Buddy Babylon: The Autobiography of Buddy Cole*, starred in the film *Mickey Blue Eyes*, and made his mark in TV with roles on *Providence*, *Further Tales of the City* and *The Simpsons*. Famous spoke with Thompson on the line from his home in L.A.

### WHAT ARE YOUR FIVE FAVOURITE FILMS?

"Number one is *The Wizard of Oz* [1939]. As a kid, my favourite films were sci-fi and horror movies. I didn't have control of the TV, that belonged to my three brothers so I didn't get to watch any musicals, except of course for the male-sanctioned *The Wizard of Oz* because that had flying monkeys and stuff. I was terrified of that movie. • Number two would have to be *The Parent Trap* [1961], with Hayley Mills. I was obsessed with Hayley Mills, completely obsessed with her, I saw everything she did and I love that movie. • Number three is *2001: A Space Odyssey* [1968], I was blown away by it. It was my first trippy movie and my friends and I argued afterwards about the meaning of the monolith and the space baby. Mmm, I'm still not sure what it means. • Number four would be *Citizen Kane* [1941], which I saw when I was in university.

I was shocked...it was as good as people said it was! It really is the best movie ever made. • Number five is *The Guns of Navarone* [1961]. I love movies in which men work together as a team. I also love that movie because of the shower scene where I caught a glimpse of the men naked. It was the first time I had seen naked men and it hit me like I was in the middle of a battlefield."

### WERE YOU THE FAMILY CLOWN, OR WAS YOUR ENTIRE FAMILY FUNNY?

"My family was hilarious, my brothers, my mom and my dad. You were trying to make each other laugh, and at the dinner table we'd all do impressions and rip into the people we'd seen that day. But God it was vicious, it was like a Friars Roast, and if you were the funniest one you'd get an extra pork chop."

### YOUR IMPRESSION OF THE QUEEN IS FRIGHTENINGLY GOOD. DOES THE ROYAL RESEMBLANCE COME FROM YOUR MOM'S SIDE OF THE FAMILY?

"No, actually my dad's. I remember when I was little and my dad's brothers and sisters would come over and he'd dress up as the Queen. He was the spitting image of her, I'm not kidding. I remember when I first dressed up as the Queen for Kids in the Hall and I thought, 'Oh my God, I've turned into my father.'"

### HE SOUNDS LIKE A FUN GUY.

"Yeah, I remember when he'd take care of us he'd take me and my brothers to see the *Carry On* movies, my favourite was *Carry on Camping* by the way. But it was a secret because my mom hated them, you could see titties. We'd go and wait for the scene where the women would do their breast exercises and their bras would fly off."

### BESIDES APPEARING IN MY BABY'S DADDY, WHAT HAVE YOU BEEN WORKING ON?

"I'm working on getting my own show, I really want to get back to sketch comedy. It's weird, people think of sketch comedy and they think young people. It never used to be that way, look at *The Carol Burnett Show*, *Your Show of Shows*, those were full of trained comedians. Then *SNL* came along and changed everything because everyone on it was young. And then there was *Kids*, and we were young, but I'm not a kid anymore. I've also written two scripts and am trying to get those made."

### WOULD THE SHOW BE PRODUCED IN CANADA?

"It could be. I go back and forth between L.A. and Toronto, but more and more I feel like I belong in Toronto, it's where I'm most comfortable."

### HAS ACTING TAKEN A BACK SEAT?

"You know, I'm not impressed with what I'm offered. I'm cast as the boring gay guy, and that's not what I want to be. I've become more of a satirist, I love commenting on culture, that's what I'm good at. The thing is, I've always been a little ahead of the curve. I look back at *Kids* and think, 'Oh my God, what did we think we were doing?' People weren't ready for that. And with Buddy [Cole], he was ahead of the gay curve. I'm just hoping I get in sync with things."

— INGRID RANDOJA

# new RELEASES

GO HOME WITH UPTOWN GIRLS,  
DICKIE ROBERTS OR JOHNNY ENGLISH

JANUARY 2

## AMERICAN WEDDING

**Stars:** Jason Biggs, Seann William Scott

**Director:** Jesse Dylan (*How High*)

**Story:** With East Great Falls High now just a memory, the *American Pie* gang are back to wreak havoc on a new rite of passage. And this time the dessert of choice is wedding cake. **DVD Extras:** A lesson in "Stifler Speak," "Jim & Michelle's Cheesy Wedding Video"

JANUARY 6

## UNDERWORLD

**Stars:** Kate Beckinsale, Scott Speedman

**Director:** Len Wiseman (debut)

**Story:** Hot stars in leather pants, forbidden love and vampires at war with werewolves in a dark, urban jungle. Think *Blade* meets *The Crow* in *Dark City* for a *Matrix*-style showdown. **DVD Extras:** Audio commentaries, three behind-the-scenes featurettes, bonus trailers

