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Famous

OUR
75th
ISSUE!

march 2006 | volume 7 | number 3

**Washington
& Foster**

TALK INSIDE MAN

**Sarah
Jessica
Parker**

ON FAILURE TO
LAUNCH

SPRING
FASHION
PREVIEW

Natalie
Portman

V for Vendetta's star joins the revolution

GOBLET OF
FIRE
ON DVD
PAGE 46

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SNAPS: PENÉLOPE CRUZ, HALLE BERRY, CHRISTINA RICCI, ADRIEN BRODY AND MORE



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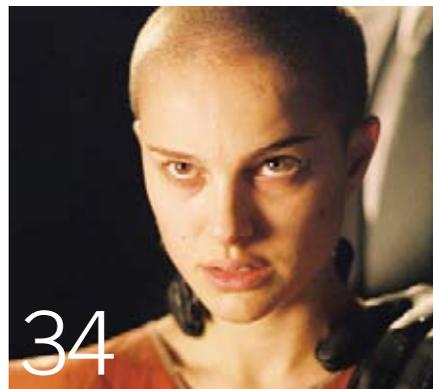
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This here is the 75th issue of *Famous* magazine. Over those 75 issues we've featured, oh, about 300 interviews with some of the world's most interesting actors and directors. To celebrate, we bring you 75 of their best quotes



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IN THEATRES APRIL 7TH

WE'VE GOT A LOT OF ISSUES



Time and hindsight have a way of making the most innocuous statements fascinating, and fascinating statements astonishing.

That's something I've learned thanks to a little tradition we have here at *Famous* — celebrating momentous issues by collecting our favourite quotes from past interviews. This being our **75th Issue**, we've put together a package of 75 of the best quotes we've carried since day one.

Take, for example, our interview with John Travolta just before the release of *Battlefield Earth*, in which he gushed, "It's going to be a really wild film, audiences will be amazed.... I've never been involved with a picture that's had this amount of pre-excitement over it."

Or when we talked to Jude Law for *Alfie*, nine months before the nanny affair broke, and he said, "There are these kind of guys who only have sex on the brain still out there. We're all, if we're honest, still thinking like that and feeling like that."

Then there was our chat with Richard Harris for the release of *Harry Potter and the Philosopher's Stone*, when he quipped, "You know how it'll end up, don't you? After a long career, and a couple of Academy Award nominations, and a couple of Golden Globes, and all the things I've done, I'll just end up being remembered as Dumbledore." Less than a year later Harris was dead. Fortunately, I don't think that statement came to pass.

Of course, hindsight isn't the only thing that makes a quote interesting. Most of them are simply funny or ballsy or surprising. But enough of my yammering, you should just flip to page 18 and start working your way through "75 Issues, 75 Quotes."

Natalie Portman gave us some interesting quotes about violence and revolution for our cover story, "With a Rebel Yell," page 34. Like when she asks, "What is the difference between a terrorist act and George Washington blowing up the British during the American Revolution?" Hmm...ask 10 people and you'll probably get 10 different answers. But it's just that sort of query that's at the core of *V for Vendetta*, Portman's near-future thriller about rebellion in a fascist state.

On page 26 you'll find, "Washington vs. Foster: Head to Head," in which heavyweight actors **Denzel Washington** and **Jodie Foster** talk about Spike Lee's *Inside Man* and squaring off against each other on film for the very first time.

And in "Parker Charts Her Course," page 30, **Sarah Jessica Parker** tells us about playing a professional motivator tasked with getting Matthew McConaughey to move out of his parents' house in *Failure to Launch*. One suggestion: Stop cooking with cheese.

—MARNI WEISZ



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Kokanee Glacier, Creston, British Columbia

*Why people go out west
and never return.*



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CAUGHT ON FILM

ADRIEN BRODY, CHRISTINA RICCI, PENÉLOPE CRUZ, JARED LETO, LINDSAY LOHAN, HALLE BERRY

PHOTO BY NIKI NOKOLOVA/FILMMAGIC



▲ At first we thought it was the cold, damp London weather that ▲ had Christina Ricci covering her face on the set of her latest ▲ movie, *Penelope*. But then we found out that the film is a modern-day fable, and she plays a woman born with the face of a pig. A cute scarf saves a lot of time in the makeup chair.

PHOTO BY ARNALDO MAGNANI/GETTY



PHOTO BY PASCAL LE SEGRETAIN/GETTY

▲ Penélope Cruz (the paler one) kisses her sister Mónica Cruz (the darker ▲ one) at a Paris ceremony where the former was made a Knight in the ▲ Order of the Arts and Letters, one of France's top honours. Mónica Cruz is also an actor, but has worked mostly in the sisters' native Spain.

◀◀◀ Halle Berry fools around with director James Foley on the New York set of their upcoming movie, *Perfect Stranger*. Berry's character gets pulled into the dangerous world of online love while looking for answers to a friend's mysterious murder. No release date has been set.

>>> Animal-lover Adrien Brody (he's rarely seen without his pet Chihuahua) had a loving encounter with a chimp while both were in Los Angeles for the Golden Globes. Brody was there to support *King Kong's* nominated director Peter Jackson, while the chimp was there to entertain guests at the Hollywood Buffet, a two-day graft-fest where celebs were pampered, snatched up free product and got to touch a monkey.

✓ Even the most ardent fans of Jared Leto, the
✓ slim cutie-pie actor from *My So-Called Life*
✓ and *Fight Club*, would be hard-pressed to recognize him in this shot taken in front of the Dakota on the Manhattan set of *Chapter 27*. Leto gained a ton of weight and got a really bad haircut to play John Lennon's assassin, Mark David Chapman, in the film. Lindsay Lohan (in the red coat) plays a Lennon fan who befriends Chapman days before the murder.



PHOTO BY TOM WICKERS/PLASH-KEYSTONE

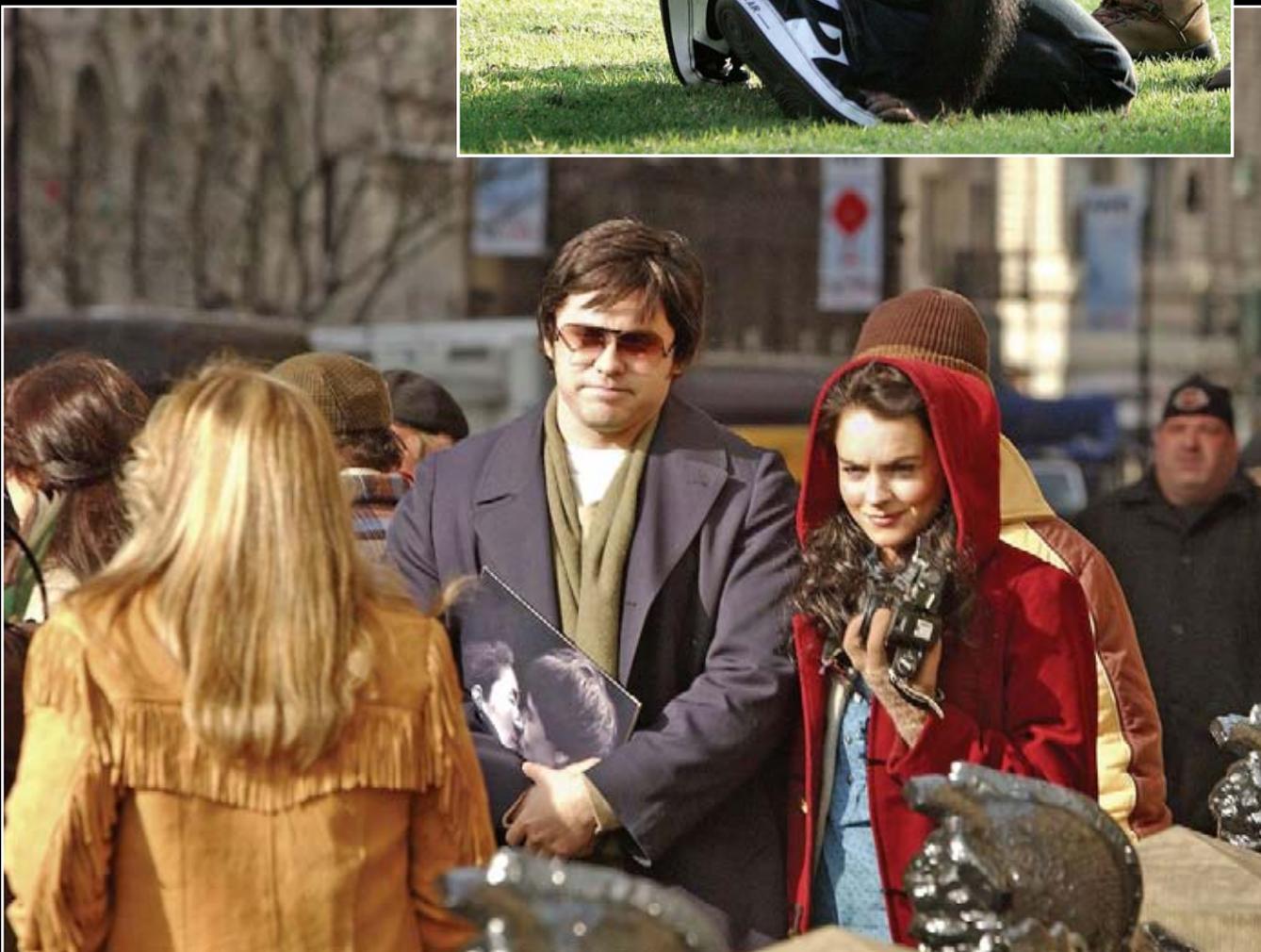
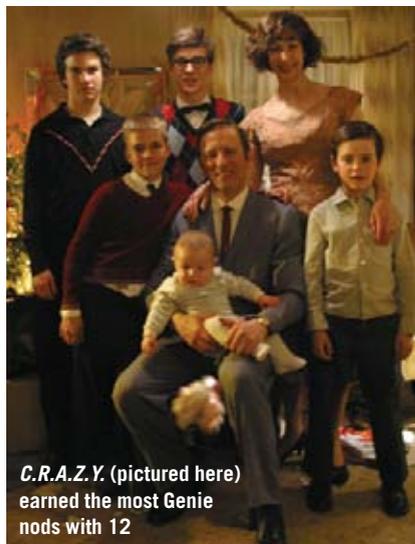


PHOTO BY ARNALDO MAGNANI/GETTY

GENIES SAY NO TO VIOLENCE



C.R.A.Z.Y. (pictured here) earned the most Genie nods with 12

The perennial argument about what makes a work Canadian heats up with this year's Genie Awards, which take place on Monday, March 13. (Check your local listings for TV coverage.)

Relax Bryan Adams, this time it's David Cronenberg's much-celebrated *A History of Violence* that didn't meet the Academy of Canadian Cinema and Television's criteria for Canadian-ness. Despite the fact that Cronenberg is Canadian, the film was shot in Ontario and many of the supporting actors are Canucks, it was paid for by the American studio New Line, so is considered a Hollywood film.

But there are lots of other good movies on the list. Congratulations to all the nominees, here are the contenders in the major categories >>>

Best Motion Picture:

- *C.R.A.Z.Y.*
- *Familia*
- *It's all Gone Pete Tong*
- *Saint Ralph*
- *Water*

Achievement in Direction:

- Luc Picard → *L'Audition*
- Jean-Marc Vallée → *C.R.A.Z.Y.*
- Louise Archambault → *Familia*
- Michael Dowse → *It's all Gone Pete Tong*
- Deepa Mehta → *Water*

Performance by an Actor in a Leading Role:

- Luc Picard → *L'Audition*
- Michel Côté → *C.R.A.Z.Y.*
- Marc-André Grondin → *C.R.A.Z.Y.*
- Paul Kaye → *It's all Gone Pete Tong*
- Adam Butcher → *Saint Ralph*

Performance by an Actor in a Supporting Role:

- Denis Bernard → *L'Audition*
- Rémy Girard → *Aurora*
- Bernard Starlight → *Hank Williams First Nation*
- Campbell Scott → *Saint Ralph*
- Gordon Pinsent → *Saint Ralph*

Performance by an Actress in a Leading Role:

- Macha Grenon → *Familia*
- Sylvie Moreau → *Familia*
- Arsinée Khanjian → *Sabah*
- Gina Chiarelli → *See Grace Fly*
- Seema Biswas → *Water*



Paul Kaye in *It's all Gone Pete Tong*

Performance by an Actress in a Supporting Role:

- Suzanne Clément → *L'Audition*
- Marianne Fortier → *Aurora*
- Danielle Proulx → *C.R.A.Z.Y.*
- Micheline Lanctôt → *Familia*
- Babz Chula → *Seven Times Lucky* —MW



I wanna be a COWBOY and you can be my cowboy

Director Ang Lee has good reason to yell "Yee-ha" these days. In addition to all the awards his "gay cowboy movie" *Brokeback Mountain* has racked up, it has also influenced some of the biggest fashion houses on the planet. The proof? At a show of his Fall/Winter 2006/2007 collection in Milan a few weeks ago, Italian designer Valentino marched two cowboys down the runway hand-in-hand. The two men, dressed simply in jeans, leather vests and Stetsons, were two of today's most famous male models, Tyson Ballous and Will Chalkner, both known for being openly...heterosexual.

