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Famous

november 2000 volume 1 number 11

canada's entertainment lifestyle magazine

Will Smith

ON THE LEGEND OF
BAGGER VANCE

Cuba Gooding, Jr.

GETS DEEP ABOUT
MEN OF HONOR

BILLY ELLIOT: THE NEXT
BIG BRIT FLICK?

SPOTLIGHT ON:
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Jim Carrey was a shoo-in to play the Grinch. But why? Was it his rubber face? Was it his childlike antics? Or was it just that the \$20-million man needed a hit and asked for the role?

By Martin Knelman

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OUR FAVOURITE year

HAPPY BIRTHDAY TO US. It has been one year since the first issue of *Famous* magazine landed in theatre lobbies from B.C. to Nova Scotia. We said back then that we would bring you engaging stories about movies and movie-makers; and judging from your response we've succeeded. Over the past 12 months our writers have talked with some of Hollywood's biggest stars (Russell Crowe, Mel Gibson, Kirk Douglas, Drew Barrymore); taken you behind the scenes with directors (*X-Men's* Bryan Singer, *Scream 3's* Wes Craven) and producers (*Sleepy Hollow's* Adam Schroeder); and, whenever possible, have shone the spotlight on Canadian talent (Norman Jewison, Harland Williams, Bruce Greenwood, Jessica Paré).



This issue is no different. There is no bigger Canadian talent than **Jim Carrey**, the bizarre comedic actor who morphs into the Grinch this month for the big-screen adaptation of the Dr. Seuss classic. We asked Martin Knelman, author of last year's Carrey biography *The Joker is Wild*, to explain how this role fits into the larger Jim Carrey picture. Read "It's Not Easy Being Green," page 32. Also, on page 33, David Giammarco speaks with the movie's producer Brian Grazer about how he and director Ron Howard won the rights to the pic.

Why would **Cuba Gooding, Jr.** and **Robert De Niro** take paycuts just to get the story of some guy you've never heard of turned into a film? Because that

guy, Carl Brashear, was one of the most courageous divers the U.S. navy has ever seen. Sean Davidson caught up with the cast and crew of *Men of Honor* at the Toronto International Film Festival and, in "The Waterboys," page 18, tells how Brashear became the navy's first black Master Diver and how Gooding prepared for the difficult role.

Another film that had the crowds buzzing at the festival was *Billy Elliot*, a touching British drama that stars 14-year-old no-name **Jamie Bell** as a small-town lad with an unlikely (and, some think, inappropriate) passion for dance. British screen legend Julie Walters also stars as his ballet teacher. For "Northern Dancer," page 22, I spoke with both actors about working on the surprising crowd pleaser.

Will Smith is one of those guys who probably doesn't get the credit he deserves as a dramatic actor simply because he's good at so many other things. There's Will Smith the rapper, Will Smith the action star, Will Smith the comedian. But for the first time since his amazing turn as a con artist in 1993's *Six Degrees of Separation*, Smith has the chance to tackle another dramatic role — the mystical title character in Robert Redford's golf story, *The Legend of Bagger Vance*. For "Will Power," page 26, David Giammarco spoke with Smith about the movie and his career thus far.

And this month's "Famous Focus," page 30, puts Hamilton, Ontario-born **Wendy Crewson** under the microscope. Crewson has had supporting roles in some pretty big Hollywood films — *Bicentennial Man*, *What Lies Beneath*, *Air Force One* — and now she plays Arnold Schwarzenegger's wife in the new sci-fi thriller *The 6th Day*. She spoke with us about the role, her co-stars and taking a ride in Arnie's jet.

Enjoy this issue, and enjoy the second year of *Famous* magazine.

— **Marni Weisz**

Famous

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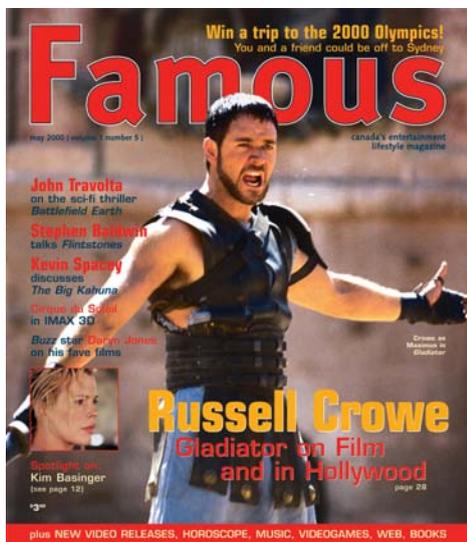
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LOOKING FOR ANSWERS

I just saw *Coyote Ugly* last night and found it most enjoyable. I loved the dancing and it had a really cute story. I would like to know the name of the young man who played Kevin O'Donnell.

Mrs. Marilyn Croteau — Oakville, Ont.

Kevin O'Donnell was played by 27-year-old Adam Garcia, a native of New South Wales, Australia. He hadn't appeared in any big-name projects before *Coyote Ugly*, but watch for him in next year's *Riding in Cars With Boys*, which will be directed by Penny Marshall and star Drew Barrymore.

Could you please send me some information on Russell Crowe — email, fanclub address, or

just some place I could write to him? I am 13 years old and a big fan of Russell!

Brittney LaRiviere — Calgary, Alta.

Aren't we all. You can reach everyone's favourite Aussie via his agent. Address the letter: Russell Crowe, c/o William Morris Agency Inc., 151 El Camino Dr., Beverly Hills, CA 90212, USA.

Famous welcomes your comments. Address them to: Letters to the Editor, Famous magazine, 102 Atlantic Ave., Toronto, Ontario, M6K 1X9; or fax us at 416.539.8511; or drop us an email at famous@interlog.com. Letters may be edited for length and clarity. Please include your full name, city of residence and a contact number (email or phone).

BACK ISSUE INFO

I was wondering if you sell old issues of your great magazine, I have accidentally thrown away the issue from a few months ago that had Russell Crowe on the cover. I would be very interested in getting another copy, seeing as *Gladiator* has become one of my favourite movies. If you have any information you can send me regarding selling old issues, I would really appreciate it. Thank you very much.

Agnes — Coquitlam, B.C.

Back issues cost \$6 a piece. Just send a cheque and a note indicating which issue you're looking for to Famous magazine, 102 Atlantic Ave., Toronto, Ont., M6K 1X9.

KUDOS FROM LONDON

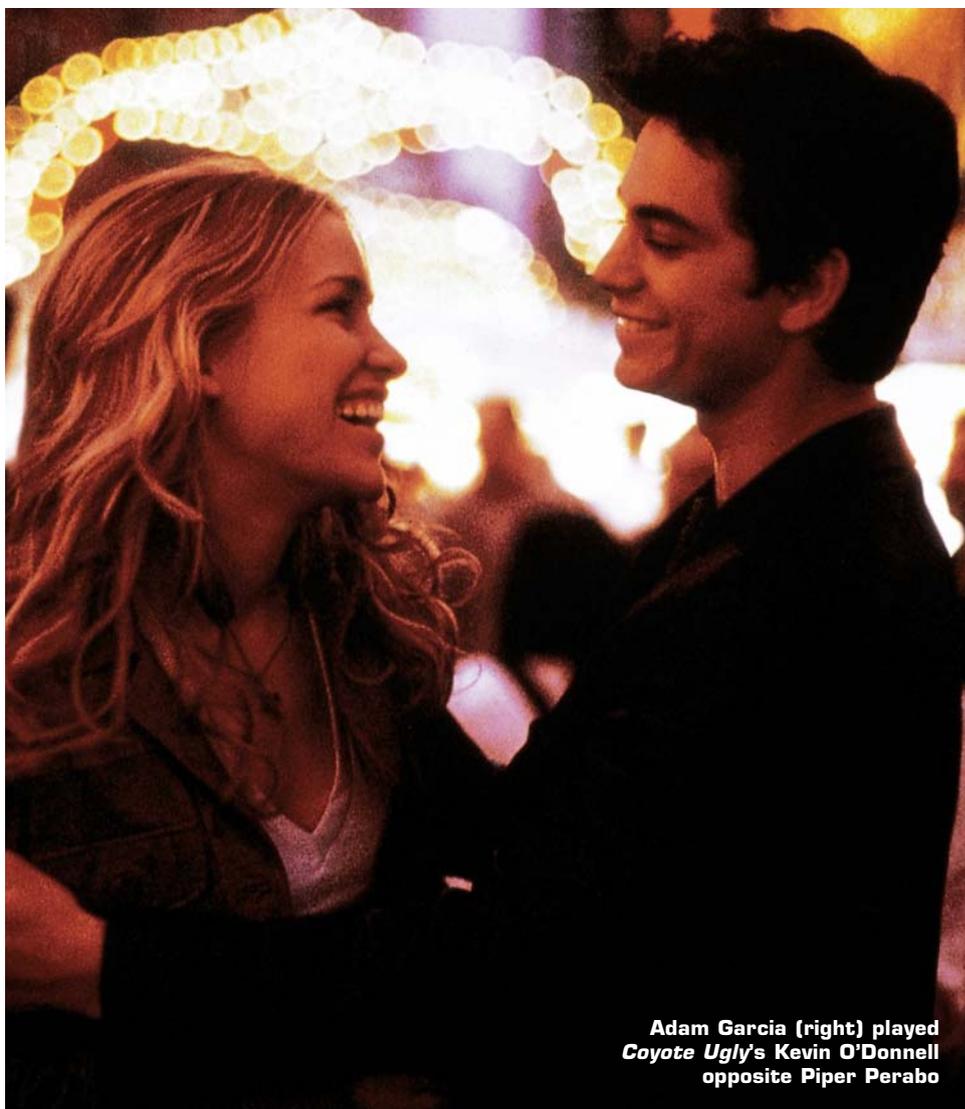
Congratulations for making such an inspiring piece of work. Someone had the will to finally create a splendid magazine worth reading about today's entertainment biz. I am convinced that this magazine will be the leading edge in the news entertainment industry.