## UPTOWN GIRLS

**Stars:** Brittany Murphy, Dakota Fanning

**Director:** Boaz Yakin (*Fresh*)

**Story:** Molly is a pampered socialite whose accountant steals her inheritance forcing her to take a job as nanny to Ray, an uptight eight-year-old girl. Laughs and lessons ensue as Ray teaches Molly how to be an adult and Molly shows Ray how to be a kid. **DVD Extras:** Deleted scenes, featurettes, photo gallery

## OUT OF TIME

**Stars:** Denzel Washington, Eva Mendes

**Director:** Carl Franklin (*High Crimes*)

**Story:** Denzel is a police chief investigating a murder when all the clues start pointing to him. As he follows a trail of stolen money, drugs and deceit the truth may be on his side, but time is not. **DVD Extras:** Outtakes, screen tests

JANUARY 13

## JOHNNY ENGLISH

**Stars:** Rowan Atkinson, John Malkovich

**Director:** Peter Howitt (*Sliding Doors*)

**Story:** Atkinson is an enthusiastic, but blundering, secret agent trying to save the U.K. from a mad super-villain. Can the clueless spy save the day without denting the nation's pride — or his new spy car?

## FREDDY VS. JASON

**Stars:** Robert Englund, Jason Ritter

**Director:** Ronny Yu (*Bride of Chucky*)

**Story:** In this sequel to both the *Friday* the 13th series and the *Nightmare on Elm Street* movies, Freddy Krueger and Jason Voorhees slash and burn the latest batch of nubile teens...and each other.

JANUARY 20

## OPEN RANGE

**Stars:** Kevin Costner, Robert Duvall

**Director:** Kevin Costner (*Dances with Wolves*)

**Story:** Heroic, squinty-eyed cowboys



defend their disappearing frontier in this traditional Western tale. It turned out to be a critically acclaimed return to form for Costner — the man just belongs in leather and chaps.

**DVD Extras:** Two-disc set includes a doc on "America's Open Range"

## DICKIE ROBERTS: FORMER CHILD STAR

**Stars:** David Spade, Jon Lovitz

**Director:** Sam Weisman (*George of the Jungle*)

**Story:** Poor Dickie Roberts. Once a child star, he's now a parking valet, dodging insults and lamely attempting to regain his former glory. Now to earn a comeback role he tries to recreate his lost childhood by moving in with a hired family.

## MARCI X

**Stars:** Lisa Kudrow, Damon Wayans

**Director:** Richard Benjamin (*Mermaids*)

**Story:** A Manhattan socialite takes control of a bad-ass record label and tries to reign in its most notorious gangsta rapper.

## new to DVD

It's time for '70s cinephiles to get their groove on with some jive talkin' and funkadelic action. Just in time for February's Black History Month, MGM is releasing a quartet of classic blaxploitation — or "Soul Cinema" — titles on DVD.

- In *Blacula*, an African prince (William Marshall) gets sucked up by Count Dracula himself. Released from his coffin, the prince emerges as "Blacula," one seriously strange dude strollin' the streets of L.A. for human blood. The Count lives on in *Scream, Blacula, Scream* where only the legendary Pam Grier has the voodoo power to deep-six his reign of terror.
- *Hammer* tells the story of a Golden Gloves champ (Fred Williamson) who has finally earned his shot at boxing's big time. But when the mob kidnaps his girlfriend and tells him to throw the match, Hammer doesn't get mad — he gets even.
- And everybody's got a scam goin' on in the *The Monkey Hustle*. But when a new expressway threatens to flatten the Chicago 'hood where Daddy Foxx (Yaphet Kotto) and his crew do their dirty dealing, they band together to fight The Man.



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# january

HOROSCOPE | BY DAN LIEBMAN



KATIA SMIRNOVA

## capricorn

December 23 >>> January 20

January is a month for enhanced productivity, but the trick is to direct your extraordinary energy toward worthwhile projects. There's an offbeat flavour to the month: you meet eccentrics and make some inspiring — and mostly successful — fashion statements.

## aquarius

January 21 >>> February 19

You can afford to be more daring in matters of the heart — especially after the 14th, when you understand your partner's needs. A neighbourhood dispute gets messier, and you may finally have to take sides. Just be sure to distinguish between fact and opinion.

## pisces

February 20 >>> March 20

Aim to finish last year's business — unanswered letters, unsaid words from the heart — before launching any new projects. A lingering mystery may be unravelled by the 16th. It's a good month for taking, or planning, a romantic escape. Capricorns keep you on your toes.

## aries

March 21 >>> April 20

Something in your background — it could be a course you took or a book you read — proves extremely useful. When it comes to relationships or team efforts, you're not the vocal one right now. It's an unusual situation, but it seems to work for everyone.