A few months before, world-renowned Canadian designers Dean and Dan Caton, better known as Dsquared2, trotted models in cowboy hats, neckerchiefs and lanyards down the runway as part of their Spring/Summer 2006 collection. You can check out the decidedly homoerotic campaign for Dsquared2's western-inspired line (that saddle horn was surely made just for this shoot) at www.dsquared2.com.

—Jean-François Légaré

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Sturla Gunnarsson's

very cool movie

Sturla Gunnarsson is standing at a pay phone on a dirt road in a tiny village in Costa Rica talking about Vikings, fjords and monsters.

The director of *Beowulf & Grendel* is enjoying a warm vacation after spending 45 days on the rainy, windy and very chilly coast of Iceland shooting the medieval adventure pic that stars Gerard Butler as the Norse hero Beowulf, who battles a troll named Grendel.

Gunnarsson was born in Iceland but his family immigrated to Vancouver when he was six years old. However, the filmmaker who gave us *Diplomatic Immunity*, *Such a Long Journey* and *Rare Birds*, has never lost touch with his homeland, which is why he jumped at the chance to return to the island and make a film based on the ancient Anglo-Saxon poem.

"The Icelandic landscape has been in my imagination since I can remember, that's where I was born, and those images have been swimming in my unconsciousness," says Gunnarsson.

But making a film in such harsh conditions tested the hardy Gunnarsson and his cast.

"For the actors there was always an unwritten character in every scene — the weather — and you didn't know what he was going to do, but you had to go with it, which was fabulous because that's the world these characters lived in. You get into the 'no acting required' territory. If you could manage to stand on your mark without being blown over and speak the lines loud enough for anyone to hear them then that was an accomplishment.

"For me, working in those conditions was exhilarating in a sort of beautiful and horrible way. Every time you'd achieve a shot there was so much pride on set because every shot was so hard fought."

The story focuses on legendary hero Beowulf, who comes to the aid of the Danish king (Stellan Skarsgard) whose people are being terrorized by the troll Grendel. Beowulf realizes Grendel is an intelligent foe, and with the help of a witch (Sarah Polley), unearths the

reasons behind Grendel's gruesome attacks.

Getting the much-in-demand Butler to star was another epic challenge.

"I saw Gerry in *Lara Croft*, *Timeline* and *Dear Frankie* and decided he was my guy," explains Gunnarsson.

"Our casting director got the script to him. First his agency read it and passed, so she got it to his manager, who read it and also passed [laughs]. She called him back and said, 'Are you are out of your f---ing mind?' He read it again and said, 'You're right, this is a great script.' So once we got all of his management to read it, then Gerry read it and loved it right away. Gerry was in right from the start, but we had to get through all the keepers first.

"He was a real trooper, slopping around in that mud and water and sh-t all day long. Lots of guys could have said, 'I'm outta here, talk to my agent.' Gerry is an interesting guy, very masculine and forceful on a certain level, but very sensitive also, and those guys are in short supply." —**Ingrid Randoja**

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| BY INGRID RANDOJA

MARCH 10

THE HILLS HAVE EYES

WHO'S IN IT? Aaron Stanford, Vinessa Shaw
WHO DIRECTED? Alexandre Aja (*High Tension*)
WHAT'S IT ABOUT? French director Aja remakes Wes Craven's 1977 horror film about a family whose camper breaks down in the New Mexico desert, making them sitting ducks for a band of mutant killers.

FAILURE TO LAUNCH

WHO'S IN IT? Matthew McConaughey, Sarah Jessica Parker
WHO DIRECTED? Tom Dey (*Showtime*)
WHAT'S IT ABOUT? The parents (Terry Bradshaw, Kathy Bates) of a 35-year-old man (McConaughey) who still lives at home hire a professional motivator (Parker) to woo him out of the nest. **See Sarah Jessica Parker interview, page 30.**

THE SHAGGY DOG

WHO'S IN IT? Tim Allen, Kristin Davis
WHO DIRECTED? Brian Robbins
(*The Perfect Score*)
WHAT'S IT ABOUT? This family comedy takes its name from the 1959 Disney film, but its plot comes straight out of the 1976 flick *The Shaggy D.A.* Allen stars as an attorney who, after being bitten by a dog, finds himself turning into a canine at the most inopportune times. And even after he changes back into a man he retains some very embarrassing doggy habits.

• HITS THEATRES MARCH 10



AQUAMARINE

WHO'S IN IT? Sara Paxton, Emma Roberts **WHO DIRECTED?** Elizabeth Allen (debut)
WHAT'S IT ABOUT? Two 13-year-old friends discover a mermaid named Aquamarine (Paxton) living in the pool at a rundown beach club. It seems the feisty mermaid won't return to her saltwater home until she gets the two girls to set her up on a date with the teenage hottie (Jake McDorman) who works at the club's snack bar.

• HITS THEATRES MARCH 3

MARCH 3

ULTRAVIOLET

WHO'S IN IT? Milla Jovovich, Cameron Bright
WHO DIRECTED? Kurt Wimmer (*Equilibrium*)
WHAT'S IT ABOUT? In this futuristic action pic, a disease called hemophagia creates a new race that is faster, stronger and smarter than the rest, leading to a war between humans and these new "hemophages." Jovovich plays an infected woman trying to protect a nine-year-old boy (Bright) whom the government believes is the ultimate threat.

16 BLOCKS

WHO'S IN IT? Bruce Willis, Mos Def
WHO DIRECTED? Richard Donner (*Timeline*)
WHAT'S IT ABOUT? A veteran cop (Willis) has to escort a vital trial witness (Mos Def) from his prison cell to the courthouse, a distance of 16 blocks. The problem is, there are a bunch of dirty cops who don't want the witness to arrive alive.



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RIMMEL

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▶▶ BEOWULF & GREDEL

WHO'S IN IT? Gerard Butler, Sarah Polley
WHO DIRECTED? Sturla Gunnarsson (*Rare Birds*)
WHAT'S IT ABOUT? Norse hero Beowulf (Butler) travels to Denmark to slay a murderous troll (Ingvar E. Sigurdsson). This retelling of the ancient Anglo-Saxon poem benefits from stunningly beautiful locations (the film was shot on Iceland's rugged southern coast) and actors willing to work through rainstorms, howling winds and less-than-ideal conditions. **See Sturla Gunnarsson interview, page 12.**

MARCH 17

V FOR VENDETTA

WHO'S IN IT? Natalie Portman, Hugo Weaving
WHO DIRECTED? James McTeigue (debut)
WHAT'S IT ABOUT? It's the near-future and Britain has become a totalitarian state that represses its citizens. When the meek and mild Evey Hammond (Portman) is arrested by the government, a masked vigilante named V (Weaving) rescues her and convinces Evey to join him in his plan to topple the government. Also playing in IMAX where available. **See Natalie Portman interview, page 34.**

MARCH 24

STAY ALIVE

WHO'S IN IT? Frankie Muniz, Sophia Bush
WHO DIRECTED? William Brent Bell (*Sparkle and Charm*)
WHAT'S IT ABOUT? *Malcolm in the Middle's* Frankie Muniz goes from laughs to screams with this teen horror pic about a group of



THANK YOU FOR SMOKING

WHO'S IN IT? Aaron Eckhart, Katie Holmes
WHO DIRECTED? Jason Reitman (debut)
WHAT'S IT ABOUT? The hit of this year's Sundance Film Festival, this satirical comedy focuses on Nick Naylor (Eckhart), who's got the seemingly impossible job of trying to promote cigarette smoking and the tobacco industry. The smooth-talking Nick needs help spreading his message so he heads to Hollywood, where he hopes to get his product back into the movies.

• HITS THEATRES MARCH 24

friends who get their hands on a next-generation, online videogame. They soon realize that when one of the game characters dies, the kid playing that character also dies, and in exactly the same way.

INSIDE MAN

WHO'S IN IT? Denzel Washington, Jodie Foster
WHO DIRECTED? Spike Lee (*25th Hour*)
WHAT'S IT ABOUT? Oscar-winning actors Foster and Washington — they've got four statues between them — face off for the first time on screen in this stylish heist flick. A crook (Clive Owen) plotting the perfect bank robbery takes employees hostage, prompting Detective Frazier (Washington) to be called in to negotiate. But when a powerful attorney (Foster) with a secret agenda interferes his efforts are compromised. **See interviews with Jodie Foster and Denzel Washington, page 26.**

MARCH 31

ICE AGE: THE MELTDOWN

VOICES: Ray Romano, Queen Latifah
WHO DIRECTED? Carlos Saldanha (*Robots*)
WHAT'S IT ABOUT? The ice age is coming to an end and pre-historic creatures Diego, Manny and Sid return home. Manny the mammoth (Romano) falls for female mammoth Ellie (Latifah), but his wooing will have to wait as he and his friends realize that tons of melting ice will flood their valley, and it's up to them to convince their neighbours to once again flee.

ATL

WHO'S IN IT? Tip "T.I." Harris, Lauren London
WHO DIRECTED? Chris Robinson (debut)
WHAT'S IT ABOUT? Will Smith helped produce this coming-of-age tale about four high school friends from Atlanta who spend their nights at the local roller rink.

SHE'S THE MAN

WHO'S IN IT? Amanda Bynes, Channing Tatum
WHO DIRECTED? Andy Fickman (debut)
WHAT'S IT ABOUT? William Shakespeare's classic cross-dressing comedy of errors is turned into a teen date flick. Viola (Bynes) disguises herself as her twin brother Sebastian so she can take his place at a prestigious boarding school and play on the school's soccer team. She then falls for her roommate Duke (Tatum), whose girlfriend has a crush on Sebastian, who is really Viola. Then things get really complicated.

• HITS THEATRES MARCH 17



SLITHER

WHO'S IN IT? Nathan Fillion, Elizabeth Banks

WHO DIRECTED? James Gunn (debut)

WHAT'S IT ABOUT? In a nod to the British zom-com (zombie-comedy) *Shaun of the Dead*, this American horror-comedy focuses on the invasion of alien slugs, who turn the inhabitants of a small town into goopy, oozing monsters.

BASIC INSTINCT 2

WHO'S IN IT? Sharon Stone, David Morrissey

WHO DIRECTED? Michael Caton-Jones (*City by the Sea*)

WHAT'S IT ABOUT? Vixen author Catherine Tramell (Stone) is at it again.

The could-be ice-pick killer from *Basic Instinct* has relocated to London, England, where she attracts the attention of Scotland Yard, and the police psychiatrist (Morrissey) assigned to "assess" her.

• HITS THEATRES MARCH 31

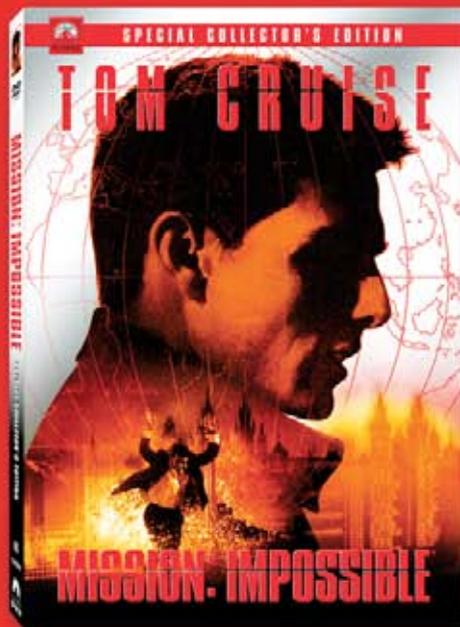


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75 issues

75 QUOTES

Celebrities say the darndest things. So in honour of this, the **75th issue** of *Famous* magazine, we bring you 75 of our favourite quotes, all taken from interviews we've run over the years





Norman Jewison, *The Hurricane*, December 2000

"I can't change society with film. I'm too old for that. When you're young, you think you're going to change the world. When you're as old as I am, you know that you can probably make people think a little bit."