Tom Kokoszka — London, Ont.

OOPS

In the "Briefly" box on page 32 of your August 2000 issue, the 1936 Gary Cooper classic is titled *Mr. Deeds Goes to Town*, not as you quoted, *Mr. Deeds Goes to Hollywood*. I realize that to your staff the year 1936 is akin to ancient history, but in such cases please provide reference material for those of them with poor memories or no memories at all of the time prior to the latest blockbuster.

Peter Warren — Oakville, Ont.



Adam Garcia (right) played Coyote Ugly's Kevin O'Donnell opposite Piper Perabo

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FRENCH DOORS OPEN

The latest phase in Famous Players' massive expansion project brings two new theatres to Quebec this month. • First, on **November 17**, Montreal adds **StarCité Montreal** to its hopping theatre industry (the city's Famous Players Paramount consistently ranks among North America's top-grossing cinemas). The new theatre is located at **4825 ave. Pierre-De-Coubertin**

close to Olympic Stadium. Within the 100,000 square-foot complex you'll find 17 auditoriums equipped with wall-to-wall, floor-to-ceiling screens and multichannel digital sound. There's also a TechTown Interactive Games Centre, a party room and concessions that include a Brûlerie St. Denis coffee shop and Quebec-based favourite, Mike's Pizza. • Then on **November 23**, the pod doors

open on the **Colossus Laval**, located at **2800 Cosmodome St.** just off Highway 15, near the Cosmodome Space Centre. Just like its sister theatres in Woodbridge, Ont., and Langley, B.C., this Colossus is built in the form of a giant UFO. The glistening silver hull beckons cinephiles from miles around, as does a searchlight that shoots from the top of the vessel and surveys

the surrounding airspace. Inside, the décor is just as sci-fi, with pulsating lights, automatic ticket machines in the form of bubble-headed aliens and futuristic exposed pipes and catwalks. The eighteen auditoriums are equipped with the same ultra-modern specs as the StarCité, and there's also a TechTown Interactive Games Centre, two party rooms and a wide array of concessions.

NOVEMBER'S FILM FESTS

Now that the Toronto, Montreal and Vancouver film festivals are over, we can turn our attention to the country's smaller, more offbeat, celebrations of cinema. ■ **MONTREAL** The sixth annual **Cinemanía** takes place at the Montreal Museum of Fine Arts — 1379 Sherbrooke St. W. — from November 2 to 12. Films are in French with English subtitles, and range from mainstream to indie.

Tickets cost \$7 at the door. For more information call 514.878.0082. ■ **BANFF** Mountaineers invade the Alberta town from November 3 to 5 for the 25th **Banff Mountain Film Festival**. That's right, all of the films are about things you can do on mountains — climbing up, skiing down and falling off. Also, legendary climbers will be on hand to give seminars and advice about mountaineering. When the festival began in 1976 there were a mere 450 people in attendance. This year they're expecting more than 8,000. A festival pass costs \$169 and is available by calling 1.800.413.8368 or through their website, www.banffcentre.ab.ca/CMC/fest2000/film/.

■ **TORONTO** The ninth annual **Rendezvous With Madness Film Festival** runs from November 15 to 19 at Toronto's Joseph Workman Theatre, 1001 Queen St. W. As its name implies, the event revolves around movies that deal with mental health issues. Past guests have included Stewart Stern, who wrote the screenplay for *Sybil*, and Todd Soldenz, director

of *Welcome to the Dollhouse* and *Happiness*. Tickets are pay-what-you-can, with a suggested price of \$8. Advance tickets can be purchased at the Workman Theatre, or via their information line, 416.583.4606.



RENDEZVOUS WITH MADNESS



Red Planet

NAME CALLING

It's not unusual for a film to change its name to avoid confusion with another title. But this month, there's an epidemic.

■ *Red Planet*, Warner Brothers' new Val Kilmer-led "let's go to Mars" movie, first went into production as *Alone* and then changed to *Mars*. But when Disney's *Mission to Mars*, starring Tim Robbins and Gary Sinise, made it to theatres before Val and his crew, the producers changed the name once again to clarify things.

■ The success of director Lars von Trier's Palme d'Or-winning *Dancer in the Dark*, forced two other movies to pick different names. This month's British release *Billy Elliot*, about a little kid who loves to dance, used to be titled *The Dancer*, while Antonio Banderas and Angelina Jolie's upcoming period piece *Original Sin* was once called *Dancing in the Dark*.

■ During an interview at the Toronto International Film Festival, producer Robert Teitel revealed that the new Cuba Gooding, Jr. military drama *Men of Honor* had its name changed from *Navy Diver* because people were confusing it with the 1990 Charlie Sheen action flick, *Navy SEALs*. "Once we heard that, we knew we had to change the name," Teitel said. This, after Fox had already printed preview kits emblazoned with the old title.

■ But sometimes the producers just don't care. This month, *The Little Vampire* — a children's adventure starring spiky-haired Jonathan Lipnicki of *Jerry Maguire* fame, and *Little Nicky* — Adam Sandler's long-overdue opportunity to play the son of Satan, are being released within a couple weeks of each other. So Sandlerites: Be sure to double-check your ticket stub or you might get a cutesy surprise.

VAL KILMER

CARRIE-ANNE MOSS

TOM SIZEMORE



NOT A SOUND.
 NOT A WARNING.
 NOT A CHANCE.

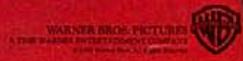
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RED PLANET

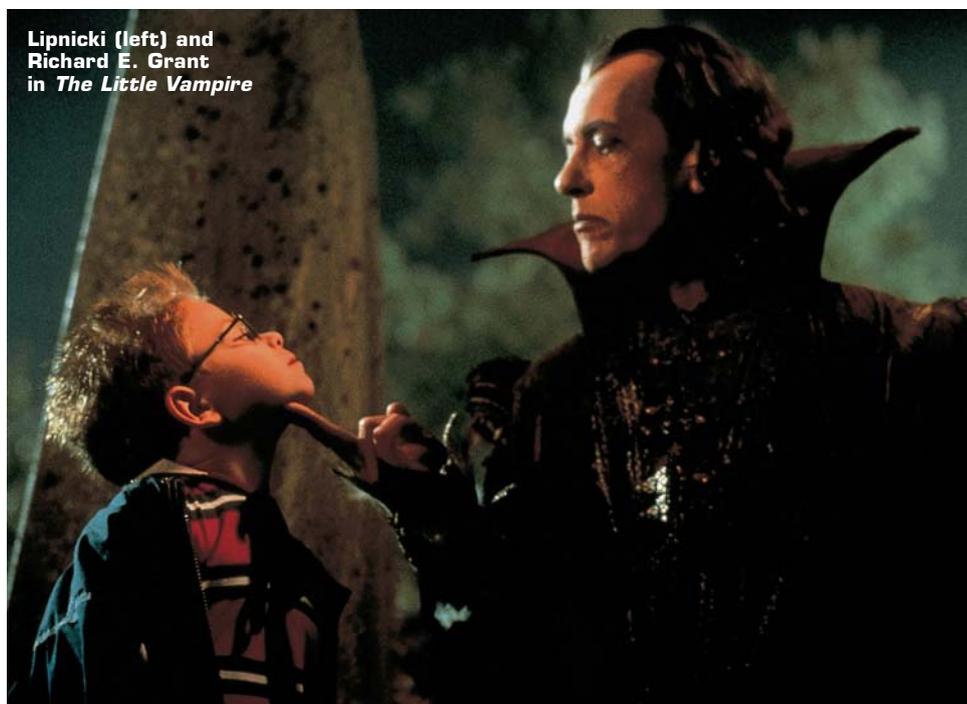
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Lipnicki (left) and Richard E. Grant in *The Little Vampire*

Book of Shadows: Blair Witch 2 (Oct. 27)

Who's In It? Tristen Skyler, Jeffrey Donovan
Who Directed? Joe Berlinger (*Brother's Keeper*)
What's It About? In this sequel to 1999's *The Blair Witch Project*, four teens join a tour of the Black Hill mountains — just one of the many moneymaking ventures to spring from the disappearance of three amateur documentarians a few years before. They decide to camp out next to a spooky old house in the woods (you know the one), which is a bad idea because the next day they realize chunks of time have been erased from their memories.

The Little Vampire (Oct. 27)

Who's In It? Jonathan Lipnicki, Richard E. Grant
Who Directed? Uli Edel (*Body of Evidence*)
What's It About? If Harry Potter can put a friendly face on witchcraft, maybe *Jerry Maguire's* Jonathan Lipnicki can do the same for the walking dead. Adapted from a popular series of German children's books, the movie stars Lipnicki as a boy who befriends, and goes on adventures with, a preteen vampire.

Lucky Numbers (Oct. 27)

Who's In It? John Travolta, Lisa Kudrow
Who Directed? Nora Ephron (*You've Got Mail*)
What's It About? John Travolta is a TV weatherman on the verge of bankruptcy who schemes with the station's lotto girl (Kudrow) to rig the state lottery.

Bamboozled (Oct. 27)

Who's In It? Tommy Davidson, Damon Wayans
Who Directed? Spike Lee (*Kings of Comedy*)
What's It About? A major television network scores a big hit with a modern-day minstrel show. Damon Wayans plays the lone black writer at the network who, out of desperation for a ratings winner, comes up with the offensive idea.

