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november 1999 volume 1 number 1

canada's entertainment lifestyle magazine

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and the latest Bond gear

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Bening, Schwarzenegger**
and their first roles

Movies
now playing, coming soon
and in the works

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books, music, videos, games,
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Atom Egoyan
on *Felicia's Journey*

Sleepy Hollow

Producer Adam Schroeder on Johnny Depp,
Christina Ricci and the making of

NICHOLAS CAGE, KIM BASINGER, AL PACINO, UMA THURMAN, JODIE FOSTER on fame

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INTERVIEWS

12 **The Vision**

Famous Players president John Bailey on what's next for his theatre chain.

18 **Atom's Journey**

Filmmaker Atom Egoyan travels to the British Midlands for his latest film, *Felicia's Journey*.
By Jennie Punter

31 **From model to "Bond Girl"**

Actress Denise Richards on why she absolutely had to accept the big role in *The World is Not Enough*.
By Bob Thompson

34 **Strange things are afoot in Sleepy Hollow**

Producer Adam Schroeder gives us a behind-the-scenes peek into the bizarre world of *Sleepy Hollow*.
By Marni Weisz

38 **Siegfried and Roy: from Munich to Vegas**

Director Brett Leonard on his surprising IMAX 3D creation, *Siegfried and Roy: The Magic Box*.
By Marni Weisz

46 **Director discusses his Princess**

Why is *Princess Mononoke* such a dark cartoon? Director Hayao Miyazaki explains.
By John Goddard

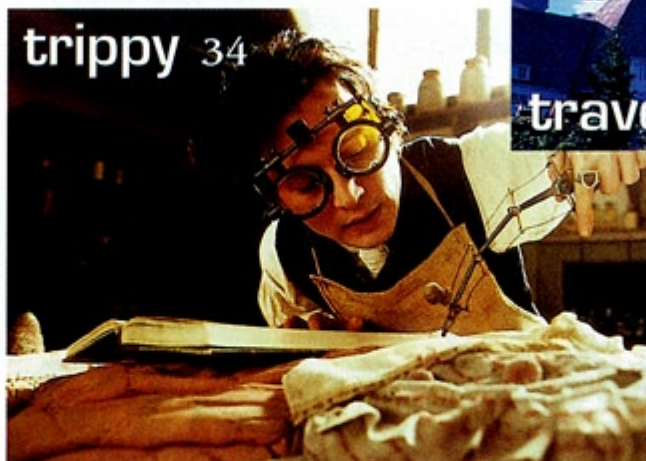
FEATURES

6 **editorial**

Famous magazine's publisher and editor introduce themselves.

8 **the big picture**

A rundown of movies hitting the big screen in November.



14 **the players**

They might be big now, but some of Hollywood's stars had forgettable first roles.

47 **famous trivia**

Test yourself and the person sitting next to you.

48 **coming soon**

A sneak preview of films to be released in the next few months.

50 **on the slate**

Behind-the-scenes news about movies currently in the works.

COLUMNS

22 **pulp and paper**

Reviews of the best 1,000 movies ever made are collected in *The New York Times'* movie guide.

24 **bit streaming**

Edward Trapunski tells you how to search the Web for movie scripts.

26 **cuisine**

Learn to cook beef tenderloin the way Nick Nolte likes it.

30 **things**

A sampling of James Bond's favourite things.



32 **scouting locations**

The Shining's Overlook Hotel is a charming place for a winter getaway. Really.

40 **liner notes**

The future of music? Wayne Carter downloads the new David Bowie CD.

44 **name of the game**

Put your game face on. NHL 2000 video game lets you attach your face to player's body. Marc Saltzman explains.

49 **five favourite films**

We turn the table on celebrity interviewer Brian Linehan.

52 **on video**

Scriptwriter Michael Leo points you toward some of his hidden gems. Plus, a list of November's video releases, including *Notting Hill* and *Life is Beautiful*.

54 **famous last words**

Twelve stars, including John Goodman, Al Pacino and Roseanne, comment on the nature of fame.

welcome to Famous

You hold in your hands the premiere issue of Famous, the new in-theatre magazine for Famous Players cinemas. Shortly before deadline, Famous publisher, Salah Bachir, and editor, Marni Weisz, sat down to discuss the concept behind their new project.

Marni: So, what were you hoping to accomplish by starting up a new magazine?

Salah: Well, when we first started thinking about it, we wanted a magazine that promoted filmmakers and their films, especially Canadian films. We thought Canada was lacking an entertainment and lifestyle magazine, there just seemed to be a need for something more substantial that the movie-goer could take home and read. We wanted to do an upbeat magazine that made the movie-going experience a bit more positive. Do you think we achieved that?

Marni: I think so. That doesn't mean that we don't put any opinion into the stories, because articles without opinions are just boring. What it means is that we choose the most interesting films, to the best of our ability, direct people toward them and then they can make-up their own minds. I also wanted to touch on travel, cooking, technology, literature and music. But when it comes right down to it, our focus really is the movies.

Salah: What are your favourite films?

Marni: I would have to say *Bull Durham*, *The Great Escape* and *One Flew Over the Cuckoo's Nest*. What about you?

Salah: *Cabaret*, *The Earrings of Madame De...* and there have been some great Canadian films over the past few years — *The Sweet Hereafter*, *Crash*, *Lilies*. I don't think we realize how amazing the films made in this country are. I was in London for the film festival last year and people were talking about David Cronenberg, Atom Egoyan, Norman Jewison, Deepa Mehta, Patricia Rozema, John Greyson. There are so many and we're so different from American films. We wanted to bring a perspective of both types of film together in this magazine — the blockbusters and those little gems that shouldn't be overlooked.

Marni: You've been involved with film for a long time — you're on the board of directors at the Canadian Film Centre and have been on the advisory boards of several film festivals. Why do you love film?

Salah: I'm still idealistic enough to think that film can improve the human condition. I love a great story, with great characters. And, not to plug our sponsors, but Famous Players has made the movie-going experience even more magical. Why do you love film?

Marni: If I could, I would like to live a hundred lives all at once. And in each life I would have a different profession, live in a different city, have a completely different lifestyle. Obviously, you can't do that. But with movies, for two hours, you can be transported to a different life, in a different city and a different profession. That's what it's all about — escapism.

Salah: Before you took this job you were the arts and entertainment editor for the *Times Globe* newspaper in Saint John, N.B. Why make the switch from a daily newspaper to editing an entertainment magazine?

Marni: Well, I always felt that if I won \$20-million in a lottery, I would start my own magazine. It would be something related to the arts, quite possibly a movie magazine. Now I've been given that opportunity — only, instead of having won the lottery I get to do it with your money.
(Salah laughs.)

Salah: Which movie star would you want to play you in the movie of your life?

Marni: Ah, people usually compare me to Janeane Garafalo. What about you?

Salah: In my dreams, either Daniel Day Lewis or Jeff Stryker.

So far we've tried to keep gossip out of the magazine. Here's one place we can have some fun. If you could sleep with one movie star who would it be?

Marni: I thought we were trying to have a little class.

Salah: Come on, just answer.

Marni: Okay, Kevin Spacey, I don't care about the rumours. What about you?

Salah: Kevin Spacey.

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NOVEMBER'S SCREEN RELEASES

Visit Mansfield Park, take a journey with Felicia or spend some time with an insider



Mansfield Park

Who's In It? Frances O'Connor, Embeth Davidtz, Jonny Lee Miller, Harold Pinter

Who Directed? Patricia Rozema

What's It About? Canadian director Rozema directs this film based on the last of Jane Austen's novels to get the movie treatment. *Emma*, *Sense and Sensibility*, *Pride and Prejudice* and *Persuasion* have all been big hits and you can expect this genteel drama to appeal to the same crowd. The story revolves around the Bertram family, and the title, *Mansfield Park*, comes from the name of their estate.

The Insider

Who's In It? Russell Crowe, Al Pacino, Christopher Plummer

Who Directed? Michael Mann

What's It About? Crowe plays Jeffrey Wigand, the man who tried to blow the whistle on the tobacco industry by giving inside information to CBS's *60 Minutes*. The real story begins when CBS brass pull the plug on the story because they fear political repercussions. Not surprisingly, the folks at *60 Minutes* have expressed reservations about the project, but it's still one of the most anticipated films of the fall.

Felicia's Journey

Who's In It? Bob Hoskins, Elaine Cassidy, Arsinee Khanjian

Who Directed? Atom Egoyan

What's It About? Egoyan's follow-up to *The Sweet Hereafter* follows a young Irish girl named Felicia as she leaves her native Ireland and sets off for England in search of the father of her baby. Alone and vulnerable, she is taken in by a seemingly sweet and hospitable man (Hoskins) who turns out to be a psychopath. Based on the novel by William Trevor. See story on page 18.

Messenger: The Story of Joan of Arc

Who's In It? Milla Jovovich, Dustin Hoffman, John Malkovich

Who Directed? Luc Besson

What's It About? Hot on the heels of a CBS made-for-TV movie about Joan of Arc comes director Besson's take on the young French heroine. Besson (*La Femme Nikita*, *Fifth Element*) cast Hoffman as the Grand Inquisitor, Malkovich as King Charles VII and his then-girlfriend, stunning Milla Jovovich, in the title role. Besson and Jovovich have since married and separated — such is Hollywood. This stab at capturing Joan's life begins in 1429 when our girl decides she's going to take on the world's greatest army and liberate her country. We all know how it ends.

The Bone Collector

Who's In It? Denzel Washington, Angelina Jolie, Queen Latifah

Who Directed? Philip Noyce

What's It About? Washington plays a quadriplegic former cop who enlists another cop (Jolie) to help him track down a serial killer who is recreating famous murders from the turn of the century. Most of the film takes place in the Manhattan loft that Washington's

character calls home with Jolie acting as his able-bodied counterpart in the outside world. There were rumours that Christopher Reeve might be cast in the lead role; but, in the end, the producers settled on Washington.

Dogma

Who's In It? Ben Affleck, Matt Damon, Chris Rock, Alanis Morissette

Who Directed? Kevin Smith

What's It About? Affleck and Damon play fallen angels who discover a loophole that may allow them to return to heaven. The downside is that if they succeed it will prove the fallibility of God and, subsequently, the universe will unravel. Although director Smith is a practicing Christian, this plot has ruffled some Catholic feathers and, for a long time, no distributor seemed to want to take the project on. Perhaps the fact that pop singer Morissette is cast as God had something to do with it. In the end, Canada's own Lions Gate bought the rights.

Pokemon: The First Movie

Who's In It? Strange, colourful little things

What's It About? In a Japanese anime (the hip term for Japanese animation) fantasy world, bizarre mini-creatures populate the landscape. Humans try to catch as many of them as possible and then train them to help catch more pokemons, or is it pokemen? Based on the astoundingly popular TV series.

Sleepy Hollow

Who's In It? Johnny Depp, Christina Ricci, Christopher Walken

Who Directed? Tim Burton

What's It About? Burton and Depp reunite

The colourful characters of Pokemon





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Sleepy Hollow

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CHRISTINA RICCI

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NOVEMBER

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Kevin Pollack (l) and Arnold Schwarzenegger in *End of Days*

for one of the most anticipated films of the fall. The two have paired previously for *Edward Scissorhands* and *Ed Wood*. This time out, the decidedly spooky director and his gentle thespian recreate Washington Irving's classic tale, *The Legend of Sleepy Hollow*. Depp plays a skeptical Ichabod Crane bent on proving that the horrific Headless Horseman doesn't exist. See story on page 34.

Anywhere But Here

Who's In It? Susan Sarandon, Natalie Portman

Who Directed? Wayne Wang

What's It About? Sarandon (*Dead Man Walking*) and Portman (*Star Wars: Episode One The Phantom Menace*) star as a mother and daughter who make the move from a boring small town to dazzling Beverly Hills, but adjusting to a new lifestyle puts a strain on their relationship. The film was warmly received when it premiered at the Toronto International Film Festival in September.

The Bachelor

Who's In It? Chris O'Donnell, Renee Zellweger, James Cromwell, Mariah Carey, Brooke Shields

Who Directed? Gary Sinyor

What's It About? This remake of the Buster Keaton film *Seven Chances* follows Jimmy of San Francisco (O'Donnell) on the day before his 33rd birthday. You see, Jimmy's millionaire grandfather has left his grandson \$120-million, but only if Jimmy is married by age 33. Zellweger plays the girlfriend of the soon-to-be-birthday boy and Mariah Carey makes her acting debut as one of Jimmy's ex-girlfriends.

End of Days

Who's In It? Arnold Schwarzenegger, Gabriel Byrne, Robin Tunney, Kevin Pollack

Who Directed? Peter Hyams

What's It About? This high budget (about \$100-million) action flick pits Arnie against the devil. Gabriel Byrne snagged the role of the ruler of all evil who has descended on Earth in corporeal form to find a mother for his Satan spawn. His primary target is a daycare worker played by Tunney. Mr. Schwarzenegger plays the ex-cop that Tunney turns to for protection.

The World Is Not Enough

Who's In It? Pierce Brosnan, Sophie Marceau, Denise Richards

Who Directed? Michael Apted

What's It About? In this latest James Bond thriller, 007 becomes the bodyguard for a tycoon's trillionaire daughter. Why, you ask, is the world's pre-eminent secret agent busy-ing himself with such a menial task? Well, the girl's father was a friend of Bond's who died in an explosion at M16 headquarters and our hero feels responsible for his death. Throw some terrorists into the mix and 007 has his hands full. See story on page 30. **F**

check www.famousplayers.com for showtimes

TOY STORY 2

Sequels aren't just for horror films and anything starring Jean-Claude Van Damme anymore. Disney's delightful cast of not-so-inanimate playthings returns this month for *Toy Story 2*.

The story is simple, but clever. While Andy (owner of the toys) is away at summer camp, an obsessive toy collector kidnaps Woody (Tom Hanks). The rest of the toys, led by Buzz Lightyear (Tim Allen), try to save their fibrous friend from the wearisome fate of becoming a museum piece.

One has to wonder what all the collectors who have been keeping their Woody and Buzz dolls under glass since the first film will think of this story. Chances are they'll still be first in line to buy the *Toy Story 2* dolls that will be released in conjunction with the film. After all, old favorites like Buzz, Woody and Mr. Potato Head (Don Rickles) will be joined by a whole cast of new toys, including Barbi (Jodi

Benson), Jessie the Cowgirl (Joan Cusack) and Mrs. Potato Head (Estelle Harris).

The toy box will also be occupied by Slinky Dog (Jim Varney), Rex (Wallace Shawn), Hamm (John Ratzenberger), Bo Peep (Annie Potts) and The Prospector (Kelsey Grammer).

It's been four years since *Toy Story* dazzled film-goers with a brand of computer animation that was unlike anything that had been seen before. Prior to its release, there had always been something too sanitary, even a bit isolating, about computer animation.

Ironically, it was by incorporating imperfections into the animation (although very skillfully planned imperfections) that the art form leaped forward and became a dominant force in the movie industry.

We've since become spoiled by the magic of computer animation. Hugely successful films, such as *A Bug's Life* and *Antz*, allow us to take the art form for granted. Even the technical accomplishment of the digital-headed Jar Jar Binks in *Star Wars: Episode One The Phantom Menace* was barely noticed by the press, and was certainly overshadowed by the public's intense distaste for the floppy character.

But the makers of *Toy Story 2* probably shouldn't worry about an audience that has become blasé about such astounding feats of animation. The original *Toy Story* created a rather dedicated following. There's even a Web site dedicated to counting down the minutes until the release of *Toy Story 2*. And, unlike *Antz* or *A Bug's Life*, the *Toy Story* pictures are designed to be family friendly in the most inclusive way — they're clean enough for the kids and enjoyable enough for their parents.