John Irving, *The Cider House Rules*, December 2000

"The question I am most often asked — not by other writers, but by the general public — is what I think of this or that movie made from one or other of my books. I find the question depressing. One doesn't write a novel in order to see a movie made of it."

Tom Hanks, *The Green Mile*, December 2000

"Yeah, I know I'm likable, because I hear it so much from guys like you. I really don't think I'm any more or less decent than anybody else. But I think if [the media] can turn it into a commodity, they will."

Harland Williams, *The Whole Nine Yards*, February/March 2000

"I didn't even think [Bruce Willis] would know who I was, but the first day, in the makeup trailer, he came running up to me with his shirt off and bare feet

and said, 'Hey Harland, how ya doin' man?' And I was like, 'Oh my God, he knows my name...and he's shirtless.'"

Wes Craven, *Scream 3*, February/March 2000

"Vulnerability is the main thing we all share as humans. Just look at our bodies — the only thing that keeps all our internal organs and bones and blood in place is about an eighth of an inch of soft skin."

John Travolta, *Battlefield Earth*, May 2000

"It's going to be a really wild film, audiences will be amazed. The fan mail and email we've received since this film was announced has been extraordinary. I've never been involved with a picture that's had this amount of pre-excitement over it. This is one of the best science fiction novels ever written, so it's high time that it got made."

Russell Crowe, *Gladiator*, May 2000

(On growing up on film sets where his parents were caterers.) "Even at six I would look at the 28-year-old guy playing the war veteran in a film and tell my parents, 'I don't know why the director doesn't see me in that role. I might be a little short, but I can do it.'"

Samuel L. Jackson, *Shaft*, June 2000

"I understand the fact that people are kind of amazed sometimes when they

see you in places that they don't expect to see you. And, you know, interestingly enough, I actually walk around the streets some days just to see how many people will notice. Honestly, I think a lot of [actors] do. I actually think that actors who say 'I hate watching myself on screen' should stop lying."

Kevin Bacon, *Hollow Man*, August 2000

"No one can accuse me of being great because I've made a ton of bad movies — and I've made movies nobody went to see. What I've tried to do is, instead of figuring out why I *will* do something, there are three things I take *out* of the equation: the size of the part, the size of the paycheck and the size of the budget."

Drew Barrymore, *Charlie's Angels*, October 2000

"I don't feel like I'm a flag-waving, torch-bearing feminist because I love men so much. Some older feminists tend to male-bash and I hate that. I'm like, 'No, no, don't male-bash, I love men. We don't have to attack them to feel empowered.'"

Helen Hunt, *Cast Away* and *What Women Want*, December 2000

"We all have times when we feel unloved and uncool. I feel uncool all the time. Very often. I mean, I have a team of experts who have gotten me cool-looking





▶▶ today. A whole team was brought in. They are now exhausted upstairs.”

Charlize Theron,

Sweet November, February 2001

“It’s not that I don’t like meeting people, or have a problem signing autographs or anything like that. I just like it when I can walk around and function like a normal person. Anyway, it’s not like I’m always being mobbed or anything. I’m just an actress who is kind of pretty and gets good parts. I’m not anyone *that* special.”

Chris Rock,

Down to Earth, February 2001

“I am a pessimist usually. But it’s the beauty of being a New Yorker. You just know that everybody’s full of sh-t. You find that out at a young age. You’re 12 and you say, ‘Oh, I get it, everybody’s full of sh-t.’ That puts you ahead of everybody else because they don’t figure that out until they’re 28 or 30.”

Johnny Depp, Blow, March 2001

“I just don’t think Hollywood likes me very much. I don’t know... I just got that feeling. Maybe I’m just being paranoid.”

Julia Roberts, Erin Brockovich, March 2001

“I’m very opinionated. I have lots of ideas and I’m willing to share them.... I think

when you’re energetic and aggressive about things it can be intimidating to people who aren’t very smart themselves.”

David Spade, Joe Dirt, April 2001

“The press has been terrible. For my last movie [1999’s *Lost and Found*] some critics seemed to come out of retirement just to kick me in the balls. I’m thinking, ‘What am I doing that’s so wrong?’ Are people secretly hating me? It’s just a goofy movie. Jesus Christ, everybody gets so riled up.”

Brendan Fraser,

The Mummy Returns, May 2001

“Canadians have a totally different attitude about what it means to be successful in acting than Hollywood does. In Canada, you are taught it’s all about the work. If you study your craft and do the best you can in it, that’s what’s important. We Americans are taught that winning is the important thing. If you’re decent but can still move ahead, then you are considered successful.”

William H. Macy, Jurassic Park III, July 2001

“The first time watching [one of your own movies] is just a horrifying experience. It’s really hard to look at anything except your own aging, decaying self. Then the second time through I always

find I can give that up and get swept up in the movie.”

Francis Ford Coppola,

Apocalypse Now Redux, August 2001

“I have a daughter who makes films and my son has a film in Cannes and I always tell them to shoot everything, then start cutting things out mercilessly. The scenes on the floor continue to talk to you, and the scenes that cry out the loudest are the scenes that should be put back in.”

Leelee Sobieski, Joy Ride, The Glass House and My First Mister, September 2001

“I’m getting ready for everybody to hate me now. Everyone’s been so nice, and so I’m ready for a big bashing. It will happen soon.”

Keanu Reeves, Hardball, September 2001

“Bewildered, befuddled and bamboozled is how I used to feel about all those so-called ‘facts’ about me. But they’ve gotten so crazy they’re not even worth thinking about.... There is one right now claiming someone was trying to sell my spleen on the internet. That is pretty wacky, especially since my spleen is in me.”

Cate Blanchett, Bandits, October 2001

“I never like wearing wigs because I find it a bit gross to be using someone else’s





old hair. Even if they are fake wigs, I still feel like I'm using old body parts."

Kevin Spacey, *K-Pax*, October 2001

"I really don't understand everyone's obsession with having to know every detail of an actor's life.... I'm not trying to be an enigma or anything by not talking about my personal life, I'm just trying to keep some distance between myself and the people I play on stage or in movies. The more you know about me, the less you are going to believe I'm a certain character."

Steve Martin, *Novocaine*, November 2001

"You say, 'I really want to do a low-budget movie,' and then they say how much you're going to get paid and you go, 'WHAAAT?!'"

Liv Tyler, *The Lord of the Rings: The Fellowship of the Ring*, December 2001

"It's still weird to look up at the screen and think that people consider me beautiful. I'm always embarrassed when I see myself trying to be sexy because I still see my dorky teenage self."

Denzel Washington, *John Q*, February 2002

"How does anybody make up for the time you miss with [your kids]? It's time that is

gone — for good. But you can't constantly feel like you have to make up for something, because that just doesn't work."

Ashley Judd, *High Crimes*, April 2002

"I have a real fear of recognition, a fear of fans and a fear of intrusiveness. That's one of the reasons that my home has become so sacred to me. It protects and buffers me against what you might call my 'celebrity.'"

Hayden Christensen, *Star Wars - Episode II: Attack of the Clones*, May 2002

"I will experience a loss of anonymity that's going to be unsettling. You have to be pretty deranged to want to be famous on that level. But it comes with the territory. For now, I relish the fact that I can still take the subway and do normal things with my friends that I might not be able to do in a year."

Michelle Rodriguez, *Blue Crush*, August 2002

"I've been irresponsible, show up late for meetings, get people mad in high places, and sometimes I say things I shouldn't say. Then, after this person talks to that one, that person doesn't like me."

Reese Witherspoon, *Sweet Home Alabama*, September 2002

"I'm not as good at changing diapers as Ryan is. I started out as a neophyte in

that situation. Ryan's mom had a day-care centre, so he can do a diaper like you wouldn't believe."

Richard Harris, *Harry Potter and the Philosopher's Stone*, November 2002

"You know how it'll end up, don't you? After a long career, and a couple of Academy Award nominations, and a couple of Golden Globes, and all the things I've done, I'll just end up being remembered as Dumbledore."

Ian McKellen, *The Lord of the Rings: The Two Towers*, November 2002

"When [*Fellowship of the Ring*] opened, I got an email from my good friend [author] Armistead Maupin, and he wrote, 'Can you believe an openly gay man is on a mug that Burger King is giving out? We've really come a long way, baby.' So, if Burger King is okay with an openly gay man helping to sell their fries and shakes, is there anything left to be worried about?"

Steven Spielberg, *Catch Me if You Can*, December 2002

"When a movie fan knows too much about a film before they even walk into the theatre, it ruins their whole sense of wonderment and adventure and makes it a less enjoyable experience.... If I had ▶▶





▶▶ one wish, it would be that audiences just knew the title of the film.”

Selma Blair, *A Guy Thing*, January 2003

“I just don’t think my little boobies are worth enough to get paid extra for in a movie. It’s strange for me that some people equate a star with not having to get naked. If I ever have the good fortune to become a big star, nudity is fine by me.”

Heath Ledger, *The Order*, January 2003

“I can’t work with a guy just because he’s a brilliant actor or director. If he’s a prick I can’t just ignore it, I’ll tell him. Or hit ‘im.”

Matthew McConaughey, *How to Lose a Guy in 10 Days*, February 2003

“When I started reading stories about being all washed up because I had a couple of movies that didn’t do bonzo business I thought about giving this all up. I thought, ‘One day they think you’re the best and the next you suck. I just don’t need this, it’s all gone haywire and it’s out of control.’”

David Cronenberg, *Spider*, March 2003

“Billions of people around the world, if you win an Oscar, they think it means

something. Meaning is only created by what people think. Weirdly enough, the Oscars suddenly have meaning, even though if you try to remember who won what years ago most people can’t.”

Joel Schumacher, *Phone Booth*, April 2003

“I judge [the success of a movie] by whether people go to the bathroom. If everyone’s jumping up to go for popcorn or to the bathroom, then you’re not holding their attention.”

John Cusack, *Identity*, April 2003

“I think the films you don’t do, and the money you turn down, is what defines your taste.”

Dave Foley, *Kids in the Hall: Tour of Duty DVD*, April 2003

“The desire not to be blamed [is] the engine that drives Hollywood. You know, people think it’s about money and it’s not really about money. It’s about not being blamed.”

Angelina Jolie, *Lara Croft Tomb Raider: The Cradle of Life*, July 2003

(On stunt-related injuries.) “I ended up getting a shotgun shell right in my eye.... I’m also missing a bit of my elbow

now too. I had a bit of a boating accident when we were shooting in Greece. I figure that if we do more of these films, by the fourth or fifth one I’ll be limping to the set missing most of my limbs. I might just be able to hobble to the set as this head with shoes.”

Gord Downie, *Battle of the Nudes CD*, July 2003

“If you scratch the surface of most rock bands you’ll find many cinephiles and film aficionados. Maybe it’s the films we share together that creates our own fractured language and lexicon.”

Scott Speedman, *Underworld*, September 2003

(On dating other actors.) “They understand the pressures, they understand the ups and downs, they understand how crazy it can be and insecure it can be. They understand everything. So it makes total sense to me when I see actors falling in love with other actors.”

Don McKellar, *The Event*, October 2003

“It’s funny, in the Canadian film industry you become an old veteran after your first film. I remember thinking that after *Roadkill*. It was in the [Toronto





International Film] Festival, it won an award, I was nominated for a Genie. This was about as far as you could go on a certain level. It's depressing, but it's also liberating in a way, 'cause any new territory is gravy."

George Clooney, *Intolerable Cruelty*, October 2003

"I thought I was really brilliant when I was on *Facts of Life*. I was so horribly overconfident and under-talented."