## taurus

April 21 >>> May 22

You're less competitive — and less bossy — than you were at the end of last year. In fact, January marks the start of an extended period of co-operation. You may be lax when it comes to your own well-being. Make an added effort to stay fit and healthy.

## gemini

May 23 >>> June 21

Nostalgia is January's theme, as you take a trip to a time gone by and learn lessons from the past. You also face some intellectual challenges. These you can more than meet, and earn rave reviews in the process. Just be sure not to dwell on superficial matters.

## cancer

June 22 >>> July 22

The year starts with a roar. A long-delayed project gets the okay, and guests show up in droves. Friendship has a sentimental side. It's a good month for giving tokens of affection. Be wary of what you volunteer for, especially around the 20th.

## leo

July 23 >>> August 22

There's great satisfaction in seeing how your recent influence has helped a friend or relative grow up. Alert Leos may recognize good opportunities for financial growth. After the 26th, however, your usually trustworthy instincts may be less than dependable.

## virgo

August 23 >>> September 22

You tend toward extremes this month. Apply less pressure on yourself, and the results will actually be more impressive. And, when making a fashion statement, the best three words are tone it down. Pay close attention to financial trends, especially after the 19th.

## libra

September 23 >>> October 22

Yours is the sign of beauty, taste and diplomacy. This month you're batting two for three. Creativity is your present strong suit — you bring style to each job you tackle. You may, however, be uncharacteristically blunt. Just hope that your friends are very good sports.

## scorpio

October 23 >>> November 21

This is an excellent time for short-term planning. Look for clues that reveal how the upcoming months will play out. Several weird coincidences live up the first part of January. You could be taking on a management or leadership position after the 20th.

## sagittarius

November 22 >>> December 22

It's a good month for entering a partnership, taking charge in a community project, and encouraging friends to think independently. Formal agreements require attention to detail. Watch out for a late-month tendency to put too much faith in experts.

## JANUARY BIRTHDAYS

1st	<a href="#">Verne Troyer</a>	10th	<a href="#">Rod Stewart</a>
2nd	<a href="#">Cuba Gooding Jr.</a>	11th	<a href="#">Amanda Peet</a>
3rd	<a href="#">Mel Gibson</a>	12th	<a href="#">Oliver Platt</a>
4th	<a href="#">Dyan Cannon</a>	13th	<a href="#">Julia Louis-Dreyfus</a>
5th	<a href="#">Diane Keaton</a>	14th	<a href="#">Steven Soderbergh</a>
6th	<a href="#">Rowan Atkinson</a>	15th	<a href="#">Andrea Martin</a>
7th	<a href="#">Nicolas Cage</a>	16th	<a href="#">John Carpenter</a>
8th	<a href="#">David Bowie</a>	17th	<a href="#">Jim Carrey</a>
9th	<a href="#">Joely Richardson</a>	18th	<a href="#">Kevin Costner</a>
		19th	<a href="#">Dolly Parton</a>
		20th	<a href="#">David Lynch</a>
		21st	<a href="#">Geena Davis</a>
		22nd	<a href="#">Diane Lane</a>
		23rd	<a href="#">Rutger Hauer</a>
		24th	<a href="#">Matthew Lillard</a>
		25th	<a href="#">Alicia Keys</a>
		26th	<a href="#">Paul Newman</a>
		27th	<a href="#">Bridget Fonda</a>
		28th	<a href="#">Elijah Wood</a>



29th [Heather Graham](#)  
30th [Gene Hackman](#)  
31st [Minnie Driver](#)



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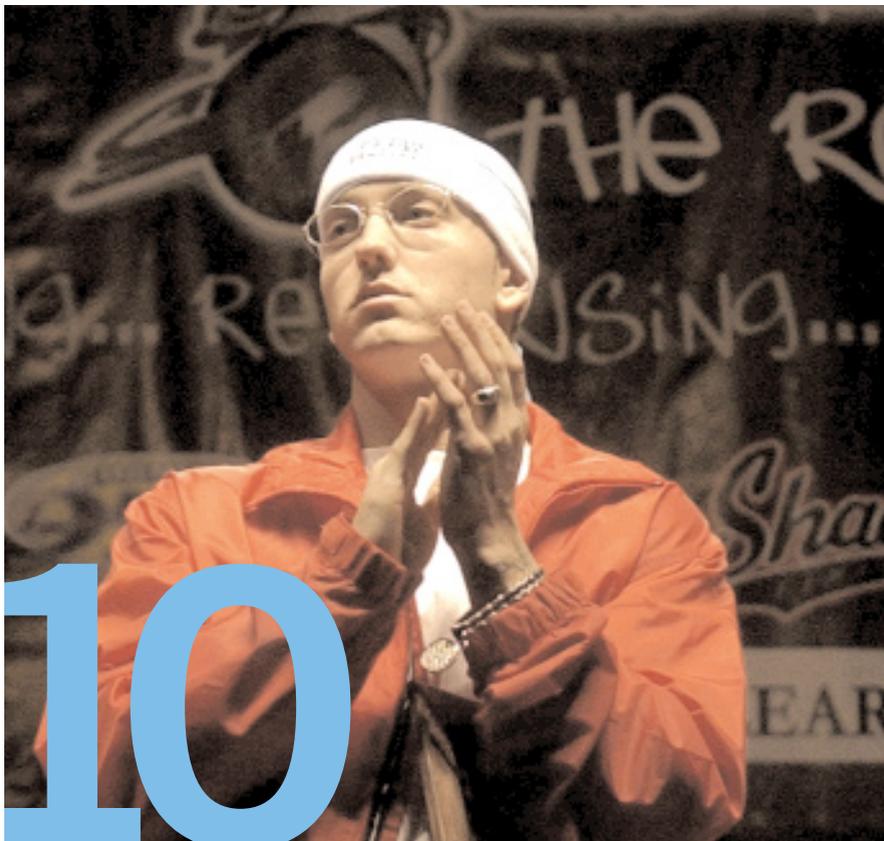
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EMINEM AT THE HIP-HOP SUMMIT IN HIS BELOVED DETROIT. PHOTO BY REBECCA COOK/REUTERS