Woody (l) and Buzz in *Toy Story 2*



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THE EXPERIENCE OF CINEMA

Famous Players president talks about film-going past, present and future



Famous Players president John Bailey with Jessica Russell at SilverCity, Richmond Hill, Ont.

John Bailey, president of Famous Players, doesn't remember the first movie he ever saw.

But he does remember the experience.

"I remember it was in St. Louis, that's where I was born. I remember it was at the Ambassador Theatre, which was one of the old movie palaces, and I remember it was a Cecil B. DeMille production. My grandmother took me and it was a big experience," he says. "There was a beautiful marble lobby with fountains in it and the theatre had a huge screen."

Even though the movie didn't stick with Bailey, the experience did. That seems somehow appropriate for the man behind the new, state-of-the-art entertainment complexes that are springing up across the country — complexes where the experience of going to the movies is often as memorable as the movie itself.

Take, for example, the SilverCity North York that opened in Ontario at the end of October. Designed by the renowned Toronto firm Yabu Pushelberg, the theatre features a long free-floating escalator that runs

from the ground floor, through the centre of the building and up to the third level where the theatre is tucked under a dome.

"It's a very classy, high-end design," Bailey says.

Recent figures released by Statistics Canada reveal that in the 1997-1998 season, movie attendance hit a 17-year high, marking the sixth annual increase. In 1998, Famous Players finished first among Canadian movie chains, selling more than 41 million tickets. Over the past three years, the company has opened 25 new theatres with 289 new screens, and an additional seven new IMAX screens. Famous Players now has 111 theatres nationwide, boasting 733 screens and approximately 212,000 seats. Many of these theatres also house brand-name food outlets, licenced lounges and video arcades.

Three more Famous Players theatres will open this month — SilverCity Brampton and SilverCity Sudbury, both in Ontario, and Tillicum Mall in Victoria, B.C. Another three theatres will open in December — Coliseum Kirkland and SilverCity Hull, both in Quebec, and SilverCity Polo Park in Winnipeg.

Another dozen projects are in the works for 2000, including two high-profile spots in the Montreal area — one in Laval and the second at the site of Olympic Stadium.

If the latter project goes through, Bailey says the complex will remain consistent with the stadium's concrete architecture. "And then we'll light it dramatically," he says. "I believe the buildings become posters of the experience in a lot of ways; and, as people go by, it's very helpful to have reminders to come to the movies."

One has to wonder how much longer the expansion can continue at this rate.

Bailey predicts the market will start to become saturated and construction of new complexes will slow considerably in 2001. "But as soon as we get to that point of less construction, I think we'll find we're going back to some of the first ones and tweaking them, improving the experience," he says. "I don't think you should build a place and expect it's going to last 10 years without anything changing."

In fact, the new Famous Players theatres are designed so that they can be updated easily.

"You're primarily looking at paints and lighting as the decorative elements and we keep an eye on the current colours," Bailey says. "The purples, blues and greens are still items for 2000, but as those colours start to change, we can go back and repaint and relight." — *Marni Weisz*

november events calendar

October 31 to November 4

Festival du Cinema International en Abitibi-Témiscamingue

This is the 18th installment of the French language film festival that takes place in Rouyn-Noranda, Que. (700 kilometres north of Montreal). The festival boasts more than 80 French films from around the world, as well as a cultural tribute to Belgium. For ticket information call 819-762-6762, or check out the festival Web site at <http://www.fciat.qc.ca>.

November 5

Grand opening — Tillicum Mall Famous Players

This theatre, located in the Tillicum Shopping Centre at Burnside Road and Tillicum Road in Victoria, B.C., will house wall-to-wall curved screens with stadium seating and state-of-the-art digital sound, a Famous Café featuring Starbucks Coffee®, Surf City Squeeze®, Suckers®, Pizza Hut®, Taco Bell®, New York Fries® and a TechTown® interactive games centre.

November 16 to 21

Cinémental

This French-language film festival takes place in Saint-Boniface, Man. It will boast at least 18 feature films, and 10 short films from around the world. About half of the films will have English sub-titles. For ticket information call the Winnipeg Film Group at 204-925-3456.

November 19

Grand Opening — SilverCity Brampton

This theatre, located at Highway 410 and Bovaird Drive in Brampton, Ont., will house 16 wall-to-wall curved screens with stadium seating and state-of-the-art digital sound, a Famous Café featuring Starbucks Coffee®, Wetzel's Pretzels®, Suckers®, Pizza Hut®, New York Fries® and TechTown® interactive games centre.

November 26

Grand Opening — SilverCity Sudbury

This theatre, located at the southwest corner of Kingsway and Barrydowne in Sudbury, Ont., will house 12 wall-to-wall curved screens with stadium seating and state-of-the-art digital sound, a Famous Café featuring Starbucks Coffee®, Wetzel's Pretzels®, Pizza Hut®, New York Fries® and a TechTown® interactive games centre.

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CHRISTMAS



SCHWARZENEGGER IN A TOWEL, KEVIN COSTNER IN A COWBOY HAT AND AL PACINO WITH HUGE SIDEBURNS?

Some of today's biggest stars had to overcome awful cinematic debuts

By Jami Bernard

This season, we'll be seeing plenty of actors at the top of their game. It was not, however, always thus. Although it might be embarrassing for them, it's heartening for the rest of us that the biggest stars usually had to start at the bottom of the heap like any mortal. In some cases, you have to marvel that these troupers ever managed to overcome the stigma of their less than stellar movie debuts.

Take **Arnold Schwarzenegger**, now starring in *End of Days*. It's surprising his first movie wasn't titled *End of Career*. Arnold's introduction to the medium he would come to dominate with an iron bicep was back in 1969 in the execrable *Hercules in New York*, sometimes known as *Hercules Goes Bananas*.

Arnold was originally billed as "Arnold Strong," in opposition to his spindly co-star, Arnold Stang, a sort of poor-man's Woody Allen. Only 22 at the time, the young and finely chiselled bodybuilder plays the Greek god Hercules with a towel wrapped around his waist to suggest a toga. Most of the scenes were shot in New York's Central Park, including the one where Arnold turns a taxi on its side.

Arnold's Austrian accent is so impenetrable that his entire role is dubbed, from his simple opening line, "I'm bored," to such marble-mouthed speeches as when he's asked for bucks or dough to pay his cab fare and he responds: "Bucks? Doe? What is all this zoological talk about the male and female species?"

Made for little dough and fewer bucks,

Hercules in New York was clearly meant to satirize those cheap Italian he-man flicks. Instead, it is the butt of its own joke.

Brooke Shields may not be Olympian in terms of box-office clout, but the former child model didn't turn out so bad. She's the star of her own sitcom, *Suddenly Susan*, and can be seen this month in the feature film, *The Bachelor*.

But she was not always so poised, funny and confident. In fact, it's a blessing that her shrill-voiced character gets killed off during the first 20 minutes of her debut in *Alice, Sweet Alice*, a movie that was made for \$400,000 (US) and has been shown under a variety of names, including *Communion* and *Holy Terror*.

The movie is about a New Jersey schoolgirl named Alice (Paula Sheppard) who is suspected of several murders, including that of little sister Karen (Shields, then 9).

Shields, a former Ivory Snow baby, was discovered in infancy by photographer Francesco Scavullo. Her childhood movie career path was rocky, ranging from the heights of *Pretty Baby* to the depths of *Blue Lagoon*.

Like Brooke Shields, **Al Pacino** also disappears from his movie debut 20 minutes into the action — but he leaves behind a big impression because he's



Jim Royyem, UPI



David Keizer, Online USA

this page, from left: Arnold Schwarzenegger (l) with wife, Maria Shriver, at a recent Los Angeles event; Brooke Shields arrives at the Twin Palms restaurant in Pasadena, Calif., for the NBC All-Star Press Tour Cocktail Party



David Keeler, Online USA

obviously so much better than the material.

In *Me, Natalie*, an annoying 1969 Patty Duke vehicle, Pacino comes on gangbusters in a small part. He comes seemingly out of nowhere to woosh the timid Natalie (Duke) on to the dance floor with an aggressive "Wanna dance?" while sporting then-stylish overgrown sideburns.

"You have a nice body...do you put out?" he asks roughly. "Do you put out, or don't you?"

"No," Natalie says.

"I don't know what I'm doin' talkin' to you. Somebody like you should be asking me." And with that, he's gone.

Pacino's self-assurance in that bit part won him his next role in *The Panic in Needle Park*.

Later this month, you can see Pacino play a TV news reporter on a hot story about the tobacco industry in *The Insider*. Although the network kills the story, it's not easy to suppress anyone being played by Pacino, master of the ferocious moment. It seems he has always had that power, even from the start of his career.



Jim Raymen, UPI

Annette Bening played a miserable suburban housewife in one of this season's biggest hits, *American Beauty*. The stage-trained actress possesses equal doses of comic timing and dramatic skill, which she used to poignantly illustrate the plight of a woman who feels sadly second-rate.

You'd never know of Bening's acting genius from her first film, a comic piffle from 1987 called *The Great Outdoors*. She played Kate, a housewife on an ill-fated vacation with her husband and in-laws.

"Honey, you're a stud!" is one of the lines to which she's reduced as she admires her husband (Dan Aykroyd) astride a horse. For this character,

leaning against a washing machine during the rinse cycle is a dramatic moment.

"It was very standard," Bening says, as kindly as possible, about her movie debut.

Kevin Costner, star of the recent *For the Love of the Game*, also had a rocky start out of the gate. Today, he's a leading man who has taken to specializing in playing sports figures. In addition to *For the Love of the Game*, he has also starred in the golf film *Tin Cup* and two more baseball classics, *Bull Durham* and *Field of Dreams*. But he looked too stiff to swing a bat or a club back in 1974 when he appeared in a jiggle-fest called *Sizzle Beach USA*.

In this extremely silly movie about three underclad bimbos sharing a Malibu beach house, Costner plays the owner of a riding stable where one of the young lovelies comes for lessons. The movie gallops ahead to

a love scene on a shag rug by a roaring fire, where Costner leans in for his big screen kiss without first tipping back his cowboy hat. The resulting collision of forehead and hat brim is not the most romantic scene ever filmed.

Costner continued to battle bad beginner's luck when he was cast in what many people erroneously believe is his debut — the suicide victim in *The Big Chill*. Costner's scenes were cut before the movie was released;



Jim Raymen, UPI

all that is visible of him is his trouser cuffs as his body is prepared at the morgue.

When **Melanie Griffith** was directed by husband Antonio Banderas for this fall's *Crazy in Alabama*, it wasn't the first time she's worked with an intimate friend. The very first time Griffith appeared on screen was as an extra in *The Harrad Experiment* (1973), which starred her future (twice over) husband, Don Johnson.

Melanie's mom, Tippi Hedren, wasn't too pleased about the behind-the-scenes

chemistry and so kept Griffith on the set to keep an eye on her. Mom played a human-values professor at the groundbreaking nudist college where Johnson is a student. Melanie, just 14 at the time, began to see 22-year-old Johnson on the sly and ended up marrying him when she came of age. (They divorced in record time and later remarried, then divorced again.)

To find Melanie, freeze-frame *The Harrad Experiment* during human-values class whenever Bruno Kirby asks a question. (It was his film debut as well, including regrettable scenes involving a nude yoga class.) Griffith is seated in a chair behind him and slightly to the right, wearing a black turtleneck and pendant necklace.



Juan Herrera, STF

Jami Bernard is a film critic for the New York Daily News, and author of First Films: Illustrious, Obscure and Embarrassing Movie Debuts (Citadel Press).

clockwise from top: Al Pacino outside the Mark Taper Theatre in Los Angeles after his recent performance in the play, *Hughie*; Kevin Costner with his children (l to r) Joe, Annie and Lilly at the Los Angeles premiere of *For the Love of the Game*; (l to r) Antonio Banderas, Tippi Hedren and Melanie Griffith arrive in San Sebastian, Spain, for a screening of *Crazy in Alabama*; Annette Bening and husband Warren Beatty arrive at the annual Americans for Democratic Action dinner in Beverly Hills.

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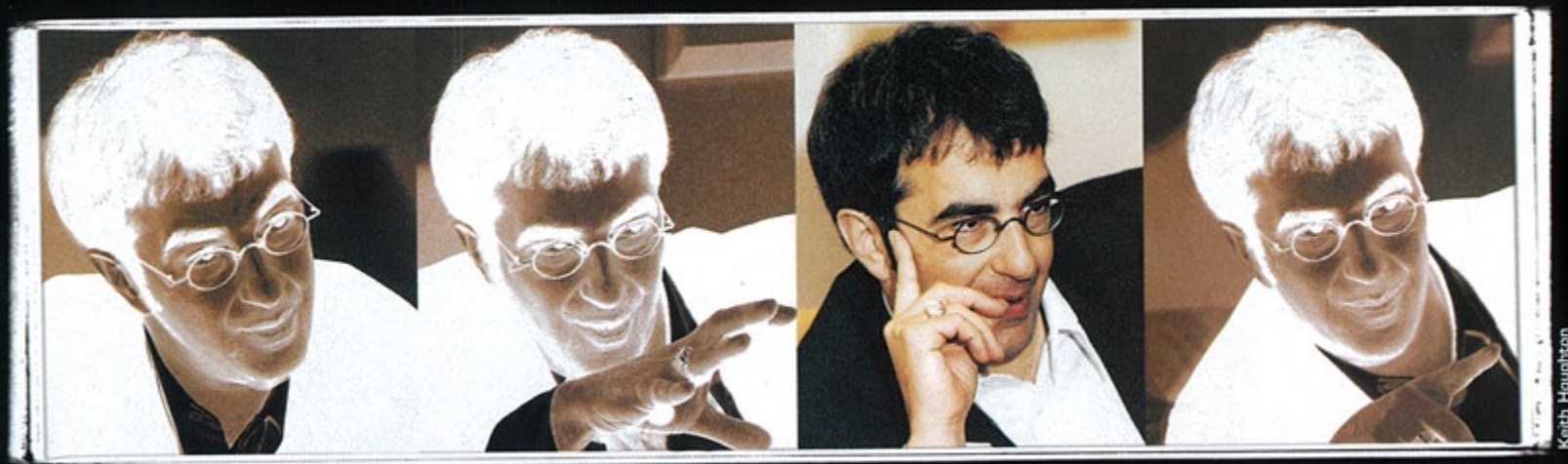
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Egoyan's Incredible Journey

*Award-winning director
Atom Egoyan talks
about his latest film,
Felicia's Journey*

By Jennie Punter

Atom Egoyan is describing the two most recent films in his oeuvre — *The Sweet Hereafter* and his latest, *Felicia's Journey* — like contrasting selections on a concert program. The musical reference seems particularly appropriate since the maestro of Canadian filmmaking is sitting backstage at Toronto's Roy Thomson Hall, home of the city's symphony orchestra.

"It's a chamber piece," says Egoyan of *Felicia's Journey*, a chilling and intimate drama. "It's a much simpler film than *The Sweet Hereafter*, which is a larger ensemble piece and structurally more ambitious."

In *Felicia's Journey*, British actor Bob Hoskins (*Mona Lisa, Who Framed Roger Rabbit*) plays a solitary middle-aged bachelor, Hilditch, who befriends the pregnant 17-year-old Felicia (Irish newcomer Elaine Cassidy). She has left Ireland to look for her lover in Birmingham, where Hilditch works as a catering supervisor for an industrial factory. Through suggestion rather than violence, we gradually realize a very disturbed soul, possibly a serial killer, lurks under Hilditch's gentle, passive demeanour.

With the Canadian premiere of his new film just hours away, the director plunges into our interview with an intensity that suits the hectic day. The only note of minor discontent — in an otherwise upbeat conversation — comes in Egoyan's remark that people could

blur his two recent films together too easily. "Well, it is weird to follow up (*The Sweet Hereafter*) so quickly, especially since it's still fresh in people's minds," he says, resting his chin in his hands. "And, of course, since both are adaptations of novels, you have to expect comparisons — but I think that's unfair. Anyone who sees both will realize they are wildly different pieces."