Stardom (Nov. 3)

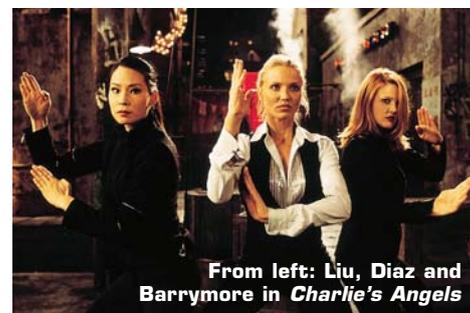
Who's In It? Jessica Paré, Dan Aykroyd
Who Directed? Denys Arcand (*Jesus of Montreal*)
What's It About? Newcomer Paré stars as a young Canadian hockey player who is "discovered" by a local photographer and transformed into a world-renowned model virtually overnight.

Billy Elliot (Nov. 3)

Who's In It? Julie Walters, Jamie Bell
Who Directed? Stephen Daldry (debut)
What's It About? Bell plays Billy Elliot, an 11-year-old lad from the tough streets of an English mining town who trades in his boxing gloves for pointe shoes and starts taking ballet lessons. Impressed by his talent, Billy's instructor (Walters) encourages him to try out for the Royal Ballet School in London. But when his hard-nosed father and brother find out about the classes, Billy is forced to choose between his new-found love of dance and his duty to his family. **See interview with Jamie Bell, Julie Walters and Stephen Daldry, page 22.**

Charlie's Angels (Nov. 3)

Who's In It? Drew Barrymore, Lucy Liu, Cameron Diaz
Who Directed? Joseph McGuinty Nichol (debut)
What's It About? The spree of 1970s TV show remakes continues with an eye-candy redo of *Charlie's Angels* starring Barrymore, Diaz and Liu as the leggy detectives. John Forsythe revises his voice-in-the-box role as Charlie, and sends the Angels in search of a kidnapped businessman. Bill Murray plays Charlie's middle man, Bosley, and *Friends* star Matt LeBlanc has a small part as a movie star who dates Liu's character.



From left: Liu, Diaz and Barrymore in *Charlie's Angels*

The Legend of Bagger Vance (Nov. 3)

Who's In It? Will Smith, Matt Damon
Who Directed? Robert Redford (*The Horse Whisperer*)
What's It About? A period piece and sports drama rolled into one, *Legend* stars Damon as a World War One vet who is invited to play 36 holes of golf with the two top linksmen of the time. Helping him get back in the swing of things is Will Smith as a mysterious caddy who coaches him on how to deliver the "authentic swing." **See Will Smith interview, page 26.**

Red Planet (Nov. 10)

Who's In It? Val Kilmer, Tom Sizemore
Who Directed? Anthony Hoffman (debut)
What's It About? The second of this year's Mars movies, *Red Planet* was moved back from a spring release and repeatedly renamed to avoid confusion with *Mission to Mars*. In this near-future sci-fi thriller, astronauts are sent from a dying Earth to spearhead the colonization of the red planet. But when their life-support equipment is damaged, the mismatched team (led by Val Kilmer) must pull together to survive on the planet's hostile surface.

Blow Dry (Nov. 10)

Who's In It? Alan Rickman, Natasha Richardson
Who Directed? Paddy Breathnach (*Ailsa, I Went Down*)
What's It About? This is another comedy from *The Full Monty* screenwriter Simon Beaufoy, and the second film in recent memory, following ►►

john **travolta**

lisa **kudrow**

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lucky numbers

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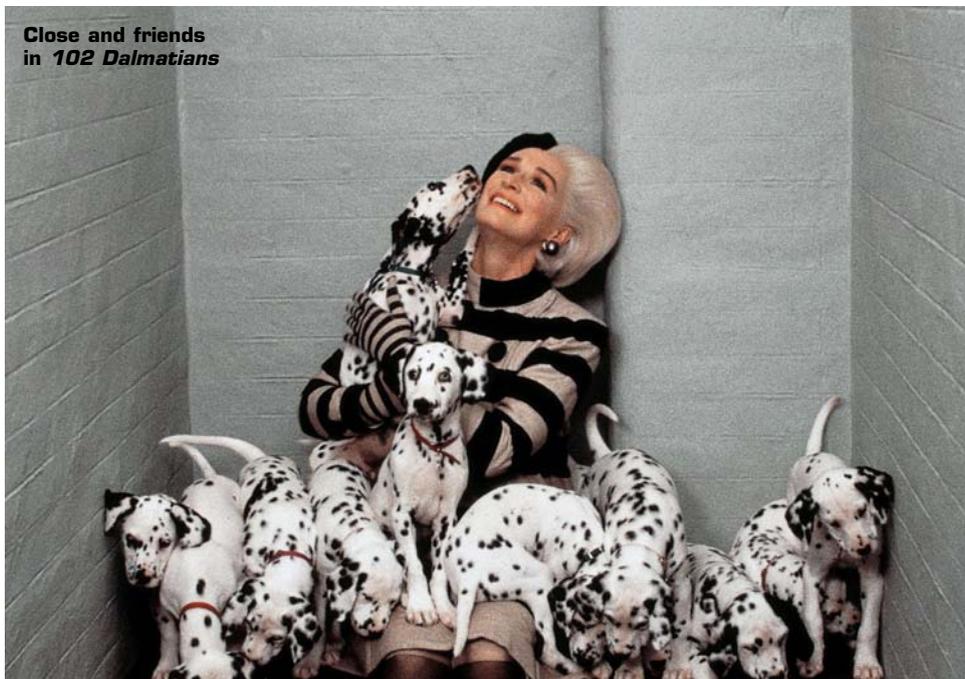
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Close and friends
in *102 Dalmatians*

The 6th Day (Nov. 17)

Who's In It? Arnold Schwarzenegger, Wendy Crewson
Who Directed? Roger Spottiswoode (*Mesmer*)
What's It About? This sci-fi thriller is set in the near-future and revolves around a pilot and family man (Schwarzenegger) who uncovers a sinister conspiracy to create human clones after he is replaced by an exact duplicate of himself. Canadian actress Wendy Crewson plays Arnie's wife. **See Wendy Crewson interview, page 30.**

102 Dalmatians (Nov. 22)

Who's In It? Glenn Close, Gerard Depardieu
Who Directed? Kevin Lima (*Tarzan*)
What's It About? In this sequel to 1996's *101 Dalmatians*, the fur-loving, dog-hating Cruella De Vil (Glenn Close, in two-tone wig and matching ensemble) is released from jail and renews her efforts to tailor a fabulous new coat out of puppy pelts. This time she plans to get the dogs from a nearby animal orphanage that's about to be closed down.



Willis (left)
and Jackson
in *Unbreakable*

Unbreakable (Nov. 22)

Who's In It? Bruce Willis, Samuel L. Jackson
Who Directed? M. Night Shyamalan (*Sixth Sense*)
What's It About? Bruce Willis once again stars in a supernatural thriller by writer-director Shyamalan of *The Sixth Sense* fame. Here, Willis plays a security guard who makes a bizarre discovery about himself after being caught in a train wreck.

**All release dates subject to change.
Some films play only in limited markets.**

►► *The Big Tease*, about British hairdressers. Rickman and Richardson play a divorced couple locked in fierce competition over a coveted national hairstyling title.

Little Nicky (Nov. 10)

Who's In It? Adam Sandler, Patricia Arquette
Who Directed? Stephen Brill (*Heavyweights*)
What's It About? Satan decides to retire and looks to his son, Little Nicky (Sandler), to take over the "family business." But before Nick gets to be CEO of Hell, he's sent on a mission to Earth, where he falls in love with a mortal woman (Arquette). Harvey Keitel stars as Satan, and Rodney Dangerfield has a cameo.

Men of Honor (Nov. 10)

Who's In It? Cuba Gooding, Jr., Robert De Niro
Who Directed? George Tillman, Jr. (*Soul Food*)
What's It About? Gooding stars as real-life groundbreaker Carl Brashear, the first black man to become a Master Diver in the U.S. navy. Spanning the 1940s, '50s, and '60s, *Men of Honor* follows Brashear's battle against prejudice and a crippling leg injury to become a deep-sea diver. **See interview with Cuba Gooding, Jr., Carl Brashear and George Tillman, Jr., page 18.**

Bounce (Nov. 17)

Who's In It? Ben Affleck, Gwyneth Paltrow
Who Directed? Don Roos (*The Opposite of Sex*)
What's It About? Affleck and Paltrow, last seen together in *Shakespeare in Love*, play a couple

brought together by an airplane crash. Affleck gives another man his seat on a plane, which then goes down. One year later, he meets and falls in love with the dead man's widow (Paltrow). She's sweet on him too, but doesn't know about his bizarre connection to her dead husband.

Rugrats in Paris (Nov. 17)

Who's In It? Stu, Chuckie, Baby Dil
Who Directed? Stig Bergqvist, Paul Demeyer
What's It About? Those weirdly drawn ankle-biters from the TV series and the 1998 movie accompany Chuckie, his dad Chas and their friend Stu to Paris, where Stu has been summoned to fix a robot at an amusement park. Canadian Tara Strong provides the voice of the youngest Rugrat, Baby Dil. **See "Five Favourite Films" with Tara Strong, page 42.**

Dr. Seuss' How the Grinch Stole Christmas (a.k.a. The Grinch) (Nov. 17)

Who's In It? Jim Carrey, Molly Shannon
Who Directed? Ron Howard (*Apollo 13*)
What's It About? As if you don't know. Jim Carrey gets all dolled up in green fur to play the "cuddly as a cactus, charming as an eel" sourpuss who tries to steal all the holiday toys from nearby Whoville. Considering that the book is only 72 pages long, and the cartoon version clocked in at a brisk 26 minutes, it will be interesting to see how Ron Howard stretches the story to fill a full-length feature film. **See Grinch cover story, page 32.**

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NOVEMBER

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Moss heads to Mars in *Red Planet*



CARRIE-ANNE MOSS

Now appearing in...*Red Planet* with Val Kilmer (*At First Sight*) and Tom Sizemore (*Saving Private Ryan*). Moss plays the commander of a spaceship sent to Mars to repair a damaged outpost. But when the ship crash-lands on the planet, the crew are trapped and must find a way to survive on the Martian surface.