Uma Thurman, *Kill Bill: Vol. 1*, October 2003 (On sword training.) "I think it definitely increased my hand/eye coordination. So, if I couldn't kill you in a sword fight, I could definitely beat you playing one of those really tough videogames."

Will Ferrell, *Elf*, November 2003

"I think I knew I had what it took to be successful in comedy. You just kind of feel it. I either felt it or I had stomach problems I didn't know about."

Viggo Mortensen, *The Lord of the Rings: The Return of the King*, December 2003

"The thing to remember about Sauron, or the U.S. government, or the British government, it doesn't matter, whoever, is

that they want you to feel that you are not in control and never will be."

Colin Firth, *Girl with a Pearl Earring*, January 2004

"It's *much*, much easier getting into Hollywood than to get into the Vancouver theatre system."

Michael Caine, *The Statement*, January 2004

"All movie people are the same. The French are the same, the Italians, the Germans, Vietnamese, they're all the same. Australian. Everyone's the same. The 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."

Bruce Greenwood, *The Republic of Love*, February 2004

"There's no best-before date on romance. People fall in love at all kinds of strange times. And I think we might do ourselves a favour if the movies reflected that."

Ben Affleck, *Jersey Girl*, March 2004

"*Gigli* was the *Ishtar* of our times because it didn't work and there was a lot of attention paid to it. The first time I saw it, I knew that it was a dog and it wasn't

going to pan out. The critics were right, it just sucked."

Sarah Polley, *Luck and Dawn of the Dead*, March 2004

"I feel like I've spent so much time not having an image, and then that becomes an image in itself."

Dennis Quaid, *The Alamo*, April 2004

"I honestly expected people to start calling me Mr. Ryan. I was struggling to find good roles, and it was all the more frustrating because I was married to someone who was getting everything handed to her on a silver platter."

Quentin Tarantino, *Kill Bill: Volume II*, April 2004

"Sure *Kill Bill*'s violent, but this is a Tarantino movie. You don't go to a Metallica concert and ask them to turn the volume down."

Daniel Radcliffe, *Harry Potter and the Prisoner of Azkaban*, June 2004

"Someone is certainly pulling the wool over a lot of people's eyes when it comes to me being a hunk. I don't think there's enough magic in the world to ever make that come true." ▶▶





▶▶ **Ryan Gosling, *The Notebook*, June 2004**
 “I was the one voted most likely to end up in an insane asylum by graduation time. Of course, I’m in Hollywood now, so maybe they were right.”

Hilary Duff, *A Cinderella Story*, July 2004
 “My friends who go to regular school call me up and say, ‘Hilary, this happened to me today at school,’ and I’ll be like, ‘That’s weird, I filmed that exact thing last week in my new movie.’”

Paul Bettany, *Wimbledon*, September 2004
 “I really wanted to be John Lennon. Without the grisly ending, of course.”

Jude Law, *Alfie*, October 2004
 “There are these kind of guys who only have sex on the brain still out there. We’re all, if we’re honest, still thinking like that and feeling like that.”

Christina Ricci, *Cursed*, February 2005
 “Early on, I realized that if you make movies just to become a star, then you’re setting yourself up for failure.”

Sigourney Weaver, *Imaginary Heroes*, March 2005
 “I’ve had a couple of experiences where

I realized later on the director was intimidated by me and the other actors, and it’s like, ‘Oh, what a waste of time. We need you to tell us things!’”

Jennifer Tilly, *Saint Ralph*, April 2005
 “My agent told me that if I wanted to be a great actress, I needed to move to New York. He warned me that Los Angeles was for people who wanted to sell out. The choice for me was simple: I moved to L.A.”

Christian Bale, *Batman Begins*, June 2005
 “I found it kind of laughable that this guy thinks he’s going to be scary by walking around dressed as a bat. I’d laugh at him.”

Angelina Jolie, *Mr. & Mrs. Smith*, June 2005
 “Most actors have that thing where they go, ‘I’d love to go do a film in the Sahara.’ Why not just go, ‘Let me take my family and go across the Sahara and learn about those people and spend time there?’”

Steven Spielberg, *War of the Worlds*, June 2005
 “I have seven kids. I’m not about to say which of those children is my favourite

because I love them all equally, for different reasons. I feel the same way about my movies...with the exception of a couple that I hate. Films, not kids.”

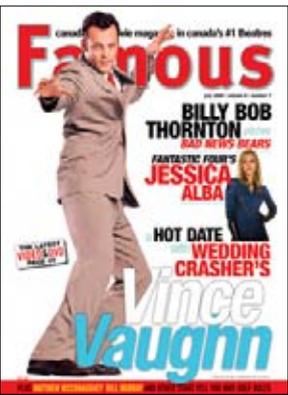
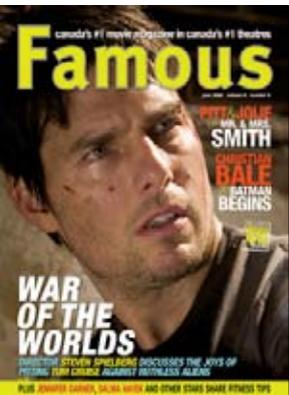
Jessica Simpson, *The Dukes of Hazzard*, August 2005
 “I shoot a scene in two days and I don’t even know what my lines are. I’m better at just going into the hair and makeup trailer, and...just memorizing my lines right there.”

Mark Wahlberg, *Four Brothers*, August 2005
 “I’ve been acting my entire life, even if I was just talking my way out of trouble. Acting is really just about convincing somebody, and I’ve always been trying to sell somebody something.”

Orlando Bloom, *Elizabethtown*, October 2005
 “There’s a price to pay for getting to do what I love. And if the price is that someone makes some money because people are interested in a picture of me buying a cup of coffee, then whatever.”

Cameron Diaz, *In Her Shoes*, October 2005
 “For me, the art of acting is just starting





to sort of sink in. I've just been having on-the-job training for the last 10 years.... At times, I still really have no idea what I'm doing."

Joaquin Phoenix,
Walk the Line, November 2005

"I don't even know what method acting is, actually. What I know is what works for me, what feels comfortable and right. And if I'm constantly switching between the character I'm playing, losing his walk or his speech and joking around with my friends between set-ups, it takes me out of the work."

Naomi Watts,
King Kong, December 2005

"With success, stakes get higher and higher. It doesn't matter what your dream is in life. You can't really go, 'Now I'm done.'"

Colin Farrell,
The New World, January 2006

"We're born and we look at

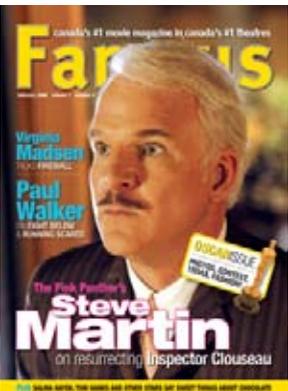
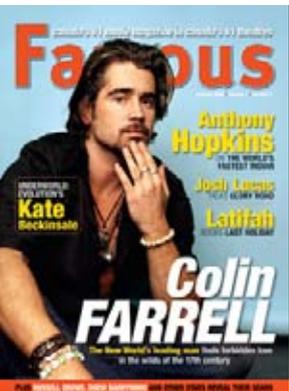
the world with open eyes, and we don't judge, and we don't betray.... We're not even wary, which is a danger to kids. They have to learn a certain amount of awareness, and that's my responsibility, and I enjoy doing it. I want to teach my son how to be happy, thankful and love everything about life."

Paul Walker, *Eight Below* and *Running Scared*, February 2006

"It's important that people like me. I don't know why I'm telling you this, but the thing of it is that I like who I am and I think that who I am is better than that guy in the other movie."

Steve Martin,
The Pink Panther, February 2006

"I think that it is the artist's job to be unhappy. I mean, not to be unhappy in life, but to be dissatisfied with what you've done, because then you'll always keep going forward." **F**



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COMING SOON FROM





Washington vs. Foster: HEAD-TO-HEAD

Two of this generation's greatest actors finally find themselves together on screen, playing adversaries in Spike Lee's heist pic *Inside Man* | BY EARL DITTMAN

Over the years, two-time Academy Award-winners Denzel Washington (who won for *Glory* and *Training Day*) and Jodie Foster (winner for *The Accused* and *The Silence of the Lambs*) had talked about finding a suitable project to do together. But scheduling conflicts, prior commitments and delayed productions all conspired to keep them apart.

Then, last summer, the planets aligned and Foster, Washington and fellow Oscar nominees Clive Owen (*Closer*) and Willem Dafoe (*Shadow of the Vampire*, *Platoon*) all got the chance to appear in the same film, *Inside Man*. The icing on the cake was that the man behind the camera for this twisty-turny heist film would be director Spike Lee.

"The way all of us came together for the film was pure fate," recalls Washington (who'd previously teamed with Lee for *Malcolm X*, *He Got Game* and *Mo' Better Blues*) during a recent interview in New York City. "Spike and I were wanting to do another movie for a long time, but I was already committed to other projects. And it was the same with Jodie. She told me that she and Spike were always talking about doing a movie together, but they could never get the timing down right."

In the summer of 2005, after completing his run in Shakespeare's *Julius Caesar* on Broadway, Washington was about to make the drug-lord bio-pic *Tru Blue*. "It's about Frank Lucas, one of the biggest drug dealers in the history of

“I don’t do as many movies as I used to,” says Foster. “I don’t do three or four a year. I do one, maybe. That’s because, emotionally, it’s a big sacrifice.... I don’t want to sacrifice my family”

America, a black man in 1973 that was worth about a half-billion dollars and no one knew him,” Washington explains. Antoine Fuqua (*Training Day*) was to direct.

“There’s a lot of talk about Nicky Barnes and other crime-connected guys being powerful, but he was the biggest of them all,” Washington continues about Lucas. “He came to power just after the French Connection heroin dried up. He had an idea to go to Vietnam. He hooked up with soldiers in Vietnam and was bringing heroin in to Harlem from Vietnam.”

But just weeks before production was to begin, financial problems shelved *Tru Blue*. All of a sudden, Washington found himself with several months of free time before he had to report to the New Orleans set of *Déjà vu* (in the end, its production was delayed by Hurricane Katrina), a romantic, time travel-based thriller about a cop who travels back in time to save a woman who will be murdered.

So the 51-year-old Washington contacted Lee and told him he was now available to play police detective Keith Frazier in *Inside Man*. (Early this year, *Tru Blue*’s budget setbacks were cleared up, it was renamed *American Gangster*, and Don Cheadle took over the lead role).

Almost simultaneously, pre-production on Jodie Foster’s courtroom drama *Sugarland* — in which she plays a lawyer

helping abused migrant workers fight a notorious sugar baron (Robert De Niro) — had its start date pushed back for technical reasons. And while the 43-year-old actor had her two young children, seven-year-old Charles and four-year-old Kit, to keep her busy, she’d taken a two-year hiatus from Hollywood between 2002’s *Panic Room* and 2005’s *Flightplan* (although she did have a small part in the French film *A Very Long Engagement* in that time) and was anxious to get back to movie-making. The chance to work alongside Washington and Lee was exactly what she needed to keep her occupied.

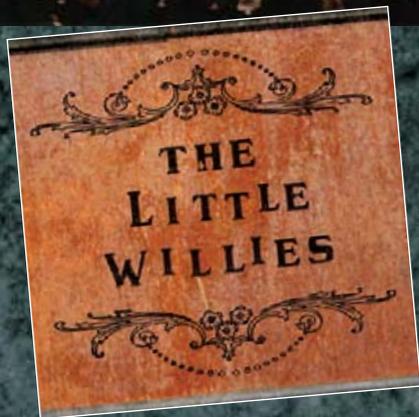
“There are so many actors and filmmakers I have always respected and couldn’t wait to collaborate with, and Denzel and Spike have always been high on that list,” Foster explains during an interview in Los Angeles last fall. “I don’t do as many movies as I used to. I don’t do three or four a year. I do one, maybe. That’s because, emotionally, it’s a big sacrifice. It’s a big commitment to make a movie, and I don’t want to minimize the commitment. I don’t want to sacrifice my family and everything else in my life that I do unless I really believe in a film. Most of its intensity was on the script’s page, but listening to Spike’s excitement over the story of *Inside Man*, and working with Denzel, of course, made it a film I really had to do.”