Beginning with 1984's *Next Of Kin*, the Toronto-based Egoyan has made a feature every two or three years, but the tempo of his career went from *moderato* to *allegro* after *Exotica* (1994) won the International Critics Prize at the Cannes Film Festival and three Genie Awards. *The Sweet Hereafter*, a complex film about a tragedy that affects an entire community, won the 1997 Grand Prix du Jury at Cannes, two Genies and garnered two 1998 Academy-Award nominations — for best director and for Egoyan's screen adaptation of Russell Banks' novel. During production of *The Sweet Hereafter*, Egoyan read a copy of the award-winning 1994 novel, *Felicia's Journey*, which had been sent to him by the head of development at Mel Gibson's Icon Productions. Egoyan was instantly captivated by Irish writer William Trevor's brilliant prose and couldn't refuse the challenge of turning it into a film.

"A great novelist gives readers the details of a life in the most miraculous way," Egoyan explains. "Just as Russell Banks gave me a community of people outside my own experience, so William Trevor presents these two characters who are really gifts. I mean, I would never have been able to imagine the life of a young woman from Ireland. I don't know the British Midlands, where Hilditch lives." *Felicia's Journey* was filmed mostly on location in Ireland and Birmingham, but the settings never felt foreign to Egoyan: "If you've read a lot of Irish and British literature, you have a pretty good idea of what to expect."

Trevor's novel also struck a chord in terms of Egoyan's own thematic obsessions. "Even though it's set in present day, this is also an incredible tale of two people who are both floating in time. Felicia comes from an almost 19th-century world where people still write letters and her access is entirely dependent on personal contact with people. Hilditch lives in a world that seems very Fifties, but is also very much about media. His access to people is through surreptitious means and through technology.

"Although she might seem the victim and he the monster, Hilditch is nevertheless a victim of the power Felicia has, a power she doesn't even realize. And that clash between them really stirred me," Egoyan says.

Felicia's Journey is a discordant duet that works through the subtle chemistry of the film's lead actors. Egoyan had Bob Hoskins in mind from the get-go: "I just loved that Bob has this everyman quality about him. You feel you know him, he feels accessible, he has a very open face. And you remember all his performances." Hoskins, who has described his character as a mixture of Jack the Ripper and Winnie the Pooh, is a fan of Trevor and leapt at the chance to play Hilditch.

Finding Felicia was Egoyan's arduous journey. "We saw hundreds of young Irish actresses, visited theatre troupes and schools. It took a long time because I absolutely wanted to have the real thing," he explains. "I didn't want to cast some starlet that everyone is using in other movies and have her fake an Irish accent. Portraying Felicia's naiveté was the trickiest thing about the film, because, if it looked forced, she would have been unbelievably irritating. I needed someone who could embody this very rare person who comes from a modern village and also from the past. I felt if we cast someone viewers would be seeing for the first time, then people would be able to accept that reality."

Elaine Cassidy delivers an exquisite performance as Felicia, but the young Irish actor found it difficult to get under the character's skin at first. "I couldn't understand why she was so naive," says the pig-tailed Cassidy, 19, at a press conference the day after the premiere. "What helped me was realizing that she has this timeless quality because she has been raised by her father and her great-grandmother. So her role model of a lady is someone three generations older." ➤



Atom Egoyan (l) with William Trevor on the set of *Felicia's Journey*



Bob Hoskins and Elaine Cassidy in a scene from *Felicia's Journey*

Felicia's Journey also has several significant minor characters: Felicia's stern father (Gerald McSorley); Johnny (Peter McDonald), the lover Felicia leaves Ireland in search of; Hilditch's previous victims, whom he secretly videotaped in his car; Miss Calligary (Claire Benedict), the door-to-door preacher and unwitting voice of reckoning at the film's climax; and Gala (Arsinee Khanjian), Hilditch's dead mother, who appears only on tapes of her TV cooking show that he watches and mimics each night.

While the director's adaptation understandably alters elements of the novel, Gala is a new and very Egoyan-esque invention, an exotic and often humorous character played by Khanjian, Egoyan's wife and frequent collaborator. "Well, there *is* a mother in the book," Egoyan says with a laugh. "There is a sense in the book of Hilditch's mother having a voracious sexual appetite, and this little boy watching a parade of strange men. At a certain point, she loses her attractiveness and turns her attention to the boy.

"But for the film, that scenario seemed cliché. And also the notion of using something I've dealt with before in film seemed reductive. I didn't want Hilditch to be the way he is because of that. I wanted to create his mother's presence without having her present, so their true relationship remains a mystery."

Egoyan particularly enjoyed creating the garish Fifties cooking shows, preserved on videotape in Hilditch's eerie shrine to his mother. "Gala is a device, but she also must be believable as this chef who is introducing food to a generation and a culture known for having no sense of food at all." After creating the character, Egoyan was told that a real-life "Gala" had a British cooking show in the fifties. "This woman, Fanny Craddock, whom I didn't even know existed, also occasionally put on this fake French accent and prepared food you wouldn't want anywhere near your mouth, like mounds of ugly dark pudding which she would present to the camera," says Egoyan, shuddering at the thought.

And did the elegant Khanjian embrace her culinary role? "Arsinee has a real problem with handling raw meat," Egoyan reveals. "When we were shooting that scene where she has her hand underneath the turkey skin, she had a big bucket of water and soap beside her and after each take would furiously wash her hands."

For some viewers, the moments of macabre humour in *Felicia's Journey*, not to mention the mother-son relationship, may recall some of Alfred Hitchcock's films. "The film is not Hitchcockian in terms of his theory of suspense, which is about putting the viewer in a place where they know more than the characters," Egoyan explains. "And that is antithetical to how this film is constructed, which is from the point of view of the characters' experience.

"But Hitchcock did open the door to normalizing perversity, taking very obsessive states of mind and making them seem effortless. And I think that's Hitchcock's gift to this film."

The sensibility of *Felicia's Journey* may owe a little to Hitchcock, but it's Atom Egoyan's own extraordinary gift — a unique, cinematic vision — that has translated William Trevor's disturbing story into a beautiful, haunting film. **F**

Jennie Punter is a Toronto journalist whose articles appear regularly in The Toronto Star and The Globe and Mail. She is also an amateur musician and a screenwriter. She co-wrote the screenplay for director Jacques Holender's feature, Rats, which premiered at the 1999 Montreal Film Festival.



Arsinee Khanjian as Gala

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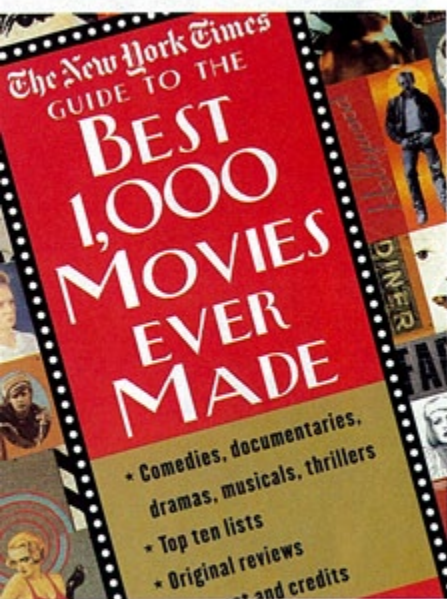
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The New York Times Guide to the Best 1,000 Movies Ever Made
By Vincent Canby and Janet Maslin
Ed. Peter M. Nichols
Time Books, Random House

OPENING NIGHT REVISITED

Reviews of the best 1,000 movies ever made are collected in *New York Times* movie guide

The passage of time makes it so easy for film historians and couch critics alike to amass their personal movie canons.

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Clear a wide space on your home entertainment unit for *The New York Times Guide to the Best 1,000 Movies Ever Made* — a massive collection of original reviews for the films the *Times*' critics deem the best.

Aside from being written in a relative vacuum, most of the reviews were formulated on the fly by journalists whose deadlines were as tight as Michelle Pfeiffer's catsuit in *Batman Returns*. Despite the limitations, however, the observations are usually as acute as anything that could have been written with decades of musing and mulling.

But not always.

Perhaps it's the same part of our psyche that compels us to ogle car wrecks, but there's a certain element of glee in learning that some great films were panned by critics on first viewing. Sometimes there's even the added bonus of agreeing with the critic's naive first impression.

In 1946, Bosley Crowther wrote of *It's A Wonderful Life*, "...the weakness of this picture, from this reviewer's point of view, is the sentimentality of it," — precisely the element that's made the Capra film a Christmas classic.

Moving to the 1980s, Janet Maslin writes about *Beetlejuice*, "there isn't really much plot here," and that director Tim Burton "only occasionally manages something marginally funny." Regardless, Burton's macabre fantasy made the guide while favorites, such as *Blade Runner*, *The Great Escape* and *Rocky*, did not.

Of course, arguing with the critics' necessarily subjective choices is part of the fun, but some selections are even more baffling than others. For instance, Ridley Scott's shocking sci-fi/horror hybrid *Alien* was left off the list, but its sequel, *Aliens*, made the cut. This despite the assertion from the critic that *Aliens* is "a touch less innovative than its predecessor."

To their credit, the critics resisted the temptation to Americanize the guide. Foreign films have been an important part of the *New York Times*' film coverage since the mid-1960s, and there are plenty of flicks with exotic titles nestled in among the Hollywood blockbusters.

The catalogue is also fascinating as a time capsule that charts the evolution of film criticism.

Did you know, for instance, that critics used to use the royal "we" in much the same way that editorial writers do today? In retrospect, Crowther's co-workers would probably have preferred not to be included when he wrote of *Psycho*: "Frankly, we feel [Hitchcock's] explanations are a bit of leg-pulling by a man who has been known to resort to such tactics in his former films."

*Other movie guides: *Creature Features: The Science Fiction, Fantasy & Horror Movie Guide*, Leonard Maltin's *Movie & Video Guide* and *Videohound's Golden Movie Retriever 1999: Complete Guide to Movies on Videocassette, Laserdisc and CD*. — Marni Weisz

out this month

The Noir Style

Authors: Alain Silver & James Ursini

Stark B&W photos adorn this history of Film Noir written by two of the genre's foremost experts.

A Star Called Henry

Author: Roddy Doyle

A novel about an IRA assassin from the man who brought us *The Commitments* and *The Van*.

Say Anything

Authors: Peter T. Fornatale & Frank R. Scatoni

A trivia game in the form of a book. Guess who said what in which movie to score points and impress your friends.

Star Wars: New Jedi Order: Vector Prime

Author: R. A. Salvatore

Del Rey launches their new series of *Star Wars* books. The stories follow the original trilogy so Luke, Leia and Han Solo are reunited again.

Women

Authors: Susan Sontag & Annie Leibovitz

More than 150 women were captured by photographer Annie Leibovitz's lens. Essayist Susan Sontag wrote text based on those photos.

Peter Bogdanovich's Movie of the Week: 52 Classic Films for One Full Year

Author: Peter Bogdanovich

The director of such films as *The Last Picture Show* and *Mask* offers 52 of his short essays about film, one to be enjoyed each week of the year.



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WANT A SNEAK PREVIEW?

The who, why and where of finding movie scripts on-line

By Edward Trapunski

"You've read the book, now see the movie," used to be the standard approach. These days, however, it's more likely to be: "You've seen the movie, now read the screenplay over the Internet" or even, "You're still waiting for the movie, but you can already find the script on-line." Dedicated movie buffs are creating companion Web sites for their favourite films, and for the ones they really care about they are posting entire scripts.

The easiest way to find the sites is through the Scripts and Screenplays WebRing at www.webring.org/cgi-bin/webring?ring=screenplays;list, which will connect you to a host of other sites. Two stand out. Movie Scripts Zone (<http://members.xoom.com/scriptszone>), maintained by Camby Banks, a 22-year-old Canadian university student living in Australia, has received as many as 700 hits in one day. "My site was made out of pure love for script writing and all the blood and guts that went into it was for the other fans who love reading scripts," Banks says. And then there's Drew's script-o-rama at www.script-o-rama.com. Created by Drew Feinberg, script-o-rama boasts more than 600 scripts.

The script posting community prefers a degree of anonymity in its script sharing endeavours. Though their intentions are honourable, they are still not quite sure whether their actions are legal. Even Hollywood isn't certain. Fritz Attaway, senior vice-president and general counsel for the Motion Picture Association of America, says: "It's illegal because it's a violation of copyright, but it has not become a significant issue for the industry." From the creative end, Alexandra Brown, senior vice-president of Communications for Alliance Atlantis Communications Inc. says: "People are passionate about the movies and if anything serves that love of movies it can't be a bad thing if it's endorsed by the producers."

Some scripts are transcribed after a film's release by people who toil for hours copying down every word. The negative side to a transcript, of course, is the opportunity for human error. "I mean, YOU try to transcribe Marlon Brando mumbling for three hours," Feinberg writes on his site.

But many of the scripts get to the Internet long before the movie is released. And nobody will own up to how they get on-line. Some writers, including Kevin Smith (*Clerks*, *Dogma*), are known to post their own scripts. "Once [Smith] E-mailed me telling of how he loved my site," Banks says. "My site was a lot simpler then, it's only this spectacular now with the extra incentive knowing that a genius like Kevin Smith actually goes to my site. He even promised to allow me to post his new script when he has it completed."

Even Canadian filmmaker David Cronenberg (*Crash*, *eXistenZ*) admits he once used the Internet to track down a David Lynch screenplay before its release. "Because the Net is such an incredible delivery mechanism you can have that script all over the world instantly," he says. "But it is double-edged. If you are an ardent capitalist, it's the kind of loss of control that is very frustrating. On the other hand, if you are an artist, there is something about the freedom of the Net that is very exhilarating."

Though Cronenberg says it's hard to keep a script a secret once it has been photocopied for the crew and talent agencies, he is still surprised to see how much of his own work has found its way on the Web.

"If I knew my script was going to be read by other than production people," he says, "my writing would be totally different."

Edward Trapunski is a technology writer and broadcaster who has written for The Globe and Mail, and has a regular spot on TV's CP24. He won an ACTRA award for Best Writer for the documentary, George Orwell: A Radio Biography.

scripts on-line

Simply Scripts

<http://simplyscripts.home.att.net>

An enormous site, well-organized with headings for movie title, writer, location of script, type of script (draft, transcript, final script, etc.), a link to the Internet Movie Database, movie sites and more.

Scripts On The Net

www.rosebud.com.br This site is maintained by Nathan Wright, also responsible for the Scripts and Screenplays WebRing. Organized by title, author, on-line format and a link to order from Amazon.com.

ScreenTalk Movie Script Gallery

www.screentalk.org/gallery.htm

ScreenTalk has turned movie scripts into pdf-files, which means they have to be downloaded to your computer with all the attendant security risks. The movie scripts are listed alphabetically with a short plot summary and writing and producing credits.

The Movie Page: Scripts

www.movie-page.com/movie_scripts.htm

This site originates in Norway and features a variety of new and old movie scripts, most of which are linked to other sites on the Scripts and Screenplays WebRing.

100+ Zipped Movie Screenplays,

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www.zippeddskriptz.com

This site has zipped selected scripts for quicker downloading. Most of the unzipped versions of these scripts can be found at Drew's scripts-o-rama at www.script-o-rama.com.

The Daily Script

www.dailyscript.com

This site, maintained by Dana Franklin in Los Angeles, tries to update frequently, if not daily.

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Nick Nolte enjoys upscale cuisine while filming in Vancouver

You just knew that Nick Nolte was a meat and potatoes kind of guy, didn't ya? The burly star of *Affliction*, *Prince of Tides* and *Simpatico* was recently spotted eating beef and spuds at CinCin, the trendy (and highly praised) Vancouver restaurant. But this was far from the meatloaf and fries version of the hungry-man meal. Meat and potatoes CinCin style means beef tenderloin with potato gratin and vegetables warmed in goose fat.