Bio bits: Until her breakthrough role as a kick-butt cyberbabe in 1999's *The Matrix*, Carrie-Anne Moss's career was a mixed bag of modeling and acting jobs. Born August 21, 1970, in Vancouver, B.C., Moss is the youngest of three children. She began performing in school plays and musicals at age 11, and at age 18 left home to pursue a modeling career. Her photogenic mug scored her several contracts and she was soon seen on magazine covers as far afield as Japan, Toronto and Spain. Modeling, as it so often does, led to acting. While in Spain, Moss landed a part on the CBS late-night TV series *Dark Justice*, which was shooting in Barcelona. When the show moved to Hollywood for its second season, she followed

LITTLE NICKY • UNBREAKABLE •

ADAM SANDLER

Now appearing in...*Little Nicky*, with co-stars Harvey Keitel (*U-571*) and Patricia Arquette (*Stigmata*). Keitel plays Satan and Sandler plays his son, a less-than-sinister imp expected to take over the "family business" when his dad retires.

Bio bits: Born September 6, 1966, in Brooklyn, New York, Sandler grew up in Manchester, New Hampshire, and tried stand-up comedy for the first time in a Boston comedy club when he was 17. He continued to do comedy while at NYU in the late '80s and even landed a recurring part on NBC's *The Cosby Show* as Theo Huxtable's friend Smitty. Sandler then moved to L.A. to work the comedy circuit, but after *Saturday Night Live* cast member Dennis Miller saw his act, he landed a job as a writer for *SNL*. Before the end of his first year he was a full-time cast member. During his four-year stint at *SNL*, Sandler introduced such popular characters as Canteen Boy, Operaman and Cajunman, and also released his first comedy album, *They're All Going to Laugh At You* (1993). The 54-minute collection of weird songs and screaming, off-the-scale profanity went platinum, earned him a Grammy nomination and stayed on the Billboard charts for two years.

He co-wrote and starred in 1995's *Billy Madison* and then quit *SNL* to make movies

and started trying out for other TV shows and movies. Moss got her first big break when she was hired, appropriately enough, to play a model on Fox's *Models Inc.*, the Aaron Spelling-produced spin-off of *Melrose Place*. Although *Models* didn't last (it folded after two seasons) the show gave Moss's career a boost and she went on to other movie roles and made many guest appearances on sci-fi TV shows. Moss appeared in episodes of *Viper*, *F/X: The Series*, *Spider-Man*, *Nowhere Man*, *Forever Knight* and in director Wes Craven's *Nightmare Café*. And a 1996 guest appearance on CBC's *Due South* earned her a Gemini nomination.

Moss auditioned six times for the role of Trinity in *The Matrix* before she got the part — and the opportunity to star alongside Laurence Fishburne (*Othello*) and fellow iceback Keanu Reeves (*The Replacements*).

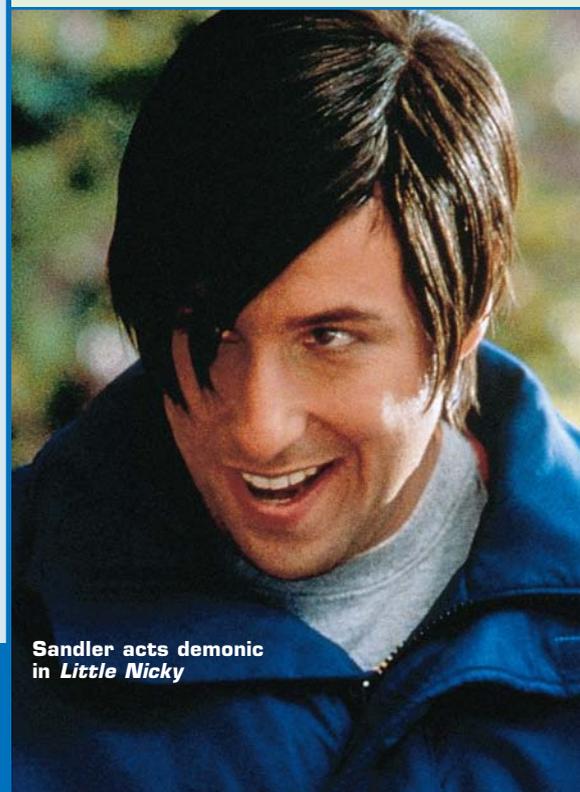
She has already signed on to appear in both *Matrix* sequels, the first of which is due in 2002.

Love life: Dated *Matrix* co-star Keanu Reeves in 1999.

Sample roles: Detective Olivia Neal in *The Crew* (2000), Leigh in *New Blood* (2000), Trinity in *The Matrix* (1999), Madge Clerisy in *Secret Life of Algernon* (1997), Melissa in *Lethal Tender* (1997), Jane Tanner in *The Soft Kill* (1994)

Interesting tidbits: Is named after the 1967 song "Carrie-Anne" by The Hollies. • She has twice played a set of twins, once on a 1993 TV episode of *Silk Stalkings* and again on a 1994 episode of *Baywatch*. • She is a roller blading and biking enthusiast, and also does "karobics" — a kind of aerobic workout mixed with karate. • She lives in Beverly Hills with her cat Rio.

On wanting to act: "When I was a kid, I didn't know Canadians could be actors. I thought only Americans could." — *The Toronto Sun*, April 1999



Sandler acts demonic in *Little Nicky*

aring in...

RED PLANET

full time. Critics sneered at his crude jokes and man-child characters, but Sandler earned a loyal following with movies like *Bulletproof*, *Happy Gilmore* (both 1996), *The Wedding Singer* and his surprisingly successful football comedy *The Waterboy* (both 1998). *Waterboy* grossed more than \$39-million on its opening weekend and went on to break holiday box-office records.

Despite his big-screen success, Sandler continues to crank out top-selling comedy albums such as *What the Hell Happened to Me?* (1996), *What's Your Name?* (1997) and *Stan and Judy's Kid* (1999). He also had a surprise radio hit when his comical tune "Hanukkah Song," a musical ode to Jewish celebs, became popular with DJs across North America.

Love life: Had a brief tryst with Alicia Silverstone in 1996. ● Has been romantically linked to actors Drew Barrymore and Juliette Lewis, and model Jackie Titone.

Sample roles: Sonny Koufax in *Big Daddy* (1999), Bobby Boucher in *The Waterboy* (1998), Satan in *Dirty Work* (1998), Robbie Hart in *The Wedding Singer* (1998), Archie Moses in *Bulletproof* (1996), Happy Gilmore in *Happy Gilmore* (1996), Billy Madison in *Billy Madison* (1995), Carmine in *Coneheads* (1993), Dink the Clown in *Shakes the Clown* (1991)

Interesting tidbits: He rarely does interviews with print journalists, reportedly because of all the mean things written about his early films. ● He considered fellow-*SNL* cast member Chris Farley one of his best friends, and was deeply affected by the hyperactive comic's death from a drug overdose. ● He likes working with people he knows (called "Team Sandler" in Hollywood), many of whom are old school buddies like former classmate Frank Coraci, who directed both *The Waterboy* and *The Wedding Singer*.

On Chris Farley: "He could make me laugh harder than anyone ever made me laugh in my life. And I know that goes for anyone else who knew him. I loved him like a brother, and I will always think of him. I know right now he's making Ben Franklin, Judy Garland and Jimmy Morrison laugh their asses off."
— America Online chat, February 1998



Willis (right) with Samuel L. Jackson in *Unbreakable*

BRUCE WILLIS

Now appearing in... *Unbreakable*, his second supernatural thriller with writer-director M. Night Shyamalan (following 1999's *The Sixth Sense*). He plays a security guard who makes a strange discovery about himself after surviving a train wreck. Samuel L. Jackson (*Shaft*) co-stars.

Bio bits: Born on an army base in West Germany on March 19, 1955, Willis grew up in New Jersey and had a severe stutter until he started acting in high school. After a few years of blue-collar jobs (truck driver, security guard) and local stage roles, he started to work in off-Broadway productions. He also appeared in a Levi's 501 jeans commercial and landed a bit part as a weapons trader on *Miami Vice*. He was in L.A. to audition for Madonna's 1985 movie *Desperately Seeking Susan* when he stumbled into the try-outs for *Moonlighting*, the ABC detective series starring Cybill Shepherd. Out of 3,000 hopefuls, Willis got the part of wise-cracking gumshoe David Addison, and, in 1987, won the Emmy for it.

His first attempt to break into movies, Blake Edwards's *Blind Date*, fizzled at the box office but his second film, the John McTiernan-directed blockbuster *Die Hard* (1988), established Willis as an action hero in the same league as professional tough guys Stallone and Schwarzenegger. But despite his sudden success, the early '90s were not kind to Willis. Several of his films, most notably 1990's *Bonfire of the Vanities*, bombed. It wasn't until Quentin Tarantino cast him as a crooked boxer in *Pulp Fiction* (1994) that Willis was back on Hollywood's A-list.

The next year, Willis again wowed audiences with his performance as a time-traveling mental patient in Terry Gilliam's psychological thriller *12 Monkeys*. But his biggest hit came in 1999 when he played a child psychologist in M. Night Shyamalan's spooky thriller *The Sixth Sense*, which, other than *Titanic*, is the only film to bring in more than \$20-million for five consecutive weekends.

Love life: He was married to actress Demi Moore for 11 years. The couple had three children before the marriage ended in 1998.