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interview | DENZEL WASHINGTON & JODIE FOSTER

▶▶ Brooklyn's new hi-tech soundstage, Steiner Studios, *Inside Man* features Washington as detective Keith Frazier who is fighting for a promotion while trying to live down accusations of misconduct connected to his last case. But when he is dispatched to a bank robbery and hostage crisis in progress, he's forced to face off against a brilliant criminal (Clive Owen) trying to pull off the perfect heist. Negotiations grow more strained when Madaline White (Foster), a powerful lawyer with questionable ties, finds herself in the middle of the crisis. As tension grows, Frazier realizes he's become a key player in an intricate game of cat-and-mouse.

"I have to give most of the credit to Spike, because he's a real master of his art and a good man," says Foster, who recently completed *The Brave One*, in which she again plays a lawyer, this time seeking revenge after being physically attacked.

"I've learned something in the last few years that I really didn't know about myself as an actor," Foster continues. "What I know now is that I really need to love the director. I need him to be a good parent. And then I will lie down on the train tracks for him and go to the ends of the Earth for him. I don't want to do it for someone whose ego is too big or who doesn't deserve the opportunity they've been given."

In a surprising move, Lee took time

out of his editing and post-production duties for *Inside Man* to fly down to New Orleans and make a documentary about the roles that race and politics played during the first days following Hurricane Katrina and what has been done since by the city's leaders. Calling his documentary "factual journalism, not creative narrative," the director hopes to reveal whether corruption was responsible for loss of life and the slow rebuilding of the city.

Of course, Washington's respect for Lee is also genuine, otherwise, he says, he wouldn't have done four movies with him.

"I think there's a real misconception about Spike, that he's a jerk because he speaks out about what he believes," says Washington. "You may not always agree with him, but he isn't afraid to take chances to make the film better. *Inside Man* is a much different film for him, but he knew exactly how he wanted to make it fantastic and still not sell out as a filmmaker. It's definitely different than anything we've done together, but I think that's because we've both grown as artists. Like Jodie, Spike just wants to make movies, and if they make money that's great, if they don't, but they are great works of cinema, that's good, too." **F**

Earl Dittman is a Houston-based entertainment writer.

WHY *Inside Man* IS A SPIKE LEE JOINT

The thought of Spike Lee making a heist movie may seem a little strange. But Lee, best known for his in-your-face dramas focusing on the black American experience — *Do the Right Thing*, *Malcolm X*, *Bamboozled* — has often complained about black filmmakers being pushed into making urban comedies or gangsta pics. And that's exactly why the idea of making a genre movie such as *Inside Man* appealed to him.

In a December 2005 interview with the online magazine *Slate*, Lee said Hollywood is finally offering black filmmakers a wider choice of films to direct.

"These guys get the money to do films that aren't necessarily African-American based, which is good," he explains. "They're seeing them just as filmmakers. And there's nothing wrong with doing genre films. The



film I am doing now is a genre film, you know, heist films is a genre. So you know you just try when you get those opportunities, and just hopefully you make the best films you can." —IR

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Parker

CHARTS HER COURSE

Sarah Jessica Parker says she's been offered a ton of roles since the demise of *Sex and the City*. But choosing the right ones is what takes real talent. Here she talks about playing opposite Matthew McConaughey in the rom-com *Failure to Launch*

BY BOB THOMPSON

Call it the afterglow from *Sex and the City*. While Sarah Jessica Parker enjoys her past — after all, her Carrie Bradshaw character lives on in reruns and is still revered as the ultimate urban goddess — her career didn't miss a step after the HBO series kicked off its Manolo Blahniks for the last time in 2004.

To say that she is walking on the more mild side these days would be an understatement. (For those unfamiliar with *Sex and the City*, Bradshaw was a sex columnist whose Big Apple observations covered everything from faking orgasms to vibrators, from foot fetishes to voyeurism, from gay straight men to straight gay men.)

Last December, she played an uptight New York career woman in the ensemble comedy *The Family Stone*, a performance

which earned her a Golden Globe nomination. And this month she can be seen in the social studies comedy *Failure to Launch* opposite *People* magazine's sexiest man alive, Matthew McConaughey.

McConaughey plays a handsome adult hunk who enjoys home cooking so much he refuses to leave his family home. That drives his parents (Terry Bradshaw, Kathy Bates) so mad they hire a consultant (Parker) to lure their boy-man out of the nest and into his own abode. The film is light and lively, and while some scenes are certainly suggestive, they tend to be more PG-13 than *Sex and the City* R-rated. Which is not by accident.

"I have tried to be very prudent and wise after *Sex and the City* ended," says Parker, discussing her career moves in a

recent interview at a Pasadena hotel. "It was a hard decision to make on the first few of my movie choices."

And she had to be patient as well as picky. At first, Parker was offered no shortage of film vehicles designed to exploit her award-winning *Sex* series and her brash Carrie Bradshaw persona. Tempting, perhaps, but the 40-year-old Emmy winner decided against falling back on what she had done so brilliantly before.

"Sure it might have been very comfortable and maybe even lucrative to do what I had been doing, but I wouldn't have wanted it, and I knew I would be frustrated if I tried it," she says. "So I was looking for something with a difference."

Failure to Launch seemed to be an appropriate next step, since it's about ▶▶



Opposite page: Sarah Jessica Parker motivates Matthew McConaughey. This picture: Parker as Paula in *Failure to Launch*



“She’s faced with this handsome, well-adjusted and educated guy who just doesn’t want to leave,” says Parker

▶▶ people who choose to keep their lives in stasis because they fear they’ll never have it so good elsewhere. Kind of like what could have happened to Parker if she’d stuck to playing Carrie Bradshaw clones.

Besides being relevant, the comedy offers a nifty twist on the theme, says Parker. “My efficient consultant figures her next assignment is an open-and-shut case, but finds out she’s faced with this handsome, well-adjusted and educated guy who just doesn’t want to leave because it’s convenient.”

That initial conflict sets up all kinds of humorous battle-of-the-sexes possibilities between Parker and McConaughey, which she hopes they took advantage of. “I like smart and irreverent comedies, and that doesn’t mean I do them well,” she says modestly. “But I am a great audience for them.”

Comedy, however, was not her introduction into show business. A child actor, Parker was born in Ohio but moved to New Jersey after winning a Broadway role in a Harold Pinter-directed production of *The Innocents*, a ghost story set in the late 19th-century. In 1978, she became the third in the series of child actors to play the lead in *Annie* on Broadway.

Mainstream attention arrived with her role in the 1982 sitcom *Square Pegs*.

Lower profile parts followed, including a small role in 1984’s *Footloose* followed by a succession of pilots and minor parts in forgettable movies.

Then, in 1991, Parker broke out in a big way with her scene-stealing SanDeE* character in Steve Martin’s *L.A. Story*. She followed that up the next year with the well-received Nicolas Cage hit *Honeymoon in Vegas*, co-starred in 1993’s *Hocus Pocus*, then played opposite Johnny Depp in the critically acclaimed *Ed Wood*. In 1996, she had brief but memorable roles in *Mars Attacks!* and *The First Wives Club*.

Still, no one could have predicted her *Sex and the City* fame. Not even Parker, who still marvels at the impact of the series, and in some ways still yearns for those days.

“I do miss the people,” she confesses. “I miss that kind of familiarity. I have a problem with change in certain ways and I was very attached to the crew and very attached to the cast and the experience of shooting in New York the way we did.”

Nostalgia aside, there are no immediate plans for the often discussed *Sex and the City* movie. “Oh, geez, no,” she says. “We had hoped. It’s not my decision.”

So there’s no chance? “Not that I’m aware of,” she says.

Meanwhile, Parker and her husband Matthew Broderick are living happily in

Manhattan with their three-year-old son James. “It’s actually kind of hard to articulate just how much [motherhood has] changed me,” says Parker, who married Broderick in 1997. “It’s like trying to describe a colour. The easiest way is to say it’s the best and most important thing that’s ever happened to me.”

She considers that for a second. “It has made me understand what responsibility means,” she adds.

By most actors’ standards, Parker has maintained a normal life despite being occasionally hounded by paparazzi. “We live in a city that has a lot of important components,” she says of New York. “It’s a city about commerce and architecture and history and art and tourism and service people and theatre. We’re just a cog in the wheel.”

As for her successful marriage of almost nine years, “We like each other first of all,” she says. “I think he’s the funniest person I’ve ever known, and I actually find him attractive still — like really.

“But I’m sure that I annoy him and I’m sure that he annoys me,” she says. “It’s just normal, the real nitty-gritty of the good and the bad.” **F**

Bob Thompson writes about movies for the National Post.

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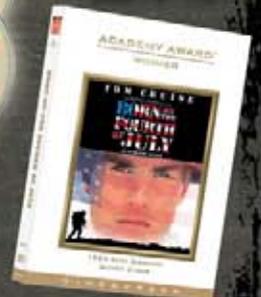
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With a
REBEL

YELL

Her teen years behind her, **Natalie Portman** is choosing riskier roles, like a revolutionary in the cautionary

Natalie Portman had barely hit puberty when she appeared in her first movie, Luc Besson's 1994 thriller *The Professional*. She played a street-wise kid learning to be a killer. It was a sexy role for a 12-year-old, and she caught some flack for it. After that she seemed very cautious when choosing roles. She turned down parts in *Romeo + Juliet*, *Lolita* and *The Ice Storm* because she felt she was too young. She only appeared in *Anywhere But Here* after a nude scene was cut, and just a couple of years ago she shot a revealing strip scene for *Closer* (a role which earned her an Oscar nomination) but then urged director Mike Nichols not to use it. He agreed that it wasn't necessary and it was cut.

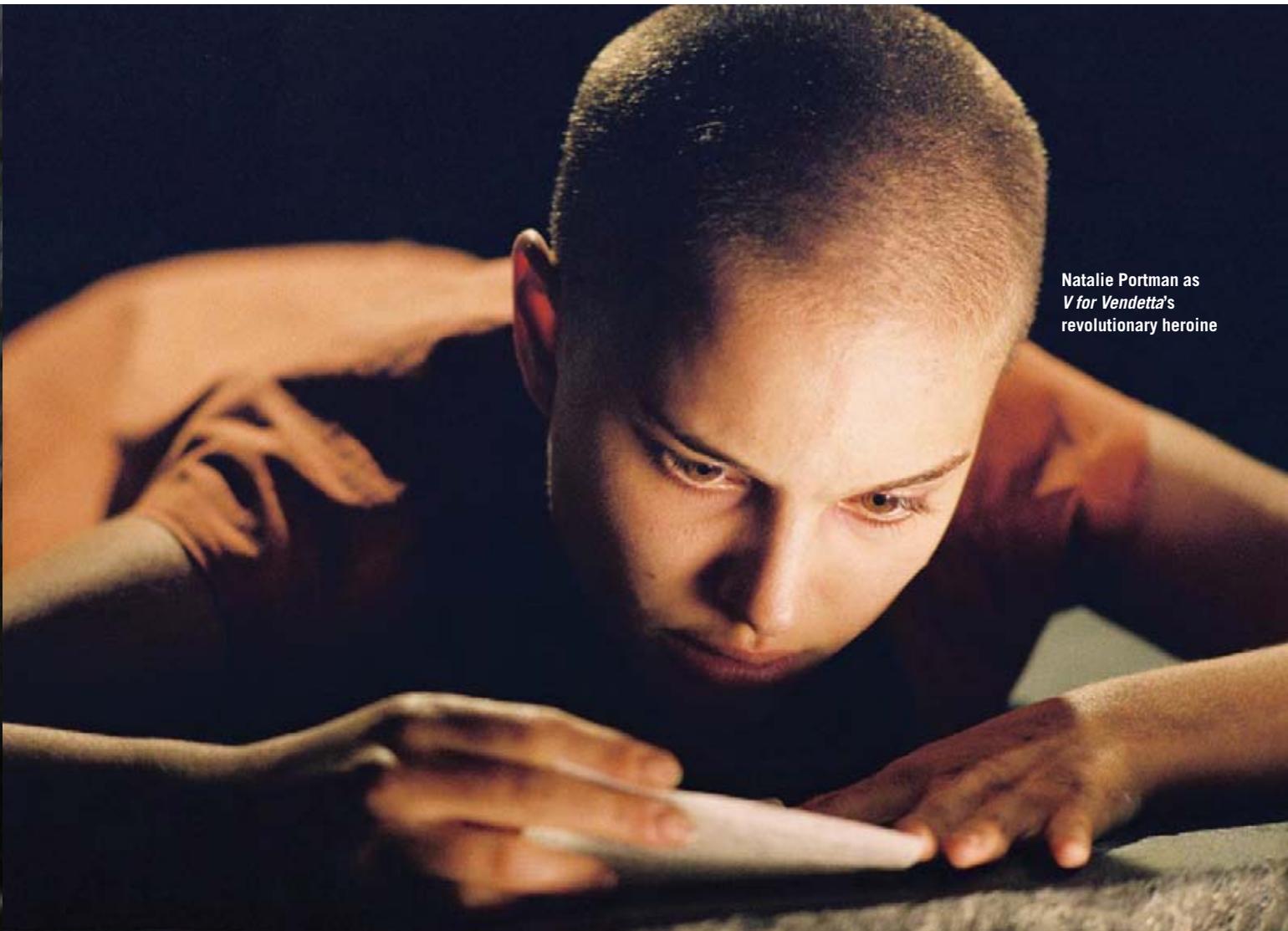
With pride, the 24-year-old Harvard graduate says she finally feels like a woman in charge of her own future.