"From what the server and the manager on duty could gather, he was an intense conversationalist," restaurant manager Micheline Charach says diplomatically. "He pretty much spoke the entire time himself." The actor was dining with three unidentified guests.

"He just had star appeal," says Andrea Poole, the sous-chef working that night. "I know that sounds really corny, but he was

just really cool. He had this super-long trench coat on. He just sort of looked commanding. You know what I mean?"

We do. We saw *The Thin Red Line*.

Nolte was in Vancouver shooting the new Alan Rudolph film, *Trixie*. The comedy revolves around an eccentric security guard (Emily Watson) and her attempt to become a private eye.

But that's not important....

What is important is that you learn how to make an exquisite beef tenderloin.

Poole suggests marinating the beef loins in red wine, olive oil, garlic, rosemary and pepper "for days at least." At CinCin, the meat is then cooked — at an extremely high temperature — on an alderwood grill, which gives the meat a smoky flavour. If you don't have your own alderwood grill, Poole suggests turning your grill to high.

You don't want to cook the beef for more than five minutes, unless you like it well done.

For the potatoes, Poole says, slice them, mix them together with the cream, garlic, shallots, mixed herbs (she suggests thyme and rosemary), salt, pepper, and then throw in some butter. "Mix it up, dump it into a pan and flatten it out so they're all squished down and even. Then put a weighted lid on it and bake it," she says. Ninety minutes at 300 to 350 F should do it.

For the sauce, saute the parsley, mushroom stems and beef trim, then add the port and veal stock and "cook it down until it's the consistency of a wine sauce."

The entree is finished off with a serving of haricot vert (pre-blanching, then warmed in goose fat), oven dried tomatoes (dried in CinCin's own oven, then warmed in goose fat), and garlic that has been roasted in a covered heavy pot with goose fat at 250 F for about 25 minutes. Yes, goose fat.

"Pretty tasty," Poole says with a guilty laugh. "It doesn't taste goosy. You wouldn't say 'Wow, this tastes like goose.' It's just really, really rich." Oh well, Nolte can carry a few extra pounds.

If you don't like the idea of goose fat, Poole says you can substitute olive or vegetable oil for the sinful stuff.

Star-sightings are a regular occurrence at the B.C. eatery. In the past few months, Poole has seen David Caruso (former *NYPD Blue* star) a few times, David Hyde Pierce (Niles on NBC's *Frasier*) and Kyle MacLachlan who used to play FBI agent Dale Cooper on David Lynch's *Twin Peaks*. "The cute one," Poole says. "He's been in twice, alone."

She didn't say, however, whether MacLachlan ordered coffee and cherry pie. For reservations call 604-688-7338 — Marni Weisz



Executive Chef Romy Prasad and sous-chef Andrea Poole with their beef tenderloin

PHOTO BY HARTLEY CHAMMON

WHAT YOU NEED TO SERVE TWO

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Beef Loin 2 7-ounce cuts

Marinade

red wine
olive oil
garlic
rosemary
pepper

Potato Gratin

Russet Potatoes 3
Cream 1/2 cup
Shallots 1 teaspoon
Garlic 1 teaspoon
Butter 2 tablespoons
Mixed herbs 1 teaspoon
Salt and pepper to taste

Sauce

Parsley stems 6
Mushroom stems 10
Beef Trim from loin
Port 1/2 cup
Veal stock 1/2 cup

Vegetables

One oven dried tomato
Four unpeeled cloves of garlic
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Goose fat, as needed

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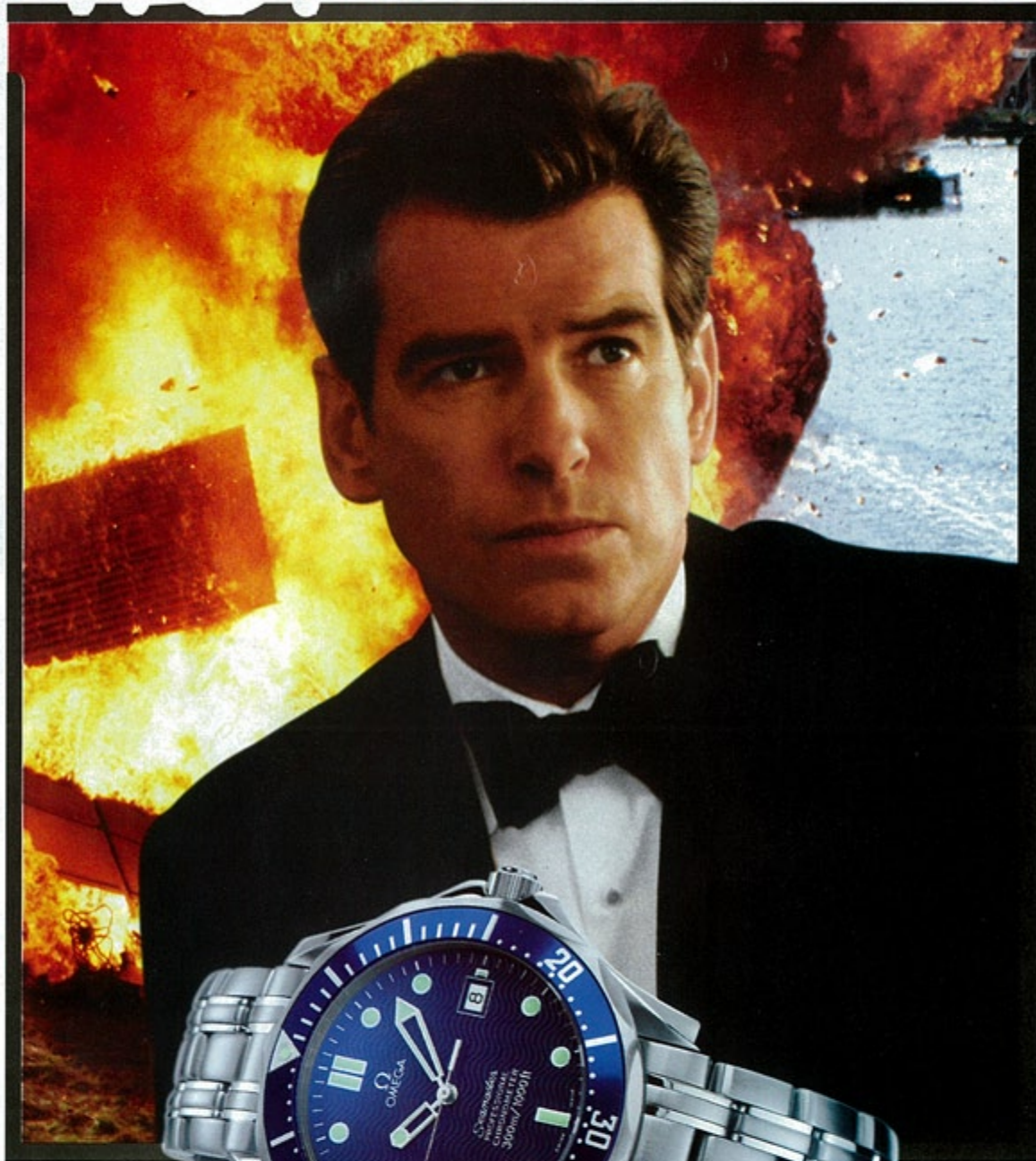
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In Tomorrow Never Dies
it was the hidden detonator.
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The World Is Not Enough has Q
designed for the Omega *Seamaster*
to help 007?



Ω
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PROFESSIONAL

In *The World is not Enough*, James Bond races to diffuse an international power struggle. But what is he wearing? And who is he with?

Okay, so product ties-in can sometimes be blatant money grabs that shake one's faith in film as a pure art. But, hey, when it comes to James Bond, nobody does it better.

The character created by Albert R. "Cubby" Broccoli 37 years ago was the original Inspector Gadget, brandishing killer pens and bow-tie cameras that made Batman's tool-belt seem like a toy.

With this month's release of the 19th Bond film, *The World is Not Enough*, starring Pierce Brosnan, Bond once again relies on some well-known products to help him fight crime, look good and get around.



BMW

For 1995's *Goldeneye*, Mr. Bond switched his automobile allegiance to BMW, where it has stayed ever since. In *Goldeneye*, he drove BMW's Z3 roadster and, subsequently, the roadster sold out in its first year of production. In *Tomorrow Never Dies*, Bond drove the BMW 50i; and, in this new film, it's the BMW Z8 that zips Bond from here to there with elegance and ease.



Omega

Sure, it looks like just another finely crafted sports watch but, aside from keeping perfect time, James Bond's Omega Seamaster Professional Diver Watch is equipped with a miniature grappling hook. One push of a button shoots the hook out with great force and velocity while trailing a thin but very strong cable behind.



Polaroid

The World is Not Enough marks the first time James Bond has made use of a Polaroid camera. This particular Polaroid, the Spectra AF, features sonar automatic focusing, automatic built-in flash and an electronic viewfinder.

Brioni Suits

Costume designer Lindy Hemming (*Four Weddings and a Funeral*) dressed Brosnan for *The World is Not Enough*. "I wanted something that was unmistakably synonymous with expensiveness," Hemming says. "This man must look immaculate, not strange or foppish or too fashionable." She chose Brioni of Rome, a small Italian men's wear design house located in the Abruzzi region overlooking the Adriatic, as Bond's clothier. As far as we know, the suits don't have the ability to eject their occupant or carry out any other nefarious deed.



Denise Richards

We would not for a moment suggest that 007's many female co-stars qualify as gadgets or products endorsed by the secret agent, but...oh, who are we kidding? If ever there was a group of women who have been objectified on screen, it is that string of female characters known simply as "Bond Girls." Oh well.

Toronto entertainment writer **Bob Thompson** recently sat down with the newest "Bond Girl" — **Denise Richards** — to talk about her initiation into the sacred sorority.

Denise Richards usually has the composure of a veteran. But the 26-year-old former model lost her poise when she was told she had been hired to play a "Bond Girl" opposite Pierce Brosnan's 007 in *The World Is Not Enough*.

"The day I found out it was literally on every news station," Richards recalled recently while sitting in her Beverly Hills hotel suite. "I was like, 'Oh God, this is like a big movie!' Which scared me and overwhelmed me even more."

She had a lot to be overwhelmed about. The shapely blue-eyed beauty was selected over hundreds of other talents to play nuclear weapons expert Christmas Jones.

Also cavorting with Brosnan's Bond is Sophie Marceau, who plays the daughter of a murdered oil tycoon. Robert Carlyle is a Bosnian bad guy — the latest villain in the 19th Bond picture — bent on nuclear extortion.

Meanwhile, Richards is still awed by the Bond experience after having shot the action spy picture over a six-month period in such exotic locales as the French Alps, Spain, Turkey, Azerbaijan and, of course, Bond's home base, London.

Professionally, she says she feels better for the acting journey, which included working alongside Brosnan and with director Michael Apted, who has helped shaped such award-winners as *Coal Miner's Daughter* and *Gorillas In The Mist*.

"When I thought, 'Oh, I have to do Bond because it's a huge movie,' it was more about the opportunity for me to work with Michael Apted, who I think is a great actor's director," Richards said. "He hasn't done an action movie [before], which I think is great, because he brings that other element to it."

Sassy and sexy is what Richards brings to the Bond film. It's taken her a while to get there, first modelling from her home in San Diego, Calif., and then on TV where she made some noticeable guest spots on *Melrose Place*, *Doogie Howser, M.D.* and *Seinfeld*.

In the movies, she made her high-profile debut portraying the sexy hotshot pilot in *Starship Troopers*, which was followed by stints as a conniving bisexual cheerleader in *Wild Things* and a wannabe beauty queen in *Drop Dead Gorgeous*.

"Each job has been a stepping stone," Richards says. "Now I'm getting to the point where I can meet the directors who I want to meet and work with. And each one has just opened up different doors. But I'm still competing with everyone else, and still having to work on the auditions. Some of them I audition for and I fight for, and some are offered to me."

Landing the "Bond Girl" role — she definitely had to fight for it — seems to be a natural progression, although industry insiders hint that it could leave her typecast.

What does the rising star think?

"It's up to me," Richards says, serious and appearing equal to the challenge, "and the choices that I make."

Bob Thompson is an arts & entertainment writer for The Toronto Sun.



"Bond Girls" Trivia

- There have been 59 "Bond Girls" — 31 brunettes, 24 blondes and 4 redheads.
- Historically, "Bond Girls" were often given ridiculously over-sexualized names, such as Pussy Galore, Octopussy, Holly Goodhead, Plenty O'Toole, Mary Goodnight, Kissy Suzuki, Chu Me and Xenia Onnatop. But it seems that the Bond writers have been swayed by the rise of political correctness. In *The World Is Not Enough* the film's good "Bond Girl" is Christmas Jones (Denise Richards), and the bad "Bond Girl" is Elektra King (Sophie Marceau) — both creative names, but names that aren't going to anger any members of the PTA.
- According to official MGM information, Bond and his girls have had sex 76 times and counting — 18 times in his hotel room, twice in his London flat, 14 times at her place, once at someone else's place, three times on trains, twice in a barn, twice in a forest, once in space, twice in a gypsy tent, twice in hospitals, twice in planes, once in a submarine, once in a car, once on a motorized iceberg and 24 times in, around, under or near water.

SPEND A COMFY NIGHT AT THE OVERLOOK HOTEL

Oregon's Timberline Lodge played the ultimate haunted house

You've finally earned a week of vacation and have decided to spend it swooshing down the peaceful, snowcapped mountains of Oregon. At the end of a blissful day of skiing, you hop in the car and start the short drive back to your hotel. As the road winds heavenward, the skyline begins to reveal a frighteningly familiar, ominous inn at the top of the hill.

Oh my God, you're staying at The Overlook.

Every once in a while a movie's setting rises from the screen, overtakes the actors and becomes the story's dominant and most intriguing character. Think of *Blade Runner*, *Dances With Wolves*, *Psycho*.

But if you're looking for the daddy of all haunted houses, it has to be *The Shining's* Overlook Hotel — first made famous in the Stephen King novel then entrenched in the cinephile psyche by director Stanley Kubrick's 1980 screen adaptation.

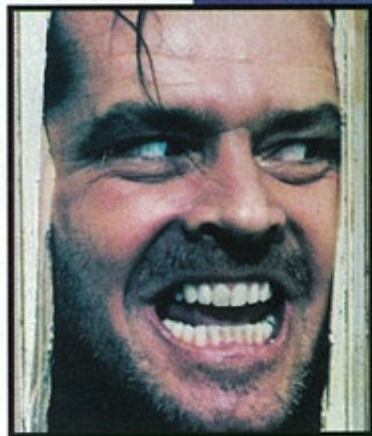
And for just \$65 to \$180 (US) per night, you can call the evil structure your home away from home.

Although Kubrick created the interior of his horrific hotel on a sound stage in England, the exterior shots were filmed at the Timberline Lodge, a surprisingly homey traveller's respite in Mount Hood, Ore.

"The inside of The Overlook was not at all like Timberline," says Jon Tullis, director of public affairs for the lodge. "We have a very warm stone and timber interior."

But the outside of The Overlook is pure Timberline. And it is that exterior shot of the building that the audience first sees as Jack Torrance (Jack Nicholson) drives up the winding mountain for his fateful job interview.

Considering that both Kubrick and King fans tend to be a tad obsessive, one might assume that a steady stream of *The Shining* aficionados have come to gawk at the Timberline during the past 20 years.



Jack Nicholson in *The Shining*

But Tullis says that's just not the case.

"I think that just following the movie release there was some of that," he says. "I know the movie was very popular in Portland because of the Timberline. The people who worked here went down and saw it

together and had fun with it. But that's about the extent of it to be quite honest."