Sample roles: Ben Jordan in *The Story of Us* (1999), Malcolm Crowe in *The Sixth Sense* (1999), Harry Stamper in *Armageddon* (1998), Major Korben Dallas in *The Fifth Element* (1997), John Smith in *Last Man Standing* (1996), James Cole in *12 Monkeys* (1995), Butch Coolidge in *Pulp Fiction* (1994), Peter Fallow in *Bonfire of the Vanities* (1990), John McClane in *Die Hard* (1988)

Interesting tidbits: Willis has openly supported every recent Republican presidential candidate except Bob Dole, who slagged Demi Moore's movie *Striptease*. ● His nickname is "Bruno." ● He recorded two Motown albums in the '80s. ● He lost his job as pitchman for Seagram's after he was arrested for drunk driving.

On matters of the heart: "My feelings are different now that I'm 44, and I'm sure they'll be different when I'm 50. I don't believe in the general success of long-term fidelity or monogamy." — *Daily Telegraph*, April 2000



De Niro (left) and Gooding in *Men of Honor*

The Waterboys

Carl Brashear wanted the worst job in the U.S. navy. He wanted it so bad that nothing — not racist officers, his lack of education or the loss of his leg — was going to stop him. Now his struggle to be the first black navy diver is on the big screen, starring Cuba Gooding, Jr. and Robert De Niro no less. **BY SEAN DAVIDSON**

Early in *Men of Honor*, a crusty old seadog played by Robert De Niro wonders out loud why anyone in his right mind would want to be a deep-sea diver in the U.S. navy. That's a good question. Navy divers have one of the most dangerous, least glamorous jobs in the fleet. They spend most of their time in huge, heavy suits salvaging sunken crap or retrieving drowned bodies from the ocean floor. Few live to see retirement. They are, to lift a line from the movie, considered lucky if they die young 200 feet beneath the waves.

It's also the only job Carl Brashear ever wanted.

Men of Honor is the true story of how Brashear, the son of a dirt-poor Kentucky sharecropper, overcame prejudice in the 1950s and a crippling injury in the 1960s to become the navy's first black Master Diver. De Niro (*Meet the Parents*), always the meanie, plays Billy Sunday, the racist instructor at the navy's diving school, and Cuba Gooding, Jr. (*As Good as It Gets*, *Jerry Maguire*) stars as Brashear. Charlize Theron (*The Cider House Rules*) also steps in for a few scenes as De Niro's wife.

"He never really took things personally. Seriously, but not personally," Gooding says of Brashear. "Talking to him makes you feel at ease. You feel like you can do anything." Gooding, along with De Niro, director George Tillman, Jr. (*Soul Food*) and the real Carl Brashear, was at the Toronto International Film Festival to promote the movie back in September.

In an interview at the Four Seasons hotel, Gooding says he worked closely with Brashear to get the character right, and took cues from the now-retired seaman on how to walk, talk and salute like a real navy man.

He also decided to slip into a 220-lb. pressure suit and do some deep-sea diving, just to get a feel for it. "I'm a little nuts," he agrees, when asked about the dive, "but I wanted to do it. At the end of the day I would just sit on the steps of my trailer. I couldn't even walk up the steps."

men of Honor spans three decades, starting in the late '40s with Brashear's enlistment in the newly de-segregated armed forces. Despite rampant racism, the strong swimmer impresses his superiors and manages to squeak into the navy's diving school where he is shunned by his white bunkmates and continually harassed, insulted and almost drowned by the foul-tempered Master Diver Billy Sunday. One of the most harrowing scenes (and a true one) involves a test in which student divers are sent underwater to re-assemble some complex pipework. It's supposed to take an hour or so. But Brashear's equipment is sabotaged, forcing him to spend a full nine hours in freezing water as he tries to piece together the hardware in near-darkness.

In real life, as in the movie, Brashear displays almost saint-like patience and goodwill. Despite all the difficulties he went through, the 69-year-old has no hard feelings about the navy. "That's the way life was," he says in a creaking, Kentucky accent as he fiddles with a gold ring on his finger, "and it took someone to change the way the navy worked."

Brashear eventually graduated and served as a diver, but the worst was yet to come. In 1966, he suffered a severe injury during a salvage mission off the coast of Spain. A support gave way on the ship and tore his left leg apart below the knee. "I've had people say 'Why'd that have to happen to you?' And my response is, 'I wouldn't want it to happen to anyone else. Why not me?'" The limb could have been saved, but Brashear requested it be amputated so that he could continue diving. In the water, an artificial leg would out-perform a damaged one. He was then forced to fight for his job all over again — this time proving that he could do it with one leg and a prosthetic.

Even though he's no stranger to playing the heavy, De Niro admits he was uncomfortable portraying Sunday; the swaggering, alcoholic hard-ass based on two men from Brashear's past.

"It was unsavory. But that was the character, and if I didn't do it as fully as I felt it should be done, there'd be no point in doing it," says the two-time Oscar winner. De Niro didn't do interviews at the film festival but sat in, grudgingly it seemed, on the press conference. "I just like things that are well-written. But usually the bad guy is more interesting than the good guy — they're allowed to show more colours.



Gooding (left) with the real Carl Brashear

"There's not a lot of African-American heroes on screen. At least not in a film that's a period piece with this kind of money," says Tillman

Whereas if you're a good guy you've got to represent something."

De Niro had once considered producing an earlier version of the film but passed because the script, originally commissioned by Bill Cosby in 1995, wasn't quite up to scratch. The story collected dust on a shelf at Paramount for years until Tillman and his partner, producer Rob Teitel, pitched it to Fox.

"There's not a lot of African-American heroes on screen. At least not in a film that's a period piece with this kind of money," says Tillman, who adds that Hollywood is often reluctant to make dramas with black lead characters. "It's easier with a comedy, y'know? It's much easier for us to be funny or tell jokes or put us in an urban environment. It's the same old story."

Tillman admits he didn't know anything about navy divers or Carl Brashear until he read the script. And yes, he was concerned that a movie about underwater salvage duty might bore audiences, especially when compared to military action flicks like, say, *Navy SEALs* or *Top Gun*. But if people understand the characters in the film, he says, especially Brashear's close relationship with his father, it won't matter that diving isn't as edge-of-your-seat exciting as flying F-18s.

"What I really wanted to do was make an old, classic, traditional Hollywood film,"



Gooding (left) and De Niro (right) face off

famous. trivia

1 Lisa Kudrow plays John Travolta's love interest in the new crime caper *Lucky Numbers*. But which beautiful blonde actress is Travolta's real-life love?

2 Jonathan Lipnicki, the 10-year-old star of *The Little Vampire*, became an instant celeb after his turn as adorable Ray Boyd in 1996's *Jerry Maguire*. On which TV sitcom did he have a recurring role that same year?

3 Cameron Diaz, who plays one of Charlie's Angels in the new girlie action flick, made her feature film debut (opposite Jim Carrey, no less) just six years ago. Name the movie.

4 Anthony Hopkins narrates the new big-screen version of *Dr. Seuss' How the Grinch Stole Christmas*. Who narrated 1966's animated TV version?

5 Arnold Schwarzenegger stars in this month's sci-fi thriller *The 6th Day*. His last feature film also had "Day" in the title. Name it.

6 The new supernatural thriller *Unbreakable* marks the second time actor Bruce Willis and director M. Night Shyamalan have worked together. What was the first?

7 Which death-metal icon appears in Adam Sandler's new movie, *Little Nicky*? Clue: He's known for biting the head off a bat.

ANSWERS

- 1 Kelly Preston 2 *The Jeff Foxworthy Show*
3 *The Mask* 4 Boris Karloff
5 *End of Days* 6 *The Sixth Sense*
7 Ozzy Osbourne

►► Tillman says, adding that he watched old diving movies like 1953's *Beneath the 12-Mile Reef* and John Wayne's 1942 film *Reap the Wild Wind* for inspiration.

And like Gooding, he also tried his hand at deep-sea diving. "It was one of the scariest things I've ever done, I'll never do it again," he says, "You can't see more than a couple of inches in front of you."

With its \$32-million (U.S.) budget, *Men of Honor* was a big departure from Tillman's 1997 debut, *Soul Food*, a modest \$7.5-million (U.S.) drama about a close-knit Chicago family. The crew was 20 times larger, and shooting involved all kinds of complex underwater scenes, different time periods, multiple locations and even a helicopter crash. "Physically, it was exhausting," he says. "Not enough money, not enough days, not enough time." The film was also almost scuttled by budget problems. Tillman, Teitel, Gooding and De Niro all agreed to pay cuts in order to keep the project afloat.

So why make this movie? Why take a risk on a big-budget, big-name feature and not do another homespun story like *Soul Food*? Apart from being impressed by Carl Brashear, Tillman felt the need to make an inspirational story, especially after a recent speaking engagement at his former high school where he was saddened to see how few students had graduated. "I felt that it was very important that people

realize you can accomplish what you want — to make a film where people get a message, but make it entertaining."

But he will make "small" films again. In fact, he says he'd like to go back and forth between making big studio movies and smaller, more personal films. "I want to show that African-American filmmakers can do a bunch of different things," he says.

Gooding feels the same way. Sure, he's made some odd choices (*Chill Factor*, *Instinct*) since his Oscar-winning turn in 1996's *Jerry Maguire*, but says he'd rather take chances on different roles than risk being typecast. "You don't want to be stuck into one type of role," he says. "[If a director] knows you as an actor who does different things, then he will be open enough for you to come in and audition." Gooding has just finished shooting the comedy *Rat Race* with John Cleese, Rowan Atkinson and Whoopi Goldberg but will play a real-life naval figure once again in next year's *Pearl Harbor*.

As for Carl Brashear, when he's done helping to promote the film he'll go back home to Virginia Beach, Virginia. The man with the near-pathological desire to dive now spends his time at the gym (three or four days a week) working out and sparring with the boxers. Sometimes he makes appearances at navy events. But he hasn't dived, or even gone near a swimming pool, since he retired.