"I'm not scared, I'm brave, I think," Portman jokes, wearing a tight blue dress and sipping on a bottle of mineral water in a hotel suite in Beverly Hills. Her hair, which was shaved for her role in this month's *V for Vendetta*, is still short, but thick. "I'm not so reliant on other people's opinions anymore. I feel like I've gotten to a point in my life where everything that I do is

active rather than reactive. I'm not doing things to prove anything, that I'm like or unlike what other people think of me."

In *V for Vendetta* Portman plays a revolutionary/terrorist living in a futuristic, fascist Great Britain. The thriller is helmed by James McTeigue, who makes his directorial debut after years as an assistant director, and the screenplay was adapted from Alan Moore's graphic novel by Andy and Larry Wachowski, better known as The Wachowski Brothers. The fraternal team wrote and directed the *Matrix* movies, on which McTeigue also worked.

Shot in London and Berlin, the story takes place after England loses a future World War III, and is now run by a tyrannical government that uses terror and kidnappings to intimidate. When Evey Hammond (Portman), a law-abiding woman, is picked up and tortured by the secret police as an alleged enemy of the state, V — a glorified freedom fighter to the masses, but a masked terrorist to the government — rescues Evey from imminent death. She, in turn, joins the ranks of V's ever-increasing group of insurgents determined to overthrow their cruel and corrupt leaders.



Natalie Portman as
V for Vendetta's
revolutionary heroine

thriller *V for Vendetta*. Here she explains why the film redefined her concept of violence | BY EARL DITTMAN

While The Wachowski Brothers have said they always envisioned a bald Natalie Portman as Evey, McTeigue was unhappy with the initial choice of James Purefoy as V. In a surprising (and costly) move, after much of *V for Vendetta* had been filmed, McTeigue replaced Purefoy with Aussie actor Hugo Weaving (Agent Smith from the *Matrix* trilogy).

What attracted you to this project?

"I really think it's an action movie and a graphic novel that makes you think a lot about violence and sort of how we categorize violence, how we differentiate between state violence and individual violence and how we define terrorism and all of that."

Were there many changes to the graphic novel?

"It keeps the integrity of the story, even a lot of dialogue is direct. I think probably the really impressive thing Larry and Andy did when adapting the graphic novel into the screenplay was just how to find one story. The graphic novel takes place in three parts and there are several different storylines that are wonderful, but if you did that with a movie, you

would have people sitting there all day. Or you could make a trilogy, if you wanted to."

Does the screenplay preserve the British nature of the book?

"Yeah, I think that it is definitely a British piece, but I think something that is strong about it is that it also speaks to America and the American political situation right now and everywhere else in the world.... I think it's important that it takes place in a specific time and place. Obviously, I think with the art direction, production design and direction, we are keeping it very British in terms of where the story takes place."

Often with adaptations of books, the original author will say, "I didn't like it," but here the writer, Alan Moore, didn't even want it made, and said he would stop it if he could. Did that affect you?

"No, I really had no idea what was going on with all that...but I think all of us who made it — speaking for myself — we are obviously huge fans of the graphic novel and wanted to be as true to it as possible. I just hope it pleases Alan Moore, because all of us are such fans of his." ▶▶

“She starts out as sort of a passive character,” explains Portman. “She’s like the Everyman. The government is pretty horrible, but she just basically tried to keep her head down, go forward, go on with her life and let it work”

▶▶ **Have you read any of his other works?**

“No, I’m not a big comic, graphic novel-type person. But I didn’t even realize so much about that whole world until this film. I never thought they actually had real stories [laughs]. I mean, I was ignorant, I was completely ignorant about it.”

What about your character appealed to you?

“Well, I think because she starts out as sort of a passive character. She’s like the Everyman. The government is pretty horrible, but she just basically tried to keep her head down, go forward, go on with her life and let it work. She gets swept up in this by accident and then slowly learns to understand the political situation so much that she has to become active. So it’s a really exciting arc, someone developing their political consciousness. It’s strange, it’s bizarre, the way that that all comes about.”

Did doing *V for Vendetta* make you examine your own political ideologies?

“Definitely. I think the biggest thing for me is that we have so many ways of categorizing violence.... I mean look at our legal system; the difference between manslaughter and first-degree murder; or the difference between a hate-crime and a regular crime. What are the differences between them? They all result in someone dying. And what is the difference between a terrorist act and George Washington blowing up the British during the American Revolution? The definitions are such fine-line definitions.”

It’s rarely black and white.

“Obviously, we have our good violence and bad violence, something that George Lucas said when we were doing all of the press for *Star Wars III*. He was talking about how bad people usually think they are doing something good. Usually, they think they are doing it for the right reason, and it’s not they are like, ‘I’m bad.’ You know? They usually do have their reasons for it. So if we can justify violence for our reasons, we have to understand that other people are justifying violence for their reasons.”

Was it difficult to play opposite a guy in a mask?

“When you have a great actor beneath the mask it’s amazing how much emotion can come through. You can really get it. Also, it’s part of my character that she’s also dealing with someone in the mask. Different than working, for instance, in showers with a blue-screen and an x-tape, because then you have to imagine something actually moving. But for my character, she’s always wondering, ‘What’s going on behind that mask? What does he look like? Who is he?’”



How did the comic books influence how you saw the character and how she moves?

“You definitely get a sense of her physicality and facial expressions and all of that from the comic book. At the same time, my character is probably the most changed of the characters because, first of all, I’m older than in the comic books. In the graphic novel she’s 16, and now I’m 22 in this. Obviously, that is a difference, and also, she’s sort of portrayed as a streetwalker and that she has sort of a regular job at the television station. So I can take clues, but not base it exactly because the character has been altered somewhat.”

Is there any truth to the rumours of you doing *The Professional II*?

“No, I wish there was.”

Really, why?

“I would love to, but literally, as far as I know, as far as anyone has talked to me about it, it’s only from online rumours. I talk to Luc Besson, the director, all the time, and he never has mentioned it to me. And I’ve told him, I’m like, ‘If you directed it, I would do it in a second.’”

What are you doing next?

“I did *Goya’s Ghosts* with Milos Forman. It’s very exciting. And I’m doing a film that’s called *Mr. Magorium’s Wonder Emporium*, which is a children’s movie. It’s directed by Zach Helm, who wrote *Stranger than Fiction*, that’s shooting right now. He’s a really wonderful writer. So I have some really diverse projects coming up, and like I said before, that’s the way I like working. *Star Wars* will be the only time I think I’ll repeat the same kind of movie.... I think a lot of people aren’t going to realize that it’s me in *V For Vendetta* because it’s nothing like what I’ve done before. I don’t ever want to be categorized or categorize myself. If it ever gets to that point, maybe it’ll be time for me to do something else.” **F**

Earl Dittman is a Houston-based entertainment writer.



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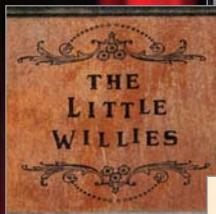
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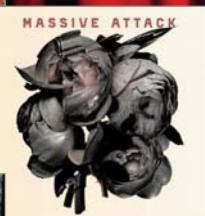
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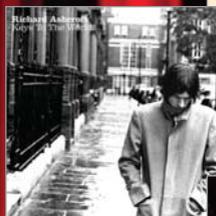
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Greatest Hits

trivia I

famous trivia

- 1 Which star of the family flick *The Shaggy Dog* spent 18 months in prison on drug-dealing charges in the late 1970s?
- 2 Little-known actor James Haven appears in the new horror movie *Stay Alive*. Who is his famous sister?
- 3 *She's the Man* is a teen comedy about Viola, who pretends to be her twin brother so she can play on a boys' soccer team. Other characters include Olivia and Sebastian. Can you guess which Shakespeare play it's I-o-o-s-e-l-y based on?
- 4 *Ice Age: The Meltdown* opens this month. Which of the following famous voice-talent did not have a role in the first movie — Queen Latifah, John Leguizamo, Denis Leary or Ray Romano?



- 5 Which star of the road-trip movie *R.V.* attended the prestigious New York arts school Juilliard — Robin Williams, Jeff Daniels, Will Arnett or Kristin Chenoweth?

Bruce Willis (left) and Mos Def in *16 Blocks*

- 6 Bruce Willis plays a cop trying to get a witness to the courthouse in *16 Blocks*. Which of the star's movies has made — by far — the most money?



- 7 The new thriller *V for Vendetta* was written by the Wachowski Brothers, Larry and Andy. Which popular trilogy did the brothers previously write and direct?

answers

1. Tim Allen 2. Angelina Jolie 3. *Twelfth Night*
4. Queen Latifah 5. Robin Williams
6. *The Sixth Sense* 7. *The Matrix* trilogy

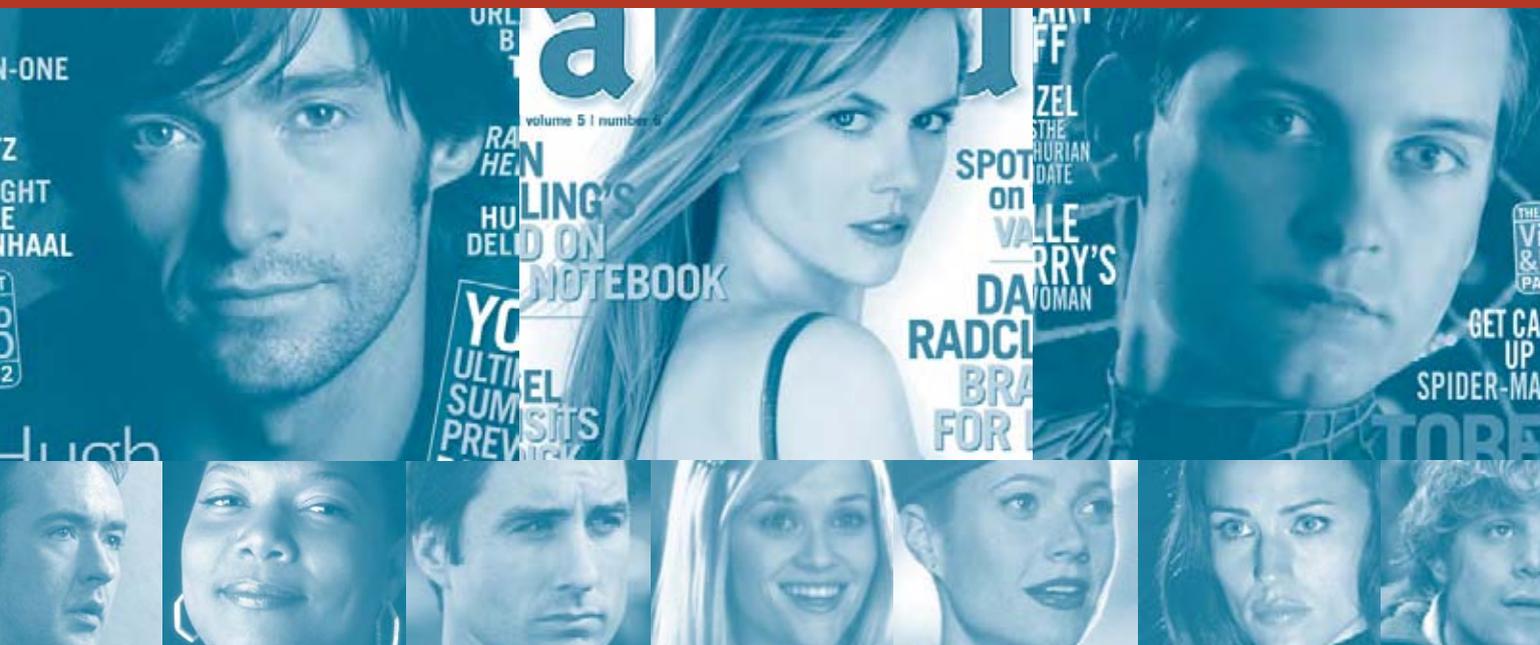


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2



Spring dress

Floaty, feminine and fun — the season's hottest trend is all about the dress | **By Liza Herz**

If ever there were a compelling reason to ditch the ubiquitous "\$200 jeans with delicate camisole" look, Spring '06 has it. It's called the dress, and designers are smitten with it.