Hotel management even tried to scare up interest by screening *The Shining* on Halloween night for a few years. "But it never went over as an attraction, as an event," Tullis says. "We thought it might get a little cult following, but it didn't — even though we have a nice movie theatre here in the lodge."

According to Tullis, most guests have no idea their hotel once stood in as the most frightening of film facades.

"People will mention it from time to time, but they're not 'Where's room 239,'" Tullis says. "We don't necessarily try to live up to the characterization in the movie either. We're a much more friendly, hospitable place,

so maybe it's just as well."

Actually, the number of the movie's most chilling room is not 239, but 237. (That's where *The Overlook's* former inn-keeper made beef jerky out of his wife and two spooky little girls.) Stephen King fans may wonder why the room number was changed from the book, where it was 217. Apparently, the Timberline has a room 217, but no 237, so Kubrick agreed to the change so that future guests wouldn't be scared away.

Room 217 is just one of 60 rooms at the Timberline Lodge, a building that has an interesting history of its own. During the Depression, the Federal Works Projects Administration was looking for a more challenging endeavour for the unemployed than simply raking leaves and shovelling snow. So, in the spring of 1936, the group commissioned a crew of unemployed craftspeople and stonemasons to build the lodge 1,800 metres up picturesque Mount Hood. In 1978, the hotel was designated a National Historic Landmark.

The brave can make reservations by calling 1-800-547-1406 or look them up on the Web at www.timberlinelodge.com — Marni Weisz



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A full-page photograph of Johnny Depp as Ichabod Crane from the movie Sleepy Hollow. He is wearing a dark, high-collared coat over a white shirt and cravat. He has long, wavy brown hair and is looking slightly to the right of the camera with a serious expression. The background is a dark, misty forest with bare trees.

sleepy hollow

the new legend

producer
adam schroeder
talks about
tim burton,
johnny depp
and why the
scary film
had people
frightened
even before
shooting had
wrapped

by marni weisz



Tim Burton and his team of filmmakers are in the rural English countryside shooting *Sleepy Hollow*, a decidedly strange version of the Washington Irving novella *The Legend of Sleepy Hollow*. And although the American classic is set in the ebbing moments of the 18th century, something on set has locals fearing an alien invasion.

It's not that director Burton (*Edward Scissorhands*, *Mars Attacks*, *Batman*) has modernized Irving's tale by making Ichabod Crane the captain of a starship and the Headless Horseman a renegade Martian in search of human test subjects.

It's just that when Burton directs a movie, things can get a little weird.

Not only was the entire, carefully dilapidated village of Sleepy Hollow built from scratch — parts on sound stages, parts on a plot of rural English countryside — but cinematographer Emmanuel Lubezki also had to figure out a way to manufacture moonlight.

After much experimenting, he did so by filling giant white balloons with enormous lights and then using cranes to hoist the makeshift contraptions high into the air.

"It's an amazing image because it really was a mix of the real and the surreal. You know, you created this town, but you also created the light," recalls Adam Schroeder, the 31-year-old New Yorker who co-produced *Sleepy Hollow* with partner Scott Rudin.

"From miles away, people could see these light things in the air and thought they were UFOs — they were calling into the police and the radio stations. It was pretty amazing. We're making this movie set in 1799 and people were thinking about UFOs. It was a fantastic blend of the design and also the supernatural. And that kind of sums up the movie."

Once again, Tim Burton and his team had created an entire world: one that was at once familiar and bizarre, one in which a man with no head may or may not be scavenging the countryside looking for a noggin to replace his own and one in which much of that countryside was constructed inside a giant sound stage — the same sound stage, in fact, where George Lucas had just finished filming *Star Wars: Episode One The Phantom Menace*, which really did feature spaceships.

All of this happened more than six months ago, when Schroeder, Burton, an enormous crew of set builders and filmmakers and a pack of actors that included Johnny Depp as Ichabod Crane, Christina Ricci as Katrina Van Tassel and Christopher Walken as the Headless Horseman, assembled to commit ye olde tale to film.

It marked the third time that Burton and Depp have collaborated on a film (1990's *Edward Scissorhands* and 1994's *Ed Wood* were the others).

Today, Schroeder is sitting in the New York production office of his next film, *Shaft*, which will star Samuel L. Jackson. In February, he hopes to be in Canada shooting a Ben Stiller film tentatively called *Zoolander*. "A couple of weeks in New York and then the balance in Toronto," he predicts.

Even as he oversees final hair, makeup and wardrobe decisions for *Shaft*, he is putting the finishing touches on *Sleepy Hollow*. Danny Elfman, the former member of Oingo Boingo whose works have adorned most of Burton's films, has just finished the score; and, just a short time before the much-anticipated film's release, the eye candy is still being tweaked.

"Obviously, this is a movie where post [production] is really important because of the effects and all of the special things that we're going to do to finish the film," Schroeder says, sounding like a kid in a toy store.

His life has been spinning at this furious pace ever since he hooked up with Rudin seven years ago. The team of Rudin and Schroeder have produced *The Truman Show*, *Clueless*, *Mother*, *In & Out*, *The First Wives Club*, *Ransom*, *South Park: Bigger, Longer & Uncut*, *Angela's Ashes* and *Bringing Out the Dead*, among others. That's a nice resume for a 31-year-old, yet Schroeder is as amiable as a puppy on T-bone day, adding that he's honoured to be the subject of *Famous* magazine's inaugural cover story.

Like director Burton, Schroeder's first exposure to *The Legend of Sleepy Hollow* was via the 1949 Disney cartoon. The animated interpretation is probably more faithful to Irving's story than this revisionist take penned by screenwriter Andrew Kevin Walker (*Seven*) and polished by acclaimed playwright/screenwriter Tom Stoppard (*Shakespeare in Love*, *Rosencrantz and Guildenstern are Dead*).

top inset: Producer Adam Schroeder works with Christina Ricci;
bottom inset: on the indoor set of *Sleepy Hollow*;
left: Johnny Depp as Ichabod Crane

In the cartoon, an unattractive Ichabod Crane is drawn pretty much as he's described in the book: "His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it might have been mistaken for a weathercock perched upon his spindle neck, to tell which way the wind blew."

Not exactly cute Johnny Depp, the man who sprang into the pop culture catalogue in 1987 as adorable detective Tom Hanson on the Fox TV drama, *21 Jump Street*.

"Ah, yeah, cute Johnny Depp," Schroeder muses. "But Johnny's an amazing actor and an



Christina Ricci on horseback during the filming of *Sleepy Hollow*

amazing person... He's actually like a character actor in a leading man's body. He doesn't mind going for it and maybe not playing the super-attractive conventional hero. Johnny plays it as a wimp hero, which is really fun."

Of course, Depp hasn't been the "cute Johnny Depp" of *21 Jump Street* fame for some time now (the series was cancelled in 1990). Despite his smooth, overgrown adolescent visage, he has always gravitated to edgy roles, including the two previous pairings with Burton. Anyone who saw the photos of Depp in the October issue of *Talk* magazine — leaning over a waterglass of red wine, artless tattoos permanently stamped on his arms, a Che Guevara pendant dangling from his neck, leather wristband, skull ring — knows he's no coverboy for *Teen Beat*. Still... Depp's Crane is a fine-looking human specimen while Irving's Crane was undoubtedly named for the bird he resembled.

More than just Ichabod's appearance has been changed for this retelling. In the novella,

JOHNNY DEPP ON PLAYING ICHABOD CRANE

"THE INITIAL ATTRACTION WAS THE OPPORTUNITY TO WORK WITH TIM AGAIN. THE ADDED PLUS WAS THAT I LOVED THE STORY AND HAVE ALWAYS LOVED THIS CULT IDEA OF THE HEADLESS HORSEMAN. IT'S A GREAT CLASSIC STORY BUT, WITH TIM'S TWIST ON IT, I KNEW IT WOULD BE SPECIAL. WHAT'S EXCITING FOR ME PLAYING THIS CHARACTER IS THE IDEA TO RIDE THE FINE LINE BETWEEN HONEST ACTING AND JUST A BIT OVER THE TOP, THE STYLE OF HAMMER HORROR FILMS WITH PETER CUSHING AND CHRISTOPHER LEE. I ALSO LIKED THE IDEA OF PLAYING A ROMANTIC LEAD WHO IS NOT YOUR TYPICAL ROMANTIC LEAD. ICHABOD HAS A LOT OF NERVOUS TICKS. HE'S SQUEAMISH. THERE'S A LOT HE'S AFRAID OF."

Crane is a foppish schoolteacher, in the movie he is a police constable/inventor. In the novella, Crane settles in Sleepy Hollow before ever hearing of the headless Hessian soldier who rides at night (German mercenaries from Hesse were hired by the British to fight against the Colonists during the American Revolution); in the movie, Crane is sent to Sleepy Hollow specifically to investigate a series of mysterious beheadings.

Schroeder says the changes were all part of Walker's original pitch.

"He wanted this guy who comes from the big city and is toying with the idea of forensics and all kinds of crime detections that were very bold for the time," Schroeder says.

Washington Irving envisioned, Ricci (*The Ice Storm*, *200 Cigarettes*, *The Opposite of Sex*), as Crane's love interest, Katrina Van Tassel, couldn't be a closer match. Van Tassel is described in the book as, "a blooming lass of fresh 18; plump as a partridge, ripe and melting and rosy-cheeked as one of her father's peaches."

Yet Schroeder says that resemblance isn't really why she was cast.

"I think in terms of Tim Burton's taste and our taste, the character that she plays is a very mysterious girl from this creepy, weird town and Christina has this wonderful, sexy oddness about her. She definitely feels like a member of the Sleepy Hollow community," Schroeder says. "It's a romantic love story, too,

TIM BURTON ON *sleepy hollow*

"I'M A BIG FAN OF ALL THE HAMMER HORROR FILMS OF THE FIFTIES AND SIXTIES AND THIS SCRIPT HAD A LOT OF CLASSIC BEAUTIFUL HORROR IMAGES. WHAT I LIKED ABOUT THE SCRIPT IS THAT IT'S RESPECTFUL OF THE ORIGINAL STORY, BUT TAKES IT INTO NEW TERRITORY. IT ALSO HAS A GREAT MIX OF DRAMA AND HUMOUR. I HAD KNOWN THE STORY OF THE HEADLESS HORSEMAN MAINLY FROM THE DISNEY CARTOON. IT'S ONE OF THE FEW AMERICAN HORROR STORIES. I DON'T KNOW WHAT THE POWER IS EXACTLY, BUT THERE'S A CERTAIN REASON WHY PEOPLE ALWAYS REMEMBER THE HEADLESS HORSEMAN. HE'S A GREAT SYMBOL."

Much like an 18th-century Fox Mulder, Walker's Ichabod Crane is shuffled off to the periphery (in this case, Sleepy Hollow) because the men in charge want to get rid of him and his troublemaking ways. The pragmatic Crane assumes he'll be able to use his newfangled scientific methods to solve the crimes, but soon finds out it's not that easy.

"It's a real old-fashioned murder mystery," Schroeder says.

If Depp isn't exactly the Ichabod Crane that

and she and Johnny are really, really, really, really, hot together."

How many times did you say "really"?

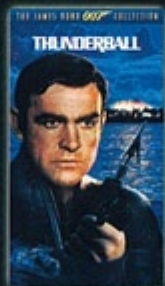
"Really, really, really, really," Schroeder recounts, and then admits the repetition was only because he was trying to think of a better word than "hot." **F**

Marni Weisz is the editor of Famous magazine. She thinks there's nothing wrong with the word "hot" when used sparingly.

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If ever there was a pair of performers that could be described as larger than life, it would have to be Siegfried and Roy.

So it should come as no surprise that the flamboyant Las Vegas illusionists are the subjects of the latest IMAX 3D movie, *Siegfried and Roy: The Magic Box*.

What may be a bit of a surprise, though, is the path director Brett Leonard (*Lawnmower Man*, *Virtuosity*, *T-Rex: Back to the Cretaceous*) chose to take in bringing their enormous tale to the enormous screen.

LARGER THAN LIFE

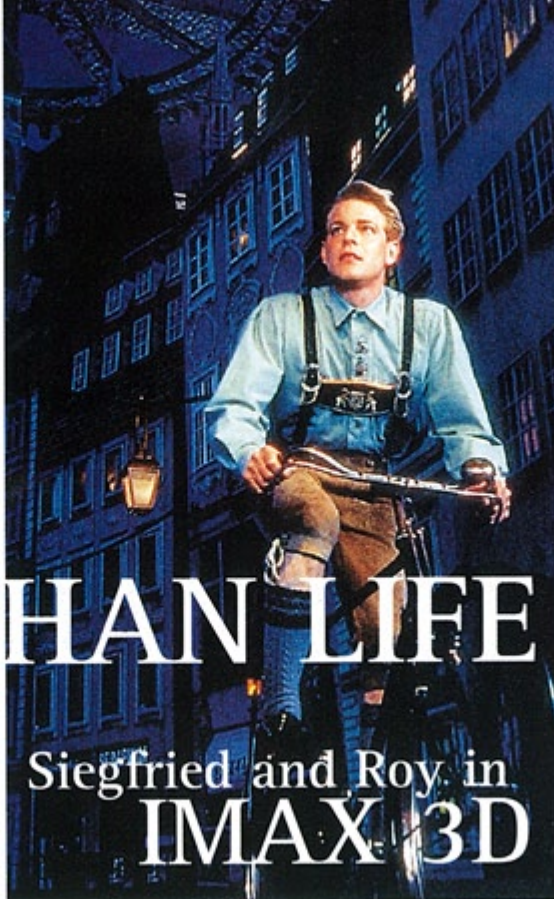
Although the movie does feature the requisite white tigers leaping over the audience in three dimensions, most of the hour-long film — narrated by Anthony Hopkins (*Silence of the Lambs*) — has nothing to do with the pair's glitzy Vegas show. Instead, the story follows young Siegfried Fischbacher and young Roy Uwe Ludwig Horn as they escape Germany after the Second World War, meet on a cruise ship and form a partnership that takes them straight to the sparkling strip in the Nevada desert. The film ends with intimate images of the pair at home on their tropical Las Vegas sanctuary, Little Bavaria, where they live, swim and play with their own personal prides of lions and tigers.

"I didn't want to make a movie about a magic show, I wanted to make a movie about a spiritual journey," Leonard says as he sits in a lounge at Toronto's Paramount Theatre. "For them, this is their legacy. This is what will be left of Siegfried and Roy."

Leonard predicts that Siegfried, 60, and Roy, 54, will retire in a couple of years. So his "greatest joy" is that the pair are thrilled with the film. "They were just blown away. When they saw the true scale of the experience they were in tears," Leonard says.

That "scale of the experience" includes more than the sheer size of the film, it also includes the intimacy of feeling as though you can reach out and touch Roy's face as he rides atop an elephant, or Siegfried's hand as he seemingly turns his partner into a bird.

But despite the glitz, this is a serious movie — a reflection of the difficult childhoods the pair endured in Germany where their fathers



left: John Summers, who plays young Siegfried, bicycles through the streets of Munich
right: Director Brett Leonard (l) works with young Roy (Cameron Alexander)
below: Roy (l) and Siegfried with their white lions



Siegfried and Roy in IMAX 3D

fought in Hitler's army. Siegfried's first success as a magician comes when he manages to pull his near-comatose father out of his post-war stupor with a simple magic trick. Roy turns to animals — particularly his wolfhound, Hexe — when his deeply damaged father descends into fits of rage.

Leonard says it was important to Siegfried and Roy that their difficult beginnings be included in the film because they wanted people to know from where they came. But the reality was much worse. "Roy's father would follow the family around with an axe and rat poison," Leonard says.

The depiction of Munich is dark and ominous, borrowing as much from German Expressionism as it does from 3-D puzzles. The perspective is skewed and a mess of clockworks spin on and on in a blackened sky resulting in some of the most impressive and artful 3-D imagery in the \$13.5-million (US) film.