He says he's done with water. **E**

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Bell (left) gets some on-set advice from director Daldry



NORTHERN DANCER

Fourteen-year-old acting phenom Jamie Bell, legendary actress Julie Walters and director Stephen Daldry talk about *Billy Elliot*, their new British flick about an impoverished kid from the tough streets of northern England who can't hide his love of dance

BY MARNI WEISZ

It's 1984 and the angled brick streets around northern England's Durham Coalfield are as hard as the people who live there. Squat tenements built into sloping roads are connected by courtyards that look like prisons. If this was ever a happy town, that's all over now that a bitter coal miner's strike has forced Durham's men to either starve or, worse, become scabs.

But out of this unlikely environment comes Billy Elliot (newcomer Jamie Bell), an 11-year-old

boy who loves to dance, and whose caring but curmudgeonly ballet teacher (*Educating Rita*'s Julie Walters) thinks he has a shot at getting into London's National Ballet School. Of course, Billy does everything he can to keep his shameful secret from his widowed dad (Gary Lewis), and brother (Jamie Draven) — both manly striking miners. If they knew that Billy was spending the 50 pence per week he gets for boxing lessons on ballet classes, they'd disown him. Because, of course, dancing is for girls and "poofs."

after triumphant screenings at both the Edinburgh Film Festival, where it won the Audience Award for Best Film, and Cannes, *Billy Elliot* made its North American premiere at the Toronto International Film Festival this past September. Director Stephen Daldry, Bell and Walters all made the trip from England to discuss the little film (budget: £2.9-million, or \$4-million [U.S.]) that's getting all the praise.

Most of those accolades are for the now 14-year-old Bell (he was 13 when shooting took place in August 1999), who walks into the interview room at Toronto's Four Seasons hotel looking like an average Canadian kid — probably because he's wearing a Toronto Blue Jays jersey he picked up at the Jays/Tigers game that afternoon. But as soon as he opens his mouth it's clear that Jamie Bell isn't from around here. His accent, like Billy's, is from the north of England. In fact, Jamie is from the small town of Billingham (population 8,000),

just 15 minutes away from Durham Coalfield, where he lives with his mother, an administrator in a local doctor's office, and his 19-year-old sister.

"It's very industrialized. It's not exactly the back of beyond, but it's not a great place to be," Jamie says soberly. "The best thing we've got there is a leisure place where you can go swimming and ice skating, and a theatre. But that's about all Billingham is." The town's economy revolves around a chemical plant, he explains, and the people there have gotten used to the alarms that sound every time there's a spill.

But had Jamie not grown up in Billingham, he never would have gotten this role. "We needed a kid that came from a specific geographic area. He had to have a specific accent," says director Stephen Daldry, as he grabs a quick lunch of a few strawberries and a Coke — you take what you can get during the film fest crush.

Daldry, a stage director making his feature film debut with this movie, auditioned 2,000 boys before he found Bell, and admits that at one point the project was almost scrapped because they couldn't find a youngster who could dance *and* act. "I didn't want a stage kid," says Daldry. "The great thing about Jamie Bell is that he's not a natural. He is acting." Most child actors simply behave like themselves when the cameras start to roll, Daldry explains. But not Jamie. He's actually pretending to be someone else.

Bell had no choice but to pretend, because this movie is as much about the strained and painful relationship between an emotionally absent father and a grieving son, as it is about a little boy's love of dance. And when Jamie is asked about his father the answer comes back blunt, "Don't have one, don't know him."

but don't get the impression that this movie is all starvation and blue-collar blues. The desperation that runs through *Billy Elliot* is tinged with a surprising humour — like the seemingly sweet little scene when, late one night, Billy (still mourning his mother) turns to his big brother in the next bed and tenderly asks, "Tony, do you ever think about death?"

The reply? "FUGOFF!"

The movie also has an element of fairy tale fantasy, most evident in Billy's dance numbers as he bounces and grinds against brick walls Stomp-style to the sounds of The Jam's "Town Called Malice," or struts and springs down cobblestone streets à la Fred Astaire — choreographer Peter Darling's way of playing to Bell's strengths as a dancer.

Bell tied on his first tap shoes when he was six years old and had taken part in so many competitions that, at 13, he was starting to get



Billy's first dance class



Bell does his best Fred Astaire in *Billy Elliot*



Walters' "bitter old hag"

burnt out. This movie actually came as a refreshing break. Walters, on the other hand, is disarmingly honest about the fact that she doesn't know anything about dance and was petrified about her one dancing scene. "It took me the entire eight weeks we were shooting to practise that scene and I still hadn't got it," she says. "And I only had to dance for 30 seconds." Still, she had fun with the character ("I loved the bitter old hag") and even got to work with Daldry on creating Ms. Wilkinson's quirks and mannerisms. For instance, it was Julie who suggested her character be a chain-smoker. "Because I know a few dancers and all of them abuse their bodies beyond belief," she says.

although *Billy Elliot* is not based on a true story, the circumstances surrounding the film are very real. The miners strike of the early 1980s was one of the most difficult times in British labour history — something that was always on Daldry's mind since the shoot took place in County Durham and many of the extras playing striking miners really were striking miners 16 years ago.

"Actually, at the beginning of the shoot we held a town hall meeting to ask if we should be able to film there," recalls Daldry. He says the arguments went back and forth, and there was a genuine chance the townspeople would say no. "And then at the end of the night an old miner stood up and said, 'This is a point in history that should be recorded.'"

In the end, *Billy Elliot* is a movie about escape, with ballet being the only chance Billy has to break away from a town defined by a dying industry. And there's no doubt this movie will do similar things for Jamie Bell, who plans to, one day, move from Billingham to London to pursue acting. But for now, even after a continent-hopping tour of film fests, he's resisting the lure of showbiz, staying at home, and staying in school. He knows that the only way to get out of Billingham for good is to get an education. Otherwise, says the 14-year-old, "If I don't make it as an actor, I'd have nothing else to do." **F**

Givin' a gift? - Do it right.



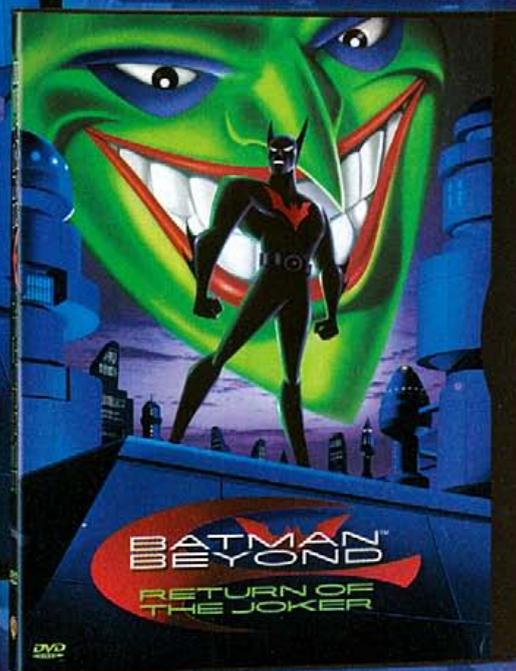
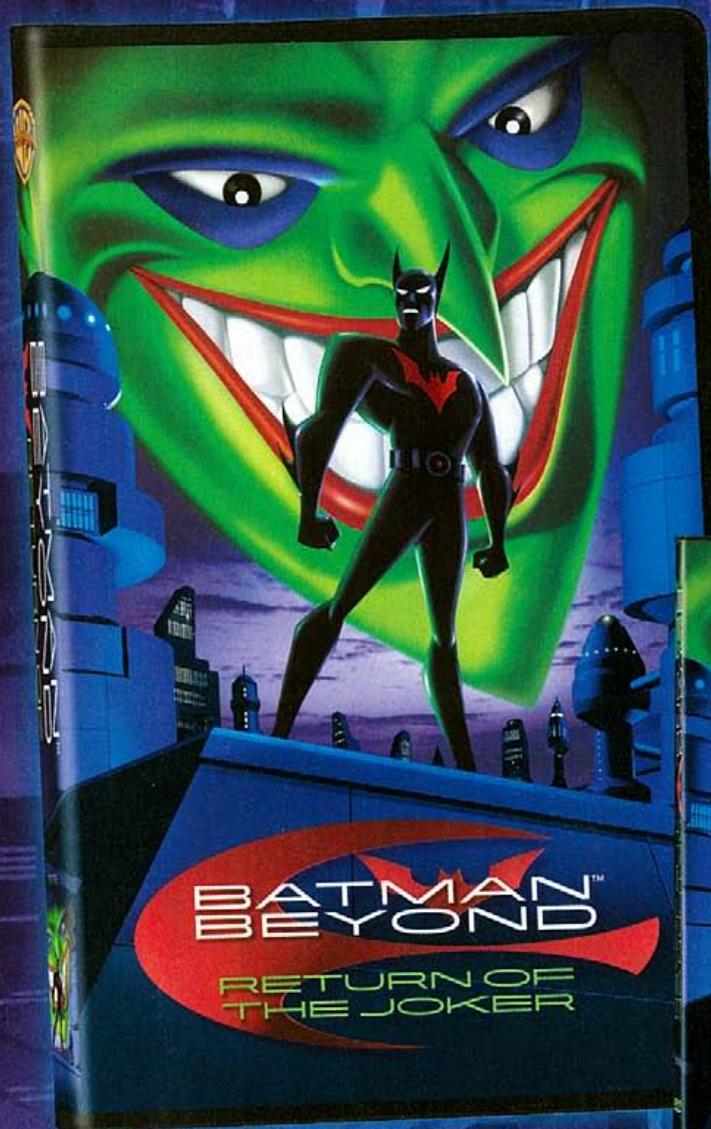
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Will Power

With the title role in the new Robert Redford film *The Legend of Bagger Vance*, a beautiful family and the ability to command \$20-million per picture, Will Smith has reason to be happy. But one gets the feeling he'd be just as delirious if he were mopping floors BY DAVID GIAMMARCO

Talk to anyone who's spent time around Will Smith and they'll tell you the same thing about the 31-year-old wunderkind: The guy is deliriously happy. *Insanely* happy. And not just once in a while or at certain times of the day. He's *always* up.