Something romantic and floaty? Try a gossamer post-Victorian number by Balenciaga. Sleek and modern? An ankle-length tank dress from Narciso Rodriguez is perfect. Even Dolce and Gabbana, famous for their torrid leopard-print corsets, sent white eyelet down the runway in an unlikely bow to romance. Here are some of our faves.



3

4

1) White Here, White Now

Get on good terms with your dry cleaner, because this spring you'll want to wear lots of white and it needs to be spotless. This look from Donna Karan sums up summer — tanned but not Paris Hilton fake bronzed. The look is simplicity itself. Hair pulled back, a beautifully cut white dress. Done.

2) Prints Charming

Last year's Trust Fund Boho craze is now more restrained, but still colourful. Gone is the floppy tiered skirt of summer 2005 (so droopy in the humidity!), replaced by wispy skirts paired with seductive halter-style tops, like this ensemble from Etro.

3) A Nude Mood

Done wrong, nude can look as lifeless as dollar store pantyhose or leftover bologna. Not here, though. Francisco Costa creates a new classic for Calvin Klein that's equal parts tanned goddess and modern woman.

4) Continental Chic

The '50s socialite look comes on strong from designers like YSL and Zac Posen. Cut a dashing Audrey Hepburn figure in a classic sheath dress and oversized sunglasses, or a sexed-up preppy look like this one from Ralph Lauren. Choose a sleek pencil skirt, cigarette pants or even shorts (!) for sexy feminine elegance. ▶▶

►► **SPRING BEAUTY:**

Opaque lipstick is “very aging,” makeup artist David Goveia told me, and those are the cruelest words to escape a makeup artist’s lips.

Instead, choose a high-shine, non-sticky lipgloss like **(1) Lancaster’s Glamour Gloss Crystal (\$26, The Bay)**, or go for translucent colour and tons of shine with **(2) L’Oreal’s Colour Juice Sticks (\$10.50, drugstores)** for a defined, yet natural, mouth.

Summer dresses demand glowing skin — **(3) Nivea Body Summer Touch Daily Moisturizer (\$8.59, drugstores)** gradually tans skin for a natural sun-kissed look.

This spring, hair is easy — ponytails, loose waves or messy chignons. The key is styling product for texture — try **(4) Kérastase Volumactive Volume Expansion Spray (\$36, Delineation Salon, Toronto)** — and a casual attitude (as if you created your chignon with one hand while driving with the top down.)

And please hurl that flatiron into the trash. Super-straight, centre-parted hair is finally over.

Now if we can give a decent burial to the last remaining pair of baby blue Ugg boots, we’ll be laughing.



Accessories

All these delicate dresses need grounding. Try **Wedge-Heeled Shoes** like these ones from Browns (**\$179**) instead of casual flip-flops, oversized sunglasses, wide, waist-cinching belts and big kitchen-sink handbags that throw all sense of proportion to the wind. The bags are *sooo*-rococo, festooned with studs, exotic skins, woven textures, whatever.





END AIDS

Treating yourself never felt so good. This Spring, shop, dine and buy gerbera flowers in support of AIDS charities in Canada.

Spring for Life is the national HIV/AIDS awareness campaign that encourages Canadians to treat themselves in support of both sides of the fight: AIDS research to find a cure or vaccine, and community-based services for people living with HIV/AIDS.

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- Ottawa: AIDS Walk Ottawa
- Toronto: AIDS Committee of Toronto (ACT), Fife House
- Moncton: SIDA-AIDS Moncton
- Halifax: AIDS Coalition of Nova Scotia



MOB SCENES

The Godfather and *Scarface* — a couple of titles you can't refuse | BY SCOTT GARDNER



The Godfather

crook who's just joined the Corleone family. *Scarface* takes a different approach, beginning with the brutal, final scene of the movie, but with a twist. In the game version Tony Montana (who was



Scarface

heavily on earning respect and money as a way to rise through the criminal ranks.

As the Corleone soldier you start small, intimidating local businesses into paying you protection money. As you work your way up through truck hijacking, bank jobs and eventually mob hits, you also butt heads with the city's other three crime families, muscling in on their "business" interests.

Throughout the *Godfather* game you earn respect by mastering such criminal behaviour as beating up, bribing and offing the right people. As you become more respected on the street you can use less force and more charisma to get your way.

From time to time your storyline intersects with that of the movie as you play out classic scenes, which are given extra spice thanks to voice work by

James Caan, Robert Duvall and the late Marlon Brando.

For *Scarface's* Tony Montana, however, it's all about the drugs. You start as a small-time dealer working the law of supply and demand, but eventually you have to take out other gangs to expand your territory. From your island base you also import your own product and pilot your boats through seas teeming with DEA and pirates who want your head, not to mention your cargo.

Scarface is more action-oriented than the *Godfather* game so expect lots of gun fights on both land and sea. And the more savage your shooting and driving skills, the more respect you'll earn. Tony also has a taste for the good life, so once you pile up cash you can treat yourself to exotic guns and fancy cars and acquire henchmen and girlfriends.

THE GODFATHER: THE GAME

PC, PS2, XBOX

SCARFACE: THE WORLD IS YOURS

PS2, XBOX, XBOX 360

This March gamers can celebrate "Organized Crime Month" with the release of two major titles based on classic mobster pics.

The Godfather parallels the story of the 1972 movie, dropping you in New York City from 1945 to '55. There you take on the role of a petty, but ambitious,

played by Al Pacino in the 1983 flick) escapes death and flees to a fictional chain of islands near Miami where he must rebuild his lost drug empire.

Both games combine action, strategy and non-linear gameplay in the tradition of *Grand Theft Auto*, and are focused

KINGDOM HEARTS II PS2

Kingdom Hearts II once again pairs developer Square Enix (the folks behind the *Final Fantasy* series) with Disney Interactive for a role-playing adventure through a series of magical, Disney-inspired worlds.

It's been one year since the events of the first game, and dark forces — the Heartless — are once again massing to take over the *Kingdom Hearts* universe. Returning to defend the land is hero Sora, along with his two trusted companions, Donald Duck and Goofy.

During their struggle to vanquish the Heartless the trio encounters characters and situations from *Hercules*, *Aladdin*, *The Nightmare Before Christmas*, *Beauty and the Beast* and *Mulan*. On the technical side, the sequel promises an improved camera system and new magical powers, including the ability to meld Sora's abilities with those of other heroes.

ODAMA GC

An early contender for most original game of the year, *Odama* combines real-time military strategy with pinball. And yes, that's



Kingdom Hearts II

pinball, complete with flippers and tilt.

Set in medieval Japan, an army has developed a giant ball — the odama — as a battlefield weapon, and the object is to bounce it around, felling enemy soldiers and fortifications. But those enemy divisions can move around, mass or retreat. Also, the odama doesn't discriminate between your forces and

those of the enemy so a miscalculation will see it crush your own troops as well.

And if all that isn't wacky enough there's a final twist — the handheld controller is not the only input device in *Odama*. You control your own forces by barking commands, like "attack the gate" or "send in reinforcements," into the Nintendo GameCube Mic headset.



GAMES OF THE MONTH

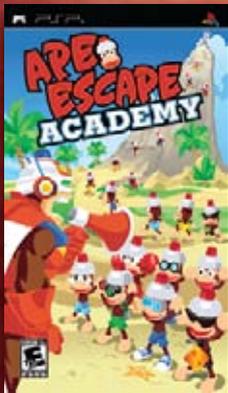
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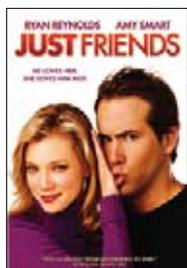
MARCH 7



JARHEAD

Stars: Jake Gyllenhaal, Peter Sarsgaard
Director: Sam Mendes (*American Beauty*)

Story: A cinematic retelling of Anthony Swofford's best-selling autobiography in which Marine snipers Swoff (Gyllenhaal) and Troy (Sarsgaard) are shipped to the Middle East to wait...and wait...and wait for the first Gulf War to begin. **DVD Extras:** director and screenwriter commentaries, deleted scenes, a boxed-set includes "Jarhead Diaries" and "Life After the Corps"



JUST FRIENDS

Stars: Ryan Reynolds, Amy Smart
Director: Roger Kumble (*The Sweetest Thing*)

Story: In this Is-life-better-when-you're-skinny? movie, Reynolds plays Chris, a formerly overweight Jersey boy who's now thin and working as a record-industry exec. He's supposed to be escorting a dippy pop star (Anna Farris) to Paris, but when their plane is stranded in New Jersey, Chris reunites with the love of his life Jamie (Smart) who always saw him as "just a friend." **DVD Extras:** gag reel, music video, deleted scenes

PRIME

Stars: Uma Thurman, Meryl Streep
Director: Ben Younger (*Boiler Room*)

Story: Rafi (Thurman), a career-oriented divorcee, meets a much younger man and they embark on a passionate, erotic relationship. She tells her therapist (Streep) all about it, which is great, until the therapist realizes the younger man is her son.

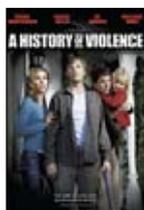
MARCH 14



GOOD NIGHT, AND GOOD LUCK.

Stars: David Strathairn, George Clooney
Director: George Clooney (*Confessions of a Dangerous Mind*)

Story: Clooney once again proves he's more than a pretty face by co-writing and directing this much-lauded movie about Edward R. Murrow (Strathairn), one of the few journalists brave enough to criticize the McCarthy hearings in the 1950s. Clooney also has a supporting role as CBS producer Fred Friendly. **DVD Extras:** deleted scenes, commentary by Clooney and co-writer Grant Heslov



A HISTORY OF VIOLENCE

Stars: Viggo Mortensen, Maria Bello
Director: David Cronenberg (*Spider*)

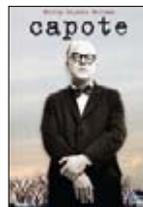
Story: What starts out looking like a quiet tale about the owner of a small-town diner (Mortensen) who is forced to shoot a couple of crooks threatening to murder his staff gradually turns into a dark, comic booky mob picture. And somehow Cronenberg makes it all work. **DVD Extras:** deleted scenes, directory commentary, "The Unmaking of Scene 44," "Too Commercial for Cannes," "Acts of Violence"

THE PRIZE WINNER OF DEFIANCE, OHIO

Stars: Julianne Moore, Woody Harrelson
Director: Jane Anderson (debut)

Story: Based on the true story of Evelyn Ryan (Moore), a 1950s housewife who made money to support her kids and alcoholic husband (Harrelson) by entering jingle contests that were used as marketing ploys by major corporations. **DVD Extras:** commentary by Moore and Anderson

MARCH 21



CAPOTE

Stars: Philip Seymour Hoffman, Catherine Keener
Director: Bennett Miller (*The Cruise*)

Story: Hoffman delivers a stunning performance as quirky, self-centred, but brilliant, writer Truman Capote, who travels to small-town Kansas to cover a grisly murder for *The New Yorker* and ends up writing *In Cold Blood*, one of the most important and controversial books of the 20th century. **DVD Extras:** commentaries, making-of featurette, documentary on Truman Capote