Leonard, a burly, long-haired guy who looks like he'd be happiest with a bottle of Budweiser in hand and a good football game on the tube, says he is now good friends with the inarguably eccentric pair of illusionists. So, what exactly is it like to just hang out with Siegfried and Roy?

"Just telling great stories, a lot of laughs," Leonard says, "and every once in a while you get to pet a lion or a tiger." — Marni Weisz

Also Playing at IMAX

Into The Deep

Don't have time for a vacation down South? The next best thing may be a trip to the nearest IMAX theatre for an underwater adventure you can take without renting scuba gear. This 3-D film takes you to the kelp forest off the coast of California for a swim past colourful marine life, brilliant coral and giant starfish.

Alien Adventure

In this 3-D cartoon, a wayward tribe of aliens, the Glagoliths, lands on Earth while looking for a new home. They unwittingly touch down in the middle of a theme park called Adventure Planet, which they think represents normal life on Earth. The tribe splits up to explore Adventure Planet's four different attractions: Arctic Adventure, AquAdventure, Kid Coaster Adventure and Magic Carpet Adventure. In the end, they decide Earth is just too much fun to be a good, solid home.

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Virgin territory: Downloading the new David Bowie CD

By Wayne Carter

For you to understand, I guess I should start at the beginning — long before the advent of compact discs, back when a 12-inch slab of vinyl meant instant euphoria. The obsession has consumed me ever since. I am a music junkie.

I am also a music marketer's dream, which made me an easy target for the music addict's newest "fix," the Internet download.

Yes, I was one of the first few musicaholics to download David Bowie's new album, *hours...*, off the Internet where it was available exclusively for a two-week period before its retail debut last month. The initial high has worn off, but I still say it was worth paying considerably more — \$17.98 (US) — than if I had bought it at my local music store, if only to experience the rush. I've moved into a new phase of aural enjoyment, and my need to

understand this buzz forced me to seek enlightenment from my "dealer" — HMV.com.

I spoke to counsellor Sara Ross, Internet marketing manager for HMV.com, and pleaded for answers. Was I alone? Why did I feel this need? "Our research has indicated that the majority of customers shared several common reasons as to why they would pay a premium fee to do this," Ross began. "Most are huge Bowie fans, many are keen to be the first and they all want to be a part of the excitement." I was silent, she was talking about me.

It was so easy to score this prime hit of Bowie. I had all the apparatus — my computer, my Internet hookup and my \$700 CD burner. (If you don't have a CD burner, the album can't leave your hard drive.) On release day, I simply pointed my browser to HMV.com and clicked.

First, I was sent to a place called Liquid Audio where I was told to download the most recent player. Then it was time to hand over the cash. I typed my name and credit card number into the proper fields and was issued a passport number.

Next, I was told to click on a link that would take me to the song download area where I could download either the complete album in one file or take it a song at a time. You can probably guess which I chose — each song separately was going to make this last longer.

My cable modem started to flash furiously as I watched the process begin. Not only was I receiving Bowie's newest album in my home on release day, I was also one of the first people on the planet to experience this whole mind-blowing event, and I was transported.

I watched song after song download until the entire event was complete, exited my trusty Netscape Communicator, launched the Liquid Audio player and selected the first song title, *Thursday's Child*. I held my breath as CD-quality sound rushed from my speakers.

I now own a CD copy of *hours...* that includes an extra track, *No One Calls*, only available to us pioneers.

Marcy Playground — whose new album, *Shapeshifter*, comes out this month — just became the second group to take advantage of this new technology. If you preordered *Shapeshifter*, you could download two tracks per week for six weeks prior to the release date. I'm starting to feel that hunger again.

Wayne Carter is vice-president of Famous Players Media Inc. Even though he has a perfectly good download of the David Bowie CD, he bought another copy when it came out in record stores.

out this month

Artist: The Artist
Album: Rave Un2The Joy Fantastic
Label: Arista

Artist: Foo Fighters
Album: There's Nothing Left to Lose
Label: RCA

Artist: Run DMC
Album: Crown Royal
Label: Arista

Artist: 'N SYNC
Album: No Strings Attached
Label: RCA

Artist: Beck
Album: Midnite Vultures
Label: Interscope

Artist: Don Henley
Album: Otherwise
Label: Warner Brothers

Artist: Marcy Playground
Album: Shapeshifter
Label: Capitol/EMI

Artist: Counting Crows
Album: This Desert Life
Label: Geffen

Artist: L.L. Cool J
Album: G.O.A.T.
Label: Def Jam

Artist: Rage Against the Machine
Album: The Battle of Los Angeles
Label: Epic

Artist: Mariah Carey
Album: Rainbow
Label: Columbia

Artist: Fiona Apple
Album: When the Pawn ...
Label: Work/Epic

PREPARE FOR THE END

Behold
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i have waited to come
forth and begin the final
countdown to the
END OF DAYS

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distract you from your
destiny of servitude

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for they only offer you
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bestow Immortality!





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| 7. _____ | 8. _____ | 9. _____ |
| 10. _____ | 11. _____ | 12. _____ |
| 13. _____ | 14. _____ | 15. _____ |
| 16. _____ | 17. _____ | 18. _____ |
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| 22. _____ | 23. _____ | 24. _____ |

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FACE-OFF

WITH YOUR OWN FACE

Attach a picture of your face to an animated hockey player in NHL 2000

By Marc Saltzman



NHL 2000

Developer/Publisher: EA Sports
Platform: Windows 95/98 and
Sony PlayStation
ESRB Rating: "E" (Everyone)

gameplay. And with each incarnation comes a host of new features. This year, the company has really outdone itself.

NHL 2000 for the PC and Sony PlayStation offers the same addictive gameplay as its predecessors, while adding a number of eagerly anticipated trimmings, such as a ten-year career mode (complete with drafts, trades and free agency), easier controls (just two buttons), bigger checks and more brawls.

If you've got a PC, two new advancements are worth the price of the CD alone. If you have a digital picture of yourself (scanned into the computer or taken with a digital camera), NHL 2000 can import your face and map it on to a hockey player's body. Not only can you play alongside favourite NHL stars, but the newly created player is capable of various facial expressions — cheering after a goal is scored, arguing with the ref over a bad call or grimacing in pain following a hard hit. The other significant feature is true Internet play. Up to eight players can log on to the Net and duke it out head to head against other game players anywhere in the world.

And think of the possibilities of combining

Along with comedians, female singers and beer, you can now add hockey video games to the list of Canada's most treasured exports.

For the past nine years, the best-selling NHL game series from EA Sports, developed in Burnaby, B.C., has garnered more than 60 industry awards for its unmatched realism, jaw-dropping graphics and challenging

these two new features — you can import the faces of an entire pee-wee hockey team and then play against another team on-line in cyberspace. Or how about a battle of the bands — KISS v. the Backstreet Boys?

PlayStation players will be pleased to learn gameplay is much faster than last year's version, plus there are new arcade options, support for Dual-Shock controllers, more camera angles and replays and additional ways to score: slap shots from the point, tricky one-timers and passes from behind the net, to name a few.

For added realism, NHL players were brought into the Burnaby studio to partake in motion-capture sessions. Motion-capture, or mo-cap for short, is when athletes are fitted in black suits with special light sensors strategically placed over their bodies. Infrared cameras record their movement and the computer interprets the data. The result is ultra-realistic animation. Player artificial intelligence (or "A.I.") has also been tweaked considerably so single-player games also feel like the real deal.

NHL 2000's audio is equally impressive. Broadcaster Jim Hughson (the voice of the Vancouver Canucks) returns this year to deliver play-by-play narration, and the colour commentary is provided by Bill Clement. Music features the hit single "Push It" performed by Garbage and songs by other popular artists. For PC players, Creative Labs' Environmental Audio technology is supported so all the hockey stick cracks and hip-checking blows are heard in true surround sound.

Now, if you'll excuse me, there's a Stanley Cup waiting with my name on it...

Marc Saltzman is a Canadian games and technology writer who appears regularly in USA Today, Entertainment Weekly, The Toronto Star, Details and Playboy. He has written four books for Macmillan Publishing, the most recent is Game Design: Secrets of the Sages.

out this month

Sim Theme Park (Maxis Software for PC)

With Sim Theme Park, budding Walt Disneys can design, build and maintain a theme park in the hopes of attracting new visitors and turning a profit. Players can ride every roller coaster from a vertigo-inducing first-person perspective. Motion sickness bag not included.

Donkey Kong 64 (Rare for Nintendo 64)

Another beloved 1980s arcade classic gets a 3-D makeover with this epic action/adventure game that yields more than 50 hours of gameplay. Monkey around with five lovable characters: Donkey Kong, Diddy Kong, Tiny, Chunky and Lanky.

NBA Show Time: NBA on NBC (Midway Entertainment for Dreamcast, PlayStation, Nintendo 64 and Game Boy Color)

Midway's over-the-top basketball game features all 29 NBA teams and stadiums, plus fantasy courts, customizable players and other arcade-like qualities, including the on-fire mode and ultra-high jumps and dunks.

Medal of Honor (Electronic Arts for PlayStation)

Conceived by Steven Spielberg after shooting *Saving Private Ryan*, this first-person shooter pits the player as a secret U.S. agent in the Second World War. The goal is to prevent a German takeover of Europe by successfully completing a number of covert missions.

Diablo II (Blizzard Entertainment for PC)

In this highly anticipated sequel to 1997's best-selling role-playing game, players can select from one of four new character classes, each with its own unique attributions, and set out to explore four dangerous worlds. Play alone or on the Internet against others.

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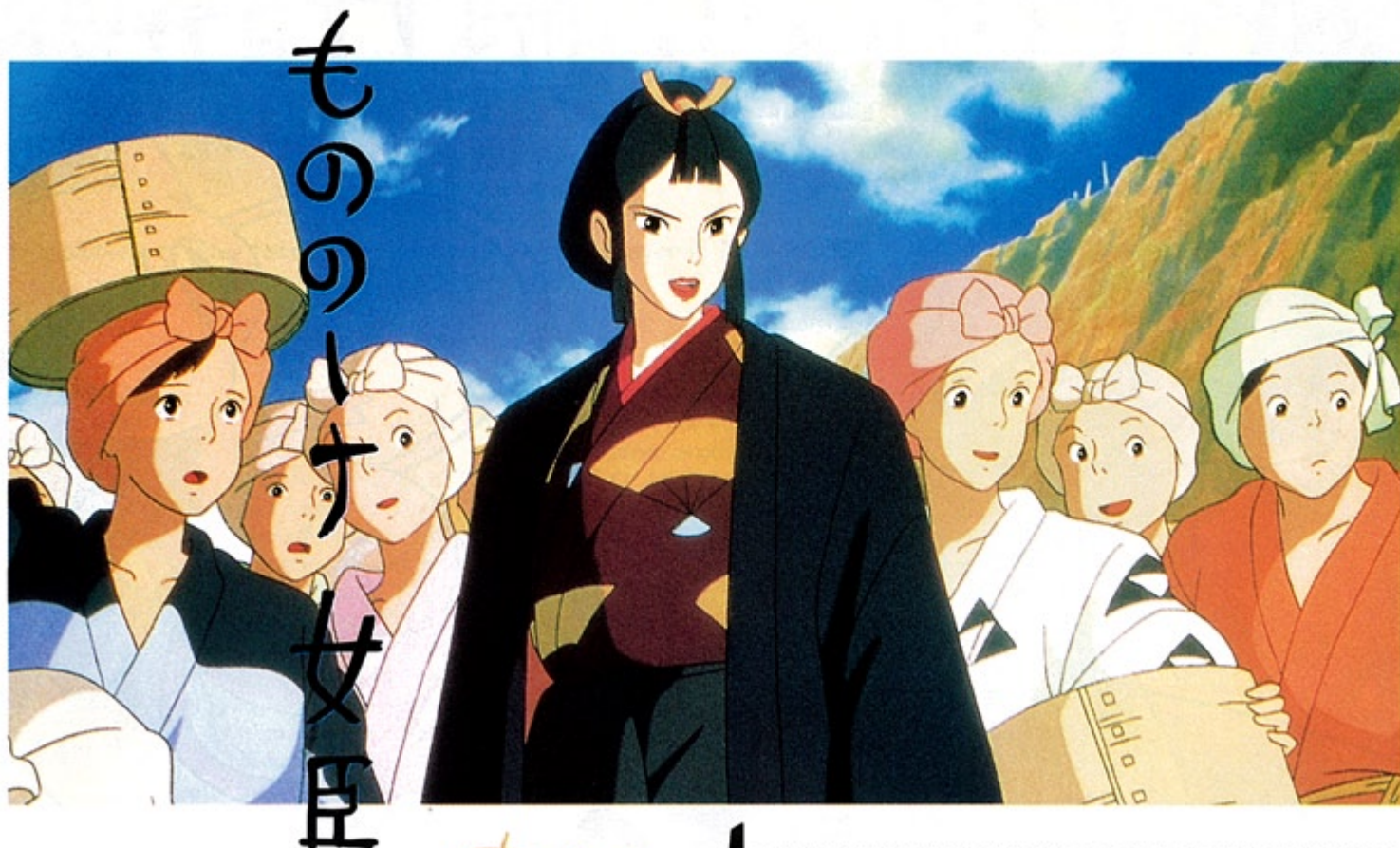
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A POKÉMON PICTURE



This
Princess
lives
no
fairy
tale

to encourage children to walk in the woods and gather acorns, Japanese filmmaker Hayao Miyazaki once made a cartoon showing exactly that.

"I still get letters from little kids telling me about the dozens of times they've watched it," he says, bursting into stifled giggles. "Instead of walking in the woods, they're sitting in front of their television sets."

At 58, Miyazaki ranks as one of Japan's most successful filmmakers. He is co-founder of Studio Ghibli, dedicated to animated feature films,

Director Hayao Miyazaki discusses Princess Mononoke and the reasons for his cartoon violence

and has a string of hits that combine epic adventures with sometimes brutal themes. While visibly tickled by the irony of staying home to watch a nature cartoon, Miyazaki often uses film to rail against humankind's alienation from the natural world.

One example is his latest work, *Princess Mononoke*, now making its English-language debut with the voices of such celebrities as Gillian Anderson (*The X-Files*), Billy Bob Thornton (*Sling Blade*) and Minnie Driver (*Good Will Hunting*). In Japan, the film has already won top awards and grossed more than \$150-million (US), the only film ever to do so besides *Titanic*.

But the film arrives with a wiff of controversy. *Princess Mononoke* tells an exceedingly dark tale, an almost unrelentingly bleak story showing humans as stupid, smelly, greedy, barbarous and cruel. In it, forest gods die horrific, painful deaths and warriors lose arms and heads to magic arrows — scenes that apparently inspired one Japanese serial killer to decapitate a victim when the film was first released in 1997.

"In the past, we've made films that send a message of hope and the

By John Goddard

possibility of happiness to growing children," Miyazaki says at the recent Toronto International Film Festival, where *Princess Mononoke* was shown prior to general North American release. A translator sits at his side in the hotel suite. A Japanese documentary-film crew follows his every move. "But the truth is that children are confronted everywhere with the terrible dilemmas of modern life," he says. "They're worried about the direction of humankind. They're worried about the future of the world. We realized that by continuing to make movies that talked only about hope and happiness, we were turning a deaf ear [to children's concerns]."

"So we made this film with a sense of mission," he says, "knowing that we would need to step outside the boundaries of what we call entertainment. Commercial success was never a consideration."

As the film opens, a forest monster covered in parasitic worms has been sighted outside the mediaeval village of the dying Emishi clan. The boy-hero of the story, Ashitaka (voice by Billy Crudup), slays the monster, but develops a festering sore on one arm.

The wound threatens to spread and kill him. To break its spell, he must travel to the remote land of the Tataras, a rapacious clan of iron-mongers locked in battle with animal gods and spirits protecting the bountiful forests. There, the boy meets Princess Mononoke (voice by Clair Danes), a beautiful but fierce girl-warrior raised by wolf gods who hate all humans except her.