10

## STARSTELLYOUABOUT THEIRHOMETOWNS

**EMINEM** "Detroit, Michigan, is my home. I don't think I could ever leave Detroit. I got too much history there, too many roots. I got my studio in Detroit, where I can go in the middle of the night when I want to lay down some tracks. Detroit's where it's at."

BY SUSAN GRANGER

**BEN AFFLECK** "South Boston is where I grew up. I certainly know and love that city better than anywhere else. That's why Matt [Damon] and I made our first film, *Good Will Hunting*, there. One of the things I appreciate more and more is that out of all the cities in the United States, Boston has its own history. When you have seafood at the Union Oyster House, you know it's the oldest restaurant in the city, founded in 1715."

**HARRY CONNICK JR.** "New Orleans is a funny place. People think of it as Saturday night on Bourbon Street. Well, it is that, but it's also Saturday afternoons. My dad was the district attorney of the New Orleans parish and, when I was young, my parents would take me down

there to listen to the music. They'd go up to the musicians and say, 'My son is a piano player. Can he play a song?' I mean, I was about six years old. And I'd go back, weekend after weekend."

**KELLY PRESTON** "I'm one-eighth Hawaiian and I grew up on the Hawaiian island of Oahu. My middle name is Kamalelehua; the lehua is a flower that grows there. When you step off the airplane, there's the richness and the scented air. It's warm and there is a light breeze and it just envelops you."

**ROBERT DE NIRO** "I'm a New Yorker and, if you're in the United States, I urge you not only to come to New York, but to visit my Tribeca neighbourhood. My father

[a Greenwich Village abstract expressionist painter] taught me to see the beauty in the world around me. I am fortunate to live and work in a place I love. I go to Paris. I go to London. I go to Rome. And I always say, 'There's no place like New York. It's the most exciting city in the world now.'"

**JOSH HARTNETT** "Minnesota is where I'm from. My parents live in St. Paul and my best friends are in Minneapolis. I'm a Vikings fan, also a fan of the St. Paul's Saints, a minor league club. I would have loved to have been a professional football player."

**LARA FLYNN BOYLE** "Chicago is an incredible city. My mother raised me on the north side after my dad split when I was six. The turning point in my life is when I got a scholarship to the Chicago Academy for the Arts. For visitors I recommend the Drake Hotel on Michigan Avenue. I had three of my [high school] proms there.... And visit the Green Mill Cocktail Lounge, a beautiful old bar, the best in Chicago, with live music. Supposedly, all of Capone's secret passages are below the bar, where his picture still hangs."

**REBECCA ROMIJN-STAMOS** "My family is Dutch-American, and they were Quakers when I was a kid. I was raised in a rigidly healthy household in Berkeley, California, so I think of San Francisco and the whole Bay area as my hometown.... The restaurants are incredible. Alioto's for seafood is a real classic, and Chez Panisse is legendary."

**JAMIE LEE CURTIS** "I grew up in a show-business family in Los Angeles, and I remember going to Disneyland when I was a little girl. What I learned about living in Los Angeles is that you can do and be anything. It's truly a magic kingdom.... I love the outdoor experience of a concert at the Greek Theater and, if you watch the Oscars, visit the Kodak Theater in Hollywood, where it's held."

**TÉA LEONI** "Amarillo, Texas, is where I spent summers growing up. The air in Amarillo smells like ozone, the way it smells after a rain. Some afternoons you get these incredible showers where it looks like the whole Texas sky has gone grey. Afterward, you'll hear the cicadas starting up again, like a symphony."

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