"I think he's the happiest person I've ever encountered in my life," says a bemused Kevin Kline, who co-starred with Smith in last year's *Wild Wild West*. "It starts very early in the morning and goes to very late at night. I'd arrive on the set and first thing I'd see is Will coming towards me wanting to pick me up and hug me

and scream and whoop and holler. And I'm like, 'Will, it's 6 a.m.!' He's a juggernaut of unstoppable happiness."

Smith's wife, actress Jada Pinkett Smith, is even a bit suspicious of his consistently upbeat nature. "There have been times when I've said, 'Don't you think you're a little *too* jolly all the time? What is your deal?'" she says. "But it's a gift, something I've learned from him. He lives his life through gratitude, and when you do that, nothing can steal your joy."

Smith — whose arrival in a Beverly Hills hotel suite for our interview is like a six-foot-two

twister touching down — says the reason for his unrelenting cheer is simple. "I found out very early on that anger can be the enemy," he explains. "I'm blessed to be in the position I'm in and extremely grateful...I mean there's always things to get upset about, but the bottom line is if you leave people with a smile, eventually it will come back to you.... I just don't find a lot of things to get upset about. My life is pretty good."

That's for sure. Before the age of 30 he had charmed his way to the top of three different careers: Grammy-winning rap singer ("Parents Just Don't Understand"), TV sitcom star (six

seasons of NBC's *The Fresh Prince of Bel-Air* and film actor (*Six Degrees of Separation*, *Bad Boys*, *Enemy of the State*).

Smith's life got even better when he signed on to Robert Redford's new film *The Legend of Bagger Vance*, which allowed him to indulge in his favourite pastime: golf. "Are you kidding me? I was on cloud nine every day. Not only was I doing a film with Robert Redford, but I got to play golf all day, every day...this was a dream come true for me," says Smith, who has been an avid golfer for more than six years.

The \$70-million film, set in 1931 Georgia, stars Smith in the title role as a mystical caddie who helps a disillusioned war hero (Matt Damon) prepare for a local golf tournament against two pros. Based on Steven Pressfield's acclaimed 1995 novel, *Bagger Vance* has definite spiritual undertones, but Smith says audiences will be surprised by the film's comedic swing.

"It's got a lot of humour in it, even though the film seems all serious from the trailers," insists Smith with a laugh. "It's really more of a dramedy."

This saga of spiritual regeneration through athletics is terrain Redford has successfully tackled before in his other sports-as-a-metaphor-for-life film, *The Natural*. There's already Oscar buzz surrounding this film, but Smith is reluctant to indulge the advance hype. "I don't want to jinx anything," he says. "I'm just thrilled I got to be part of this movie and work with Matt, who is such a goofball, and Robert Redford who is a true Hollywood legend...if they even awarded me an *Oscar Meyer wiener* for being part of this film, I'd be happy!"

Smith says he counts his blessings each day for his good fortune so far. Not only is he a doting father of two sons (Trey, six, and Jaden, one), an unabashedly loving husband (Smith and Pinkett married in 1997) and proud new owner of a 100-acre ranch in the Santa Monica Mountains, but he's been certified as one of Hollywood's most bankable A-list superstars, having recently earned the elite status of \$20-million-per-picture paycheques.

His two box office smashes, *Independence Day* and *Men in Black* each raked in more than \$300-million after being released on the July 4th holiday weekends of 1996 and 1997 respectively — leading Hollywood to nickname the holiday "Big Willie Weekend."

And Smith has already signed on for a *Men in Black* sequel, set to start shooting early next year. "To me, it's about having fun," he says of his penchant for big-budget extravaganzas. "I'll always do films like *Bagger Vance*, but on the other hand, sometimes people don't want to have to sit and think during a movie. They want escapism and



Matt Damon (right) talks golf with Smith's mystical caddie in *Bagger Vance*

just to let loose. I strive to create something that's deserving of Big Willie Weekend."

Will Smith has always possessed a breezy charm, so much so that his grade school teachers dubbed him "Prince" — short for Prince Charming — because he could smooth talk his way out of trouble. Big Willie was also known as "Little Willie From Philly" growing up the second of four children in a middle-class West Philadelphia neighbourhood where his father owned a refrigeration company and his

mother was a school board administrator. He attended the predominantly white Our Lady Of Lourdes Junior High, a Roman Catholic school, and then went on to the predominantly black Overbrook High. "The best cross-section that anybody could have," he reflects. "See, the first eight years of schooling was with all white people, so that helped me to understand how white people think," he says. "I think that transition is what helped me bridge the gap, and that's what my success has really been about: bridging the gap between the black community and the white community."

Smith's father, a former military man, was strict and serious, and while Little Willie liked to play the class clown at school, he was a dedicated student of science and math. So much so that he was offered a scholarship in computer science from MIT. But Smith's burgeoning musical career in hip-hop — started at age 13 when he played parties and church functions — resulted in an album with childhood friend Jeffrey Townes. Dubbed DJ Jazzy Jeff and The Fresh Prince, the kids sold 600,000 copies of their debut disc, and, at age 16, Smith no longer felt the need for higher education. "Right before I graduated from high school, I told my parents that I didn't want to go to college, that I wanted to rap instead. Well, you can imagine how well that went over," he recalls.

"But we made a deal. My father said I had a year to explore my musical career and if things didn't work we would go and take all the meetings at MIT again and see if I could get in." But over that year, Smith won the first ever Grammy



Smith cleans cleats in *Bagger Vance*



Award for a rap record. "I bought my mom a new car and then she said, 'Baby, you can take another year off if you like,'" he says with a laugh.

By 16, Smith had toured across America, Canada, England and Japan. And he'd gone on a shopping spree — buying a mansion and six cars. But by the following year, an unsuccessful second album and serious problems with the IRS forced him to sell the house, the cars and move back in with his family.

According to *Men in Black* director Barry Sonnenfeld, who remains one of Smith's closest friends, hitting that set-back at such a young age is why Smith is so centred today. "That taught him that he can get it and he can lose it. And he better not let the good days make him happier or the bad days make him sadder, 'cause he's the

same person," says Sonnenfeld.

Rebounding in a big way, Smith went on to sell a total of 15 million copies of his next three albums, earning two more Grammy Awards and three American Music Awards. His music successfully injected rap's urban, in-your-face style with a cheeky, middle-class humour which was gangsta-free, rated G, and made him the first hip-hop teeny-bop star.

Smith's popularity as a rapper led to his 1990 tailor-made sitcom — *The Fresh Prince of Bel-Air*. "I just thought it would be something I would do between records," he admits. Smith often received flak from the rap community, who derided the clean-cut star as "mainstream" and complained his profanity-free, good-natured music bore little resemblance to the authentic, harder sound of urban rap. But that didn't bother the Fresh Prince.

"I could never understand these guys that make rap records that are nothing but swearing and killing and misogynistic rantings," muses Smith. "I can't imagine that the mothers of these gangsta rappers are at work or something and their son's record comes on the radio and she's telling her co-workers, 'Oh, y'all listen, this is my baby's new record. It's called "Dirty Nasty Motherf-cker"! That's my baby! Oh listen, now he's singing about some bitch he met.'" Smith laughs hard, and then adds, "I just never want my family to be embarrassed like that."

He relates a defining moment when he was 12 years old and his grandmother discovered some rap lyrics — containing numerous four-letter words — that he had written in a diary. "So she wrote in the back of my book, 'Dear Willard: Truly intelligent people do not need to use these types of words to express themselves. Please show us, and the world, that you are as intelligent as we think you are.' And from that point on, I just never put another profane lyric in one of my raps."

With that mainstream moral centre, and his insistence that he has never touched drugs, Smith might just be presidential material — something he's joked about in the past. "I feel like I could absolutely win," he reiterates. "I figure I'll make movies for another 10 years, then I'll take off eight or 10 years to go to school, and then around my 50th birthday, I'll win the presidency of the United States."

And what would be President Smith's first act in the White House?

"I'd get rid of Ebonics," he says, referring to the controversial "black language" classes in California. "I'd go right to Oakland and say, 'Now let's talk about this Ebonics thing.'

"I'd also release all the secrets about UFOs and the aliens who've visited Earth," he says with a laugh. Sounds like he's already getting in character for *Men in Black 2*. **F**

David Giammarco is an entertainment journalist based in Toronto.

COMING SOON

Proof of Life (December)

Stars: Russell Crowe, Meg Ryan, David Morse

Director: Taylor Hackford (*Dolores Claiborne*)

Story: Meg Ryan and Russell Crowe probably could have done without the publicity surrounding their reported romance. But truth is, it gave *Proof of Life*, which they were working on at the time, more attention than a coven of marketing people could ever brew. In the thriller, Alice (Ryan) hires "freelance hostage negotiator" Terry Thorne (Crowe) to help spring her engineer husband (Morse), who has been kidnapped by Colombian rebels. But the delicate process takes months, during which Meg and Russell, errr, Alice and Terry develop feelings for each other.

What Women Want (December)

Stars: Mel Gibson, Helen Hunt, Marisa Tomei, Bette Midler

Director: Nancy Meyers (*The Parent Trap*)

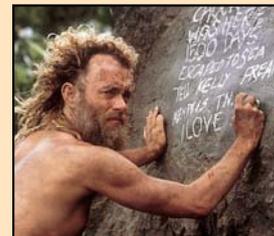
Story: Mel Gibson plays a male chauvinist ad exec who, after accidentally being electrocuted, gains the ability to read women's minds. Among the brains he taps are those of his boss (Hunt), his girlfriend (Tomei) and his psychiatrist (Midler). Believe it or not, this is Mel's first romantic comedy.