Not a pretty tale, Miyazaki readily admits, but one giving expression "to underlying issues that everyone is troubled about in their hearts."

Whether the film is appropriate for children remains a matter of opinion.

No Canadian rating was available when this article went to press, but materials prepared by Miramax, producers of the English-language release, describe *Princess Mononoke* as "mature in theme" and "very adult." Miyazaki, however, says it is suitable for three-year-olds.

"I want children to see this film," he says. "There is violence in *Princess Mononoke*, but it's exactly equal to the violence that each of us carries in our heart as a living human being. The violence on the

screen is part of a record of what we as human beings have had to do in order to survive."

For the English production, Miyazaki says he insisted not one frame be cut, flying heads and all. Otherwise, he surrendered the adaptation to others.

"Japanese is an eccentric language," he says. "I knew a literal translation would only confuse viewers, so I left the writing, casting and dubbing in the hands of people who held this film precious. Besides, the only Hollywood actors I know about are dead."

"You don't know Gillian Anderson [who plays Moro the wolf-god]?" he is asked. "You've never seen *The X-Files*?"

"*X-Files*? What's that?" Miyazaki answers, again bursting into stifled giggles. **F**

John Goddard is an arts and entertainment writer whose work has been published across Canada.

famous trivia

1 Dustin Hoffman and John Malkovich both appear in this month's release, *Messenger: The Story of Joan of Arc*. What Broadway play did the pair do together in the early 1980s. Clue: The play was so successful it was filmed for TV in 1985.

2 Rapper turned actress Queen Latifah plays Thelma in the Denzel Washington film, *The Bone Collector*. What's the name of the Fox sitcom in which Latifah starred as Kadijah?

3 Which star of *The Bachelor* began acting at 11 months of age as the *Ivory Baby*?

4 Antonio Banderas stars alongside Woody Harrelson in this month's boxing/buddy flick, *Play it to the Bone*. Banderas had a successful acting career in his native Spain before many people on this continent had heard of him. What was his English-language breakthrough film in North America?

5 Who played James Bond between Sean Connery and Roger Moore? Clue: He appeared in only one film, 1969's *On Her Majesty's Secret Service*.

6 Who provided the voice for Mr. Potato Head in 1995's *Toy Story*?

7 Which star of *Three to Tango* once appeared in a *Kids in the Hall* sketch?

8 Who narrated Disney's 1958 animated version of *The Legend of Sleepy Hollow*?

1] *Death of a Salesman* 2] *Living Single* 3] Brooke Shields
4] *Mambo Kings* 5] George Lazenby 6] Don Rickles, and he reprises
his role in this month's *Toy Story 2* 7] Neve Campbell. She played a
schoolgirl in a pizza parlour. 8] Bing Crosby

A sneak preview of some of the movies headed for the big screen in the next few months

by David Rusk

Anna and the King Director, Andy Tennant. Stars, Jodie Foster, Chow Yun-Fat. Whether it's Yul Brenner and Deborah Kerr in 1956's *The King And I* or the recent Warner's animated feature, audiences around the world have enjoyed the true story of unrequited love that developed between King Mongkut of Siam and a British nanny, Anna Leonowens, hired to tutor his children. Opens Dec. 17.

Any Given Sunday Director, Oliver Stone. Stars, Al Pacino, Dennis Quaid, Cameron Diaz. Not since *North Dallas Forty* and *The Longest Yard* has Hollywood pulled off a great film centred on the world of pro football or its players. This all-star cast is attempting to do just that by exploring the pressures of winning and the transition between players at different stages of their careers. Opens Dec. 25.

Bicentennial Man Director, Chris Columbus. Stars, Robin Williams, Embeth Davidtz. The nature of humanity, life and love are examined in this comedy starring Williams as a household robot programmed to perform menial tasks who miraculously begins to feel emotions and have creative thoughts. Opens Dec. 17.

The Cider House Rules Director, Lasse Hallstrom. Stars, Tobey Maguire, Michael Caine, Charlize Theron. The movie is based on the John Irving novel of the same name and tells the story of a young man raised in an orphanage/abortion clinic. Opens Dec. 25.

Fantasia 2000 Directors, Hendel Butoy, George Scribner, Scott Johnson. Stars, Mickey Mouse, dancing mushrooms. Walt Disney's original vision for the classic 1940 animated feature was that the film would be updated every few years by adding new animated/musical segments. *Fantasia* will finally fulfill its destiny on the cusp of the new millennium when a new version boasting seven new segments is released in IMAX theatres. Opens Jan. 1.

Galaxy Quest Director, Dean Parisot. Stars, Tim Allen, Sigourney Weaver. The cast of a Seventies sci-fi TV show, now relegated to attending conventions, are kidnapped by real aliens who have mistaken reruns of their program for news footage and want their help in an intergalactic war. Opens Dec. 10.



Tony Shalhoub, Tim Allen, Alan Rickman and Sigourney Weaver in *Galaxy Quest*

The Green Mile Director, Frank Darabont. Stars, Tom Hanks, David Morse. Once again director Darabont looks to a Stephen King story for inspiration. First he turned a King novella into the universally praised *The Shawshank Redemption*, and now he attempts to do the same with King's six-part serial novel, *The Green*

Mile. And again the setting is prison. This time, the story follows the relationship between a death-row prison guard and a 7-foot-tall inmate convicted of murder. Opens Dec. 17.

Man on the Moon Director, Milos Forman. Stars, Jim Carrey, Courtney Love. Director Milos Forman's bio-pic of funnyman Andy Kaufman (Latka on TV's *Taxi*) starring Jim Carrey and Courtney Love. A whole slew of actors also have small parts playing themselves — count Danny DeVito, Mirlu Henner and Christopher Lloyd among them. Opens Dec. 25.

Reindeer Games Director, John Frankenheimer. Stars, Ben Affleck, Gary Sinise. Affleck looks to establish himself as a leading man in the action genre with this high-powered film. *Reindeer Games* is about an ex-con (Affleck) who is suckered into helping another criminal (Sinise) rob a casino on Christmas Eve. Opens Dec. 10.

Snow Falling on Cedars Director, Scott Hicks. Stars, Ethan Hawke, Sam Shepard. The rewards of solid box-office numbers, seven Oscar nominations and a Best Actor win for Geoffrey Rush for his first feature, *Shine*, gave Aussie director Scott Hicks the ability to choose David Guterson's 1994 best-selling novel as his next project. The small town mystery starring Ethan Hawke follows the plight of a Japanese man accused of murdering a local fisherman. Opens Dec. 25.

Sunshine Director, Istvan Szabo. Stars, Ralph Fiennes, Rachel Weisz. Fiennes plays three different characters in this epic story spanning three generations of a Hungarian Jewish family. Politics, war and romance provide the backdrop for this dramatic tale. Opens Dec. 25.

The Hurricane Director, Norman Jewison. Stars, Denzel Washington. Canadian director Jewison explores the injustice visited upon Rubin "Hurricane" Carter, a contender for boxing's middleweight title in 1966, who was wrongly convicted of three New Jersey murders and sentenced to three life terms in prison. Opens Jan. 14.

The Talented Mr. Ripley Director, Anthony Minghella. Stars, Matt Damon, Cate Blanchett, Gwyneth Paltrow. Expectations are high for this big screen adaptation of author Patricia Highsmith's classic 1955 crime novel, which has been described as a "literary hall of mirrors." The tale follows an American sent to Europe to entice a wealthy young playboy to return to his family in the United States. Opens Jan. 14.

All release dates are subject to change.



Al Pacino in *Any Given Sunday*

FAMILY VIEWING

Brian Linehan's favourite movies may surprise you

For 25 years, Hamilton-born journalist Brian Linehan interviewed the stars for his intimate TV chat show, *City Lights*. During that time, his unique style, knowledge of film and the rapport he created with film stars made him a celebrity in his own right. Linehan's status as a Canadian icon was sealed in the 1980s when SCTV's Martin Short perfected a loving parody of the well-versed inquisitor, thinly veiled as Brock Linehan. *Famous* magazine publisher, Salah Bachir, recently sat down with Linehan over lunch and asked him the big question.

BACHIR: What are your five favourite films?

LINEHAN: I can answer that, but am I allowed to tell you why?

BACHIR: Briefly.

LINEHAN: Otherwise it doesn't make any sense, does it?

I'm not going to be a phony, artsy fartsy film buff. This is sentimental, emotional and the truth. I'm not going to do the anthology of Ingmar Bergman, or the films of Eisenstein. I'm going to talk about movies that affected me in my life and stayed in it.

One of them was *The Eddy Duchin Story*, starring Kim Novak and Tyrone Power. And the reason I feel so sentimental about it is that it's one of the few movies I can remember seeing with my mother. I can't say my mother was a film buff, she wasn't. She went to see the movie because she probably had a terrible crush on Tyrone Power. I do remember that. I know it's not a great movie and I couldn't care less. It's wonderful to me.

I remember a movie called *Across The Wide Missouri*, which was a Western epic that starred Clark Gable and Ricardo Montalban, who I eventually met and interviewed and we talked about the film. That was the movie in which he fell off a horse, hurt his back and has been in pain ever since. True story. The reason I remember *Across the Wide Missouri* and Clark Gable is because it is the only movie I remember seeing with my father. The only one. My



Rob Weisman

parents separated, I didn't see a lot of my father after they did.

Another movie I saw with my mother, and this will probably make you smile, was called *Valentino*, and it starred not Rudolph Nureyev, it starred Anthony Dexter. Anthony Dexter in a terrible costume drama. It's probably as horrible as it sounds but I remember it. [Laughs.]

Now, this is my "movie" movie. As a grown up person going into a movie theatre one of my favourite movies has remained *Psycho*. Maybe it was the thrill, the adventure, the shock, whatever Hitchcock did to all of us. I've never gotten over *Psycho* and I watch it again and again.

Now the fifth and final choice I've saved to the end because I discovered it all by myself. There's a Carl Reiner movie called *Enter Laughing* that stars Reni Santoni, Elaine May, Jose Ferrer, Janet Margolin and Michael J. Pollard. It is the funniest. I promise you and I promise anyone reading this, go to a video store ask if they have Carl Reiner's autobiographical movie, *Enter Laughing*. Rent it. If you don't pee your pants laughing, the problem is yours. Elaine May is the daughter of Jose Ferrer, who runs a tenth-rate theatrical company in New York, and Reni Santoni auditions

to be in their company. I love *Enter Laughing*. I love it.

BACHIR: If you could come back as a film star, who would it be?

LINEHAN: Let's see, I'm trying to think of the list of all of the men making \$20-million. Let's see, I wouldn't want to be Jim Carrey, that's really hard work. I'm trying to think of somebody really laconic who doesn't give a lot. There's several. I don't care which one. Twenty million, I'll do the movie.

BACHIR: Who would you want to star in the Brian Linehan story? Martin Short is not allowed.

LINEHAN: Martin Short is not tall enough. And he's busy with his talk show. Isn't it ironic that Martin Short, who created Brock Linehan, should end up in his career, at the age of 50, doing a talk show?

BACHIR: I hope it's still going by the time we go to press.

LINEHAN: Me too, he said sincerely. [Laughs.] Who do you see playing me?

BACHIR: No, who do you want to play you?

LINEHAN: God, I don't know. I've never thought of that. No one's ever asked. I'm trying to think of somebody out there I could even imagine. I guess William H. Macy because people keep saying we look alike.

BACHIR: Rick Schroder.

LINEHAN: Ricky Schroder, now, sure. I could be younger. [Laughs]. Younger than I am. I interviewed Ricky Schroder when he was a kid.

BACHIR: So William Macy?

LINEHAN: William Macy because everybody keeps telling William Macy he looks like me and they keep telling me I look like William Macy. Look at *Fargo*. We do look alike. And he's a nice guy. I'll tell you what. Ricky Schroder as the youthful me and then William H. Macy as me before the hair went gray. Then I come in at the end to play me now, and they go, at least the kind ones, 'My God! He stayed in shape.'

ROCKY HORROR PICTURE SEQUEL, TOM HANKS AS DEAN MARTIN AND BRAD PITT TO PLAY CUSTER

TWO NEW LEARS

Shakespeare's *King Lear* is quickly becoming the bard's most tampered with piece of work. The tragedy has already been rewritten as Akira Kurosawa's *Ran*, and there are even echoes of the mad king and his progeny in Francis Ford Coppola's *The Godfather*. Well, there are two more new interpretations of the old work in production. **Michael Caine** (*Little Voice*) is behind a Cockney-gangster version of *Lear* called *King Swanny*, which will be directed by **John Irvin** (*Hamburger Hill*). **Patrick Stewart** (Captain Picard on *Star Trek: TNG*) will star in *Boss Lear*, which will be set during the Mexican revolution of the mid-1800s.



Brad Pitt

BUSY BRAD

Fresh off his brutal boxing movie, *Fight Club*, **Brad Pitt** already has at least two new films in the works and a handful of others in the maybe column. The two films that appear to be locks are *Arkansas*, a turn-of-the-century drama in which Pitt plays a cold-hearted sharecropper who forces orphans to work his land; and *Custer Marching to Valhalla*, a bio-pic about the American brigadier general. Pitt is also expected to appear in *Diamonds*, which is director **Guy Ritchie**'s crime story set in London's Jewish diamond district, and has been mentioned in connection with *The Crowded Room*, a film to be directed by **David Fincher** about a man with 24 personalities.

DEPP AS SANCHO PANZA?

Johnny Depp (*Sleepy Hollow*) has already played a version of one of classical literature's Dons when he starred in *Don Juan de Marco*. Now it looks like he will have a part in director **Terry Gilliam**'s (*Brazil*, *Fear and Loathing in Las Vegas*) take on *Don Quixote*. No, Depp won't play the delusional Don himself, but instead stands in as Quixote's sidekick, Sancho Panza. In a recent interview, Gilliam explained that Depp will play an advertising executive who sells dreams. Through some sort of magic he ends up in the 17th century where Don Quixote mistakes him for Panza.

BARRYMORE IN BARBARELLA

Word is, Warner Brothers has bought the cinematic rights to the comic strip *Barbarella*, the same comic strip that inspired the 1968 sci-fi flick starring **Jane Fonda**. Apparently, the producers are hoping to snag **Drew Barrymore** to play the title role.

Tom Hanks (*Toy Story 2*) is scheduled to play crooner **Dean Martin** in the **Martin Scorsese** film *Dino*. **Julia Roberts** (*Notting Hill*) has landed the title role in the film *Erin Brockovich*. Roberts plays a researcher helping an attorney with a lawsuit against a company blamed for an outbreak of cancer in a small town. **Kate Winslet** and **Geoffrey Rush** pair up for the period drama *Quills* about the final days of the extraordinary life of the Marquis de Sade. Rush plays the Marquis and Winslet plays his maid — a role that reportedly calls for more than a little nudity.

LORD OF THE RINGS

If all is on schedule, filming for *The Two Towers*, the first installment of director **Peter Jackson**'s *Lord of the Rings* trilogy, should be under way in New Zealand. The epic translation of J. R. R. Tolkien's tale is expected to take an epic amount of time to shoot, which has scared off a number of actors who would have otherwise been interested. Count **Sean Connery** and **Kate Winslet** among the talent who just couldn't commit. But have no fear, there are still some quality names associated with the project. **Ian Holm** (*The Sweet Hereafter*) will play Bilbo Baggins, **Ian McKellan** (*Gods and Monsters*) will play Gandalf, **Elijah Wood** (*Deep Impact*) will play Frodo Baggins, **Ethan Hawke** (*Snow Falling on Cedars*) will play Faramir and **Liv Tyler** (*Cookie's Fortune*) will play Arwen.