DERAILED

Stars: Jennifer Aniston, Clive Owen
Director: Mikael Håfström (*Strandvaskaren*)

Story: Playing into the fears of everyone who's ever cheated, this twisty-turny thriller sees Lucinda and Charles (Aniston, Owen), both married, meet on a train and start an affair. As if the guilt's not enough, a violent man breaks into their hotel room, attacks them, steals Charles' contact info and blackmails the cheaters. **DVD Extras:** deleted scenes, "Amy's Sequence," "Deanna's Affair," "Making of *Derailed*"

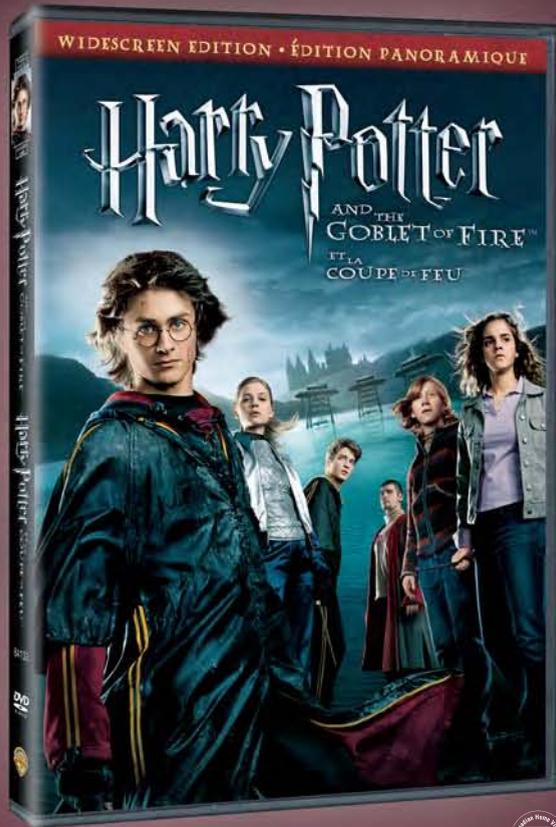


DREAMER: INSPIRED BY A TRUE STORY

Stars: Dakota Fanning, Kurt Russell
Director: John Gatins (debut)

Story: A warm-your-heart tale about a little girl (Fanning) and her horse-trainer dad (Russell) who convince the owner of an injured thoroughbred not to kill it, but hand it over to them so they can nurse it back to health, and maybe make it a champion again. **DVD Extras:** deleted scenes, music video, "On the Set: Working with Thoroughbreds," "Taking Care of Horses," "Meet the *Dreamer* Cast"

1 DARK LORD. 2 BUDDING ROMANCES. 3 CHALLENGING TASKS.



4 FREE POSTERS.

Purchase 'Harry Potter and the Goblet of Fire' on DVD from March 7th and receive all four mini-posters free with your purchase.

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THE KIDS ARE HOME ALL WEEK.



BUT THE LATE FEES ARE NOWHERE TO BE FOUND.

Rent or buy 'Chicken Little' on DVD from March 21st.



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EVERYTHING IS ILLUMINATED

Stars: Elijah Wood, Eugene Hutz
Director: Liev Schreiber (debut)
Story: Jonathan Saffron Foer's book about a quirky young

man (Wood) who travels to the Ukraine to find the woman who saved his grandfather from the Nazis gets the movie treatment.



THE SQUID AND THE WHALE

Stars: Jeff Daniels, Laura Linney
Director: Noah Baumbach (Mr. Jealousy)
Story: A close-to-the-bone comedy about a

dysfunctional family going through a separation in 1980s Brooklyn. Director Baumbach also wrote the screenplay, which was based on his own experiences.
DVD Extras: directory commentary

IN THE MIX

Stars: Usher, Emmanuelle Chriqui
Director: Ron Underwood (*The Adventures of Pluto Nash*)
Story: When a club DJ (Usher) saves a mobster's daughter (Chriqui) from a hail of bullets, the mobster (Chazz Palminteri) puts him in charge of protecting his daughter.

MARCH 28



GET RICH OR DIE TRYIN'

Stars: 50 Cent, Terrence Howard
Director: Jim Sheridan (*In America*)
Story: This crime-drama about a drug dealer

(50 Cent) who tries to make it as a rapper will probably be remembered longer for the Pennsylvania shooting that took place after one of its screenings than for the plot or performances. **DVD Extras:** "A Portrait of an Artist: The Making of *Get Rich or Die Tryin'*"

HARRY POTTER AND THE GOBLET OF FIRE (MARCH 7)

It's Harry Potter's (Daniel Radcliffe) fourth year at Hogwarts and everyone wants to know why his name mysteriously popped out of the Goblet of Fire after the usual three contestants for the Triwizard tournament had already been named. Officially, he's not even old enough to compete in the dangerous tests of courage and skill. The answer has a lot to do with the return of the evil Lord Voldemort (Ralph Fiennes) who makes a frightening appearance toward the end of the movie.

This darkest of the four Potter movies got the thumbs up from most critics and fans, even if much of the book had to be cut to squeeze the story into two-and-a-half hours. In his first foray into Potter's world, director Mike Newell (*Four Weddings and a Funeral*, *Mona Lisa Smile*) deftly deals with Harry, Ron and Hermione's deepening adolescence and all the jealousy, hormones and attractions that entails.

You can opt for a bare-bones DVD with just the movie for \$38, or for \$2 more get the two-disc Special Edition that comes in a foil sleeve with a whole whack of extras, including the games Triwizard Tournament, Dragon, Maze and To the Graveyard and Back, interviews with Daniel Radcliffe, Rupert Grint and Emma Watson and a DVD-ROM with magical trading cards, a Hogwarts timeline and a demo of the EA videogame. Plus you get the usual deleted scenes and theatrical trailer.



Daniel Radcliffe (left) works with director Mike Newell

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WORLD WRESTLING ENTERTAINMENT PRESENTS

LIVE ON THE BIG SCREEN



SUNDAY, APRIL 2
7PMET | 4PMPT

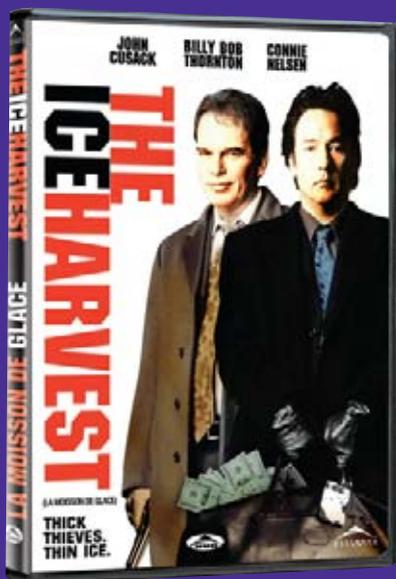
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star | gazing |

March 2006

HOROSCOPE | BY DAN LIEBMAN

Pisces

February 20 ☆ **March 20**

You're becoming more involved in humanitarian causes and are ready to fight a major injustice. By the middle of March you understand why a friend has become remote. Now you can remedy the situation. Relatives are protective, but don't let them smother you.

Aries

March 21 ☆ **April 20**

The first half of March is for making preparations, while the second part is for putting plans into action. You can make an outstanding effort in your field — but avoid gimmicks. In the areas of health and fitness, it's time to put your New Year's resolutions to work.

Taurus

April 21 ☆ **May 22**

This is a breakthrough month. Your energy level is high, and your accomplishments are potentially outstanding. In fact, you can achieve firsts in several areas. Some unexpected late-month travel is probable. Curb any temptation to overly impress others.

Gemini

May 23 ☆ **June 21**

It's easy for your comments to be misinterpreted, so be sure friends and co-workers know when you're serious and when you're joshing. Watch out for a tendency to take unnecessary risks. You receive upbeat financial news, but don't broadcast it to the world.

Cancer

June 22 ☆ **July 22**

Difficult situations require new and sometimes unorthodox strategies, as you discover early in the month. Be observant around the 20th — you can finally put your hands on some long-sought-after treasure. The last week of March is all about commitment and reconciliation.

Leo

July 23 ☆ **August 22**

You meet people from diverse backgrounds

and discover areas of common interest. As work and personal demands intensify, don't turn yourself into a martyr. Ask for backup, and take some private time for yourself. A secretive friend reveals all by the 31st.

Virgo

August 23 ☆ **September 22**

Both money and bills arrive unexpectedly, but by the end of the month you should be slightly ahead. Someone you live or work with shifts priorities. Enjoy several celebrations, and expect to make a memorable impression at one of them.

Libra

September 23 ☆ **October 22**

It's a good month for creative collaborations, especially if you've been working on a book or song idea. Come up with Plan B if making any kind of travel arrangements. You'll soon receive an attractive offer, so tie up as many loose ends as you can.

Scorpio

October 23 ☆ **November 21**

Tensions in your domestic life ease up noticeably, but outside the home you're dealing with at least one inflated ego. Be suspicious of unusual emails — or odd remarks — especially around the 20th. Your knowledge of trivia will prove an enormous asset.

Sagittarius

November 22 ☆ **December 22**

The month sees you doing whatever it takes to get a key event off the ground. Expect to meet someone who shares your eccentricities. You also make important discoveries, some related to money and others involving a family secret.

Capricorn

December 23 ☆ **January 20**

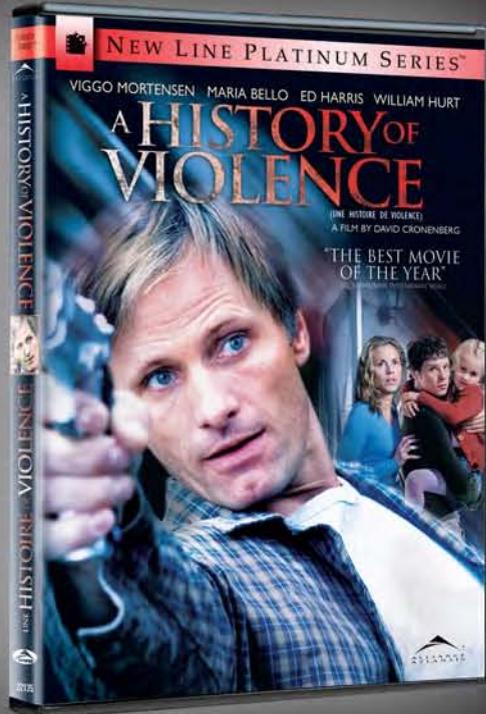
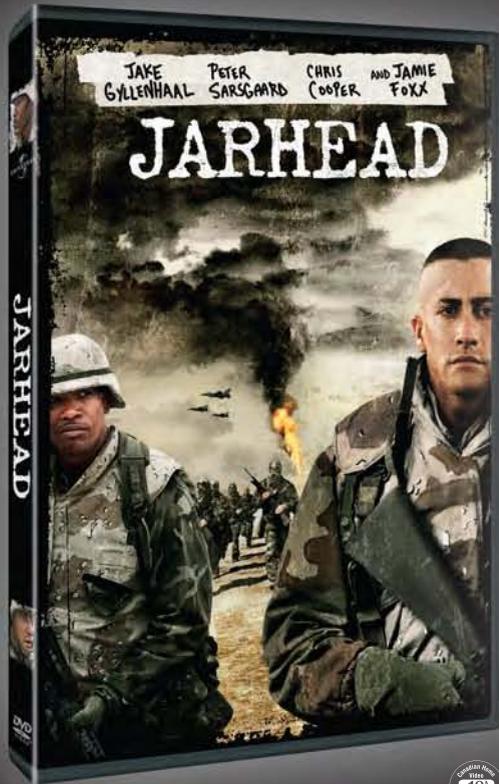
Start doing the special things for yourself that you typically do for others. Between the 11th and 25th, be very careful that you don't reveal confidences. A snippy neighbour becomes more cordial. If you think you'll be hit up for a favour, you're right.

Aquarius

January 21 ☆ **February 19**

March sees you changing course, turning attention to business-related matters. It's a good time to rework moneymaking ideas. You're finally giving more thought to your image. The time couldn't be better for updating your wardrobe with bright spring colours.

THE BATTLES ARE EPIC.



THE LATE FEES ARE HISTORY.

Rent or buy 'Jarhead' March 7th and 'History of Violence' March 14th.

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