Ian Holm

ROCKY HORROR SEQUEL

Talk about time warps. **Richard O'Brien**, creator of the *Rocky Horror Picture Show*, has revealed that he is half-way through writing a sequel to the cult classic. The story will start nine months after *Rocky Horror Picture Show* left off — with Janet giving birth. O'Brien says he had no choice but to make Dr. Frank N. Furter the proud papa. In the original, **Susan Sarandon** played Janet, and **Tim Curry** played Dr. Furter, but no word yet on who O'Brien would like to see reprise the roles. Our suggestions? **Heather Graham** and **Marilyn Manson**.

STAR UPDATES



Julia Roberts

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IMAGINE CHARLES BRONSON JOINING FORCES WITH JAPAN'S MOST FAMOUS SAMURAI. STOP IMAGINING AND RENT *RED SUN*

From time to time, *Famous* will invite filmmakers, celebrities and movie fans to write about their favourite movies so that you can wander down to your local video store and rent two hours worth of someone else's inspiration. What follows is just a sampling of the flicks that inspire **Michael Leo**, a freelance broadcaster and scriptwriter for TVOntario's *Saturday Night at the Movies*.

Considering how many movies are shovelled at us from every crevice and corner of the media, tracking down films of hidden distinction may seem like further overkill. But when you do nothing but watch videos all day, playing cinema detective can lead to some welcome surprises.

Take Hal Ashby's directorial debut, *The Landlord*, a 1970 comedy about race relations. Beau Bridges plays a slum landlord who gets involved in the lives of his tenants, and the results are memorably sharp-witted. Pearl Bailey and Lee Grant, for example, share a comic sequence that will play in your head for days.

More melancholy relationships are the stuff of *Voyager*, Volker Schlöndorff's 1991 adaptation of Max Fritsch's existential prose novel, *Homo Faber*. Sam Shepard gives a best-ever performance as an American technologist in love with a younger woman (Julie Delpy) — with devastating results. The film is a compassionately eerie depiction of inevitable self-ruin.

Though England's film industry went to pot years ago, Britannia still comes up with the odd, irresistible treat. *Antonia and Jane* is a small, very shiny gem that was made for British TV in 1991 by Beban Kidron. The film proposes that the greatest problem facing women isn't men or even other women — it's themselves. Imelda Staunton and Saskia Reeves are the competing friends who are more alike than they realize.

An unlikely English alliance forms in 1985's

Turtle Diary. The film is Harold Pinter's faithful adaptation of Russell Hoban's methodically funny character-study of two strangers (Ben Kingsley and Glenda Jackson) who liberate three turtles from the London zoo. John Irvin directs.

One of the UK's most poignant films is Gavin Millar's 1985 drama *Dreamchild*, in which actress Coral Browne magnificently concludes her film career playing Alice Hargreaves, the woman who inspired Lewis Carroll's *Alice in Wonderland*. Now in her dotage, Hargreaves slowly recalls the unnerving attention that Carroll (Ian Holm) paid her when she was a girl. Scripted sensibly and sensitively by Dennis Potter; *Wonderland* creatures courtesy of Jim Henson.

Where do you find a really rousing straight-to-video action thriller? Try *Mission of Justice*, a 1992 demolition jamboree directed by Steve Barnett that nearly vaults off the screen. Jeff Wincott proves his chop-socky mettle in a sequence featuring a gauntlet of martial artists. The result is a model of violent cartoon elegance. Points, too, for wee warrior Karen Sheperd in her clash with deadly snuggle bunny Cyndi Pass.

Why Barry Shils' *Motorama* hasn't gained a big cult following since it was quietly released in 1991 is another video enigma. A truly unorthodox item about a kid (Christopher Michael) who journeys through the American lunatic fringe, *Motorama* is genuinely mythic and eccentric, and not quite like anything else.

Terence Young's oddball Western, *Red Sun*, was a financial hit when released in 1971, but then slid into film history limbo. The flick is a patchy but amusing bit of sagebrush exotica with gunslinger Charles Bronson and samurai Toshiro Mifuni against outlaw Alain Delon. The film is essentially a comedy with some novel *frisson* of violence, a handsome score by Maurice Jarre and appearances by Ursula Andress (screaming her lines "You are disgraces to your mothers, who are pigs!"), and actress/model Capucine, in a buoyant comic turn as a jocular brothel-keeper.

november new releases

Life is Beautiful

Actor/director **Roberto Benigni** won three Oscars for this dramatic comedy set in a concentration camp during the Holocaust — Best Actor, Best Foreign Language Film and Best Original Screenplay. Although some feel that the impish comedian treated the subject matter too lightly, most agree that the film is a poignant and gorgeously filmed piece of work. Release date: Nov. 9.

Notting Hill

Julia Roberts plays a Hollywood starlet who travels to the London suburb of Notting Hill and falls in love with a bookstore owner played by **Hugh Grant**. **Alec Baldwin** has a cameo as the obnoxious boyfriend that Roberts' character left behind in America. Release date: Nov. 9.



Hugh Grant and Julia Roberts in *Notting Hill*

Tea With Mussolini

This loosely autobiographical tale from director **Franco Zeffirelli** (*The Champ*, *Endless Love*) begins in Italy in the years immediately preceding the Second World War when a young boy is adopted by an eccentric group of English and American women (**Joan Plowright**, **Cher**, **Maggie Smith**). Release date: Nov. 16.

Instinct

Anthony Hopkins plays anthropologist Dr. Ethan Powell who has been lost in the African jungle for two years. When he is found living among gorillas, he goes on a bloody rampage killing three men and injuring two more. **Cuba Gooding Jr.** plays the psychiatrist assigned to the case.

Release date: Nov. 16.

Bartok the Magnificent

This direct-to-video children's release is an animated adventure featuring the voices of **Hank Azaria**, **Kelsey Grammer**, **Jennifer Tilly** and **Tim Curry**. Bartok is the lovable albino bat from another animated feature, *Anastasia*. This time, Bartok is off on his own adventure accompanied by a new host of characters and a whole new slate of songs.

Release date: Nov. 16.

Rogue Trader

Ewan McGregor (*Star Wars: Episode One The Phantom Menace*) plays Nick Leeson, the ambitious banker who made huge profits by breaking trade rules and covering up losses. Personal problems push Leeson into a downward spiral that leads to the collapse of Barrings Bank. Based on the true story that made headlines in 1995.

Release date: Nov. 16

Entrapment

Sean Connery plays a retired master thief who is pulled back into the crime world by a woman with suspect motives (**Catherine Zeta-Jones**). As the sexual tension escalates, the question becomes: Who is playing with whom? Release date: Nov. 23.

That Championship Season

Based on the Pulitzer-Prize winning **Jason Miller** play, this made-for-TV film follows four former high school basketball champions and their coach who come together to celebrate the anniversary of winning the Pennsylvania State Basketball Championship. Stars **Vincent D'Onofrio**, **Tony Shalhoub**, **Terry Kinney**, **Gary Sinise** and **Paul Sorvino**. Release date: Nov. 23.

The Haunting

This remake of the 1963 horror movie was panned by the critics, but fans of over-the-top special effects should get a kick out of some of the eye candy. **Liam Neeson** plays a psychology

professor who recruits three young people (**Catherine Zeta-Jones**, **Lili Taylor**, **Owen Wilson**) to spend the night at a haunted house. Release date: Nov. 23.

The Love Letter

A mysterious and anonymous love letter leaves the citizens of a small town wondering who wrote it. The romantic comedy stars **Kate Capshaw**, **Blythe Danner**, **Tom Selleck**, **Tom Everett Scott** and **Ellen DeGeneres**.

Release date: Nov. 23.

Limbo

A fisherman (**David Strathairn**) and his singer girlfriend (**Mary Elizabeth Mastrantonio**) find themselves stranded in the wilderness after unwittingly getting mixed up in a drug deal gone wrong. This film was an official selection at the 1999 Cannes Film Festival. Release date: Nov. 23.

A Midsummer Night's Dream

Hermia (**Anna Friel**) loves Lysander (**Dominic West**), Demetrius (**Christian Bale**) loves Hermia, Helena (**Calista Flockhart**) loves Demetrius and Puck (**Stanley Tucci**) just loves to fool with their minds in this fantastical retelling of the **Shakespeare** comedy. **Kevin Kline** as the actor-turned-donkey, Bottom, got great reviews. Directed by **Michael Hoffman** (*One Fine Day*, *Restoration*). Release date: Nov. 23.

Wild Wild West

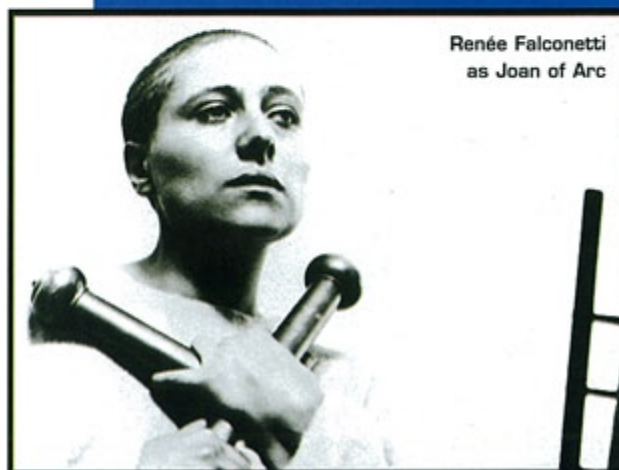
After the Civil War, gunfighter James West (**Will Smith**) and master-of-disguise Artemus Gordon (**Kevin Kline**) team up to stop insane Arliss Loveless (**Kenneth Branagh**) who's planning to assassinate the president. The film was directed by **Barry Sonnenfeld** (*Get Shorty*, *Men in Black*). Release date: Nov. 30.

Don't Go Breaking My Heart

A dentist (**Charles Dance**) decides that he is destined to have a relationship with one of his patients (**Jenny Seagrove**) so he hypnotizes her to win her affections. The comedy also features *ER*'s **Anthony Edwards** as a failing sports psychologist who gets mixed up in the antics. Release date: Nov. 30.

The Passion of Joan of Arc

If this month's theatrical release, *The Messenger: The Story of Joan of Arc*, intrigues you, go down to the video store and find a brand new video release called *The Passion of Joan of Arc*. The 1928 film was directed by



Renée Falconetti
as Joan of Arc

Carl Dreyer, one of Norway's most notable directors, and has a story as unbelievable as that of Joan herself.

Soon after its initial release, the film met with the same fate as its subject when it was destroyed in a fire. Dreyer cobbled together a new version using outtakes, but that second version was also destroyed in a fire. Dreyer gave up on the seemingly cursed film and moved on to other projects. But, in 1981, a near-perfect copy of the original film was found in a janitor's closet at the Norwegian Mental Institution. The masterpiece inspired renowned critic Pauline Kael to call it, "one of the greatest of all movies," and critic Leonard Maltin to write, "masterfully directed, with groundbreaking use of close-ups."

Nicholas Cage

"I've found a way to enjoy fame. You'd have to. Otherwise you're in hell. If you don't like it, you're in trouble because you can't escape it."

Kim Basinger

"This fame thing has all become such a mad-dog frenzy. Who's stabbing you in the back — or doing it right in front of your face."

Rosie Perez

"You'll never understand how dear your privacy is until you lose it to fame."

Helena Bonham Carter

"Being famous does inhibit your freedom. It's rather ironic, don't you think? The more famous you get, the more your freedom seems to be circumscribed. When you're out in public, going shopping you have to be prepared that people are going to watch you or make comments, or then something you say gets repeated around. So, when you're famous, you have to be a nice person all the time. Otherwise you're known as a bitch if you're in a slightly bad humour and you're short with somebody. You can't care too much what other people say. That's the key."

Roseanne

"Fame saved my life. It allowed me to turn my life around. It allowed me to do the work I need to do and to meet people who I have inspired and who in turn inspire me back."

Mia Farrow

"I don't even know what to do about being famous. This has been my life. I don't have the objectivity to say whether it would have been better another way, whether your life has been easier than mine or mine maybe was easier because of fame. Who knows? I'd be a fool to complain."

Tommy Lee Jones

"I'm a bit more famous than I used to be, but I haven't been comfortable in public places in a long time."

Jodie Foster

"I never needed to be famous. I still don't. It's annoying. It's the last thing that I looked for."

Emma Thompson

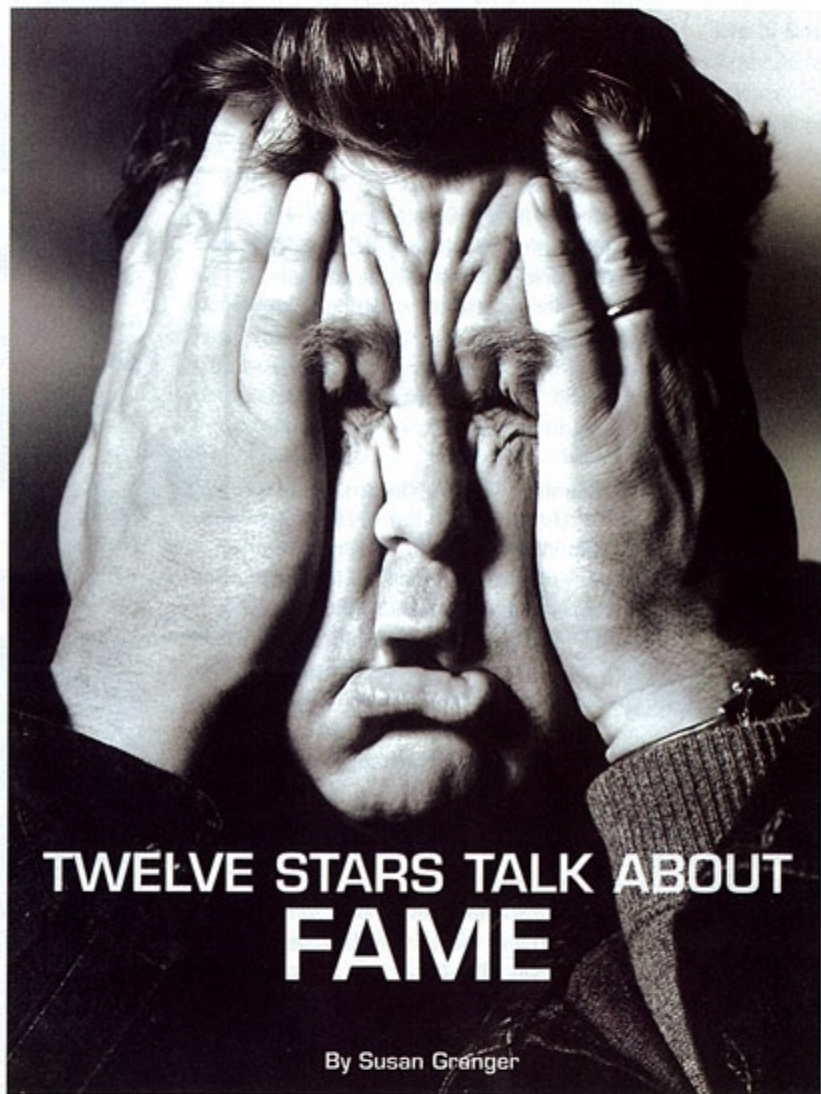
"All that attention can really knock you for six. Fame doesn't make you feel very well. It's actually like having too much to eat."

Al Pacino

"You hate to say you get used to it, because you don't really get used to it, but it gets easier. You accept it more. And you finally have to become more comfortable with it. That's what happened to me, I think."

Uma Thurman

"It's indescribable. I can't imagine people who relish fame. It's just not easy to be separated out like that."



John Goodman photo courtesy Greg Gorman, Inside Life, Rizzoli International Publications, Inc. 1997

“Fame? It sucks.
I'd rather not be famous.
I'm sorry if it sounds weird,
but that's the truth.”

John Goodman

Susan Granger has reported on movies and the arts for more than 20 years.

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