Cast Away (December)

Stars: Tom Hanks, Helen Hunt

Director: Robert Zemeckis (*Forrest Gump*)

Story: We've all seen recent shots of Tom Hanks sporting a long, frizzy yellow beard and looking like he, well, just spent four years on a desert island. Well, now we get to see the reason why — *Cast Away*, in which he plays Chuck Noland, a FedEx troubleshooter stranded on a desert island after his plane goes down. Filming stopped for several months mid-shoot so Hanks could lose a whack of weight and grow the beard. Helen Hunt plays Chuck's fiancée.



Getting Over Allison (January)

Stars: Kirsten Dunst, Ben Foster, Melissa Sagemiller

Director: Tommy O'Haver (*Billy's Hollywood Screen Kiss*)

Story: There's nothing like a new romance to help you get over an old one, but how long will it take Berke Lawrence (Foster) to figure that out? Dumped by the lovely Allison (Sagemiller), this modern-day Romeo quits the basketball team and auditions for a Shakespeare play (hmm...what a coincidence) in an attempt to get her back. But then, hey, who's that over there? It's Kelly (Dunst), his friend's kid sister. Only she doesn't look much like a kid anymore....

Joe Dirt (January)

Stars: David Spade, Roseanne, Gary Busey

Director: Dennie Gordon (debut)

Story: Radio personality Joe Dirt (Spade) recounts the traumatic experience of being abandoned by his "white trash" parents (Roseanne and Busey) when he was eight and on a family trip to the Grand Canyon. Sure, the plot sounds serious, but with this cast you know it ain't.

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What, me worry?



Wendy Crewson acts concerned in *The 6th Day*

Canadian-born **Wendy Crewson** has turned playing the “worried wife” into a fruitful and rewarding career. Now she gets to portray the ultimate anxious mate when she fears for her endangered über-hubby, Arnold Schwarzenegger, in the sci-fi thriller *The 6th Day*

By Sean Davidson

She played Harrison Ford’s fretful First Lady in *Air Force One* and Tim Allen’s anxious ex-wife in *The Santa Clause*. Canadian-born actress Wendy Crewson has played spouse to some of Hollywood’s biggest leading men and, this month, adds a Schwarzenegger-sized notch to her belt with a turn as Arnie’s wife in *The 6th Day* — a sci-fi thriller about a pilot and family man (der Arnold) who gets replaced by a clone. Robert Duvall (*Deep Impact*) and Michael Rapaport (*Deep Blue Sea*) co-star.

Crewson now lives near San Francisco with her husband, actor Michael Murphy (*M*A*S*H*, *Private Parts*), and two children. But the 44-year-old still heads north of the border on a regular basis to appear in movies and TV shows. On a day off from shooting the CTV series *Criminal Instinct*, she talked to *Famous* about her new film, living in the U.S. and the upside of being typecast.

YOU’VE PLAYED A LOT OF WHAT YOU CALL “WORRIED WIFE” PARTS. IS YOUR ROLE IN *THE 6TH DAY* SIMILAR?

“Oh yeah. I would have to say so. I don’t start out worried, so that’s sorta fun. That’s what I liked about this film, we start out kinda fun and sexy. But then I have to worry because all the sh-- hits the fan.”

IS THAT FRUSTRATING, BEING CAST IN THE SAME SORT OF ROLES?

“It’s not frustrating in that I have a chance to work on big studio pictures. I feel very grateful for what’s been laid out on my table. And I still get to come home and do spectacular Canadian things.”

YOU'VE WORKED WITH A LOT OF BIG-NAME LEADING MEN — HARRISON FORD AND TIM ALLEN AMONG THEM. HOW DOES SCHWARZENEGGER COMPARE?

"He's bigger! He's got bigger muscles! [Laughs.] Arnold is a very magnanimous host. He takes the picture seriously — he's a consummate professional — but he lives life large and enjoys it. And he likes everyone around him to have a nice time. He's extraordinarily generous with everything that goes on in the picture; from publicity to giving you a lift home in his plane because he can drop you off in San Fran when he goes down to L.A. He doesn't have to do that but that's just the kind of guy he is. He wants to be part of the gang."

WHAT ABOUT ROBERT DUVAL, ONE OF THE VILLAINS?

"I never even got to meet him. Not only do I not have any scenes with Bob, I wasn't even in when he was. I kept thinking I would run in and say 'Hi,' but it got too busy."

HOW IS WORKING ON A SCI-FI OR ACTION FILM DIFFERENT FROM OTHER MOVIES?

"You don't have to read them as carefully. It's fun, yeah. But I pick up these big scripts and it's 'action, action, action' — oh, there's a nice little scene — 'action, action, action.' I couldn't really tell you what happens in this movie because I'm not really a part of it. I find those action sequences on paper hard to follow. I truly don't give them five minutes of my time, unless of course I'm actually in them."

LIKE IN AIR FORCE ONE?

"Yes. Harrison is spectacular. He really knows how to make a fight look good. I learned a lot from him. I went on to do a science fiction film [1998's *Escape Velocity*] — where I'm the captain of a spaceship or something, I can't remember — and I just did Harrison. I just copied like a fiend. Steal, steal, all the time, always steal. But steal from the best."

YOUR CAREER HAS BEEN DIVIDED BETWEEN BIG AMERICAN FILMS AND SMALLER CANADIAN PROJECTS. IS THAT INTENTIONAL?

"I have to say I kinda planned it. As I auditioned here for stuff, I realized that unless you were going to work for the CBC — which I did, and they were very good to me — there was nothing to be had. The movies that were being shot were American movies that were already cast when they came up here, and then [Canadians] filled in all the little parts. The only way you got the other parts was if you were out of L.A. And that's what I wanted to do, I wanted to do big parts in movies in Toronto. And there was only one way to do that: Go down to L.A. and get cast and come home. It was clear to everyone what the score was, even 20 years ago."

THAT'S A TOUGH DECISION TO MAKE. ANY REGRETS?

"Everybody always looks [at the U.S.] and thinks 'I could have a better career if I moved.' But you do make a lifestyle choice. I mean, don't think for one minute that I don't wish I had a little farm outside Stratford and got to go to the cottage all the time. I don't have that. I have to drive through Oakland every time I want to go to the grocery store."

YOU'VE SAID BEFORE THAT YOU DON'T WANT YOUR JOB TO INTRUDE ON YOUR PRIVATE LIFE. IS IT GETTING HARDER TO WALK DOWN THE STREET WITHOUT BEING APPROACHED?

"No. [Laughs.] I never get recognized. I don't even have to fret about it. My husband gets recognized a lot, but he's a guy — you see them on the street and they haven't changed that much. I walk around with my hair in a baseball cap and no makeup and not a person ever notices. I don't have to work at avoiding fame at all. I have to work at finding it. [Laughs.]" **F**



Schwarzenegger and Crewson play the happy couple

WENDY CREWSON:

On the road. Again.

Wendy Crewson has been around. She was born in Hamilton, Ont., but grew up in Shelburne, Ont., and attended high school in Montreal before going to Queen's University in Kingston. From there, she took off to theatre school in London, England (she was trained in the art of stage fighting), and then "spent a year unemployed" looking for acting jobs in New York.

It was while working on the short-lived CBS TV series *Hard Copy* (a drama, not to be confused with the tabloid news show) that she met her husband, actor Michael Murphy, known to moviegoers for his roles in director Robert Altman's *M*A*S*H*, *McCabe and Mrs. Miller* and *Nashville*. They now live in Berkeley, just outside San Francisco, with their children, 10-year-old Maggie and 7-year-old Jack.

Crewson has landed supporting roles in such major Hollywood movies as *Bicentennial Man*, *The Santa Clause*, *What Lies Beneath* and *Air Force One* — her most successful film to date. But she often returns to Canada to appear in smaller, offbeat films such as 1999's lesbian romance *Better than Chocolate*, and TV movie *The Sue Rodriguez Story*, about the Vancouver right-to-die activist.

What's next? More traveling. After shooting a series of TV mysteries in Toronto she's off to North Carolina to star in a CBS movie-of-the-week with Sidney Poitier. "It's everything that I love," she says of the period drama, "There's not a car chase to be found in the entire script." ■

The 6th Day: What's it about?

Twenty years in the future, ex-combat pilot and family man Adam Gibson (Schwarzenegger) comes home from work to find that he has been replaced by a clone. Genetic engineering is common in his world, but only for pigs, sheep, cows, etc. Cloning people is strictly verboten.

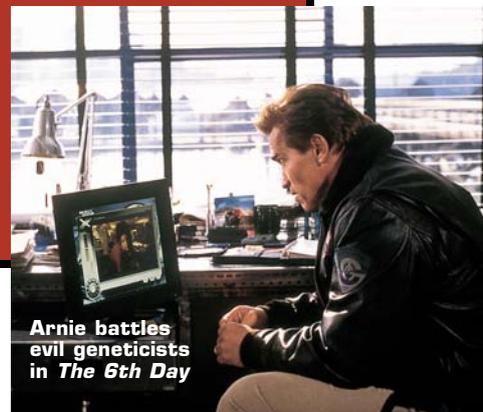
So Adam must figure out where this carbon copy came from and who is trying to get rid of him. When he uncovers a

conspiracy to make other duplicate humans he becomes a marked man and must run for his life to escape a team of corporate assassins sent to kill him and protect the big secret.

The bad guys are played by Robert Duvall (*A Civil Action*), a villainous genetic scientist, and Tony Goldwyn (*Bounce*), the wealthy industrialist behind the scheme.

Sound familiar? It should. Armchair movie critics have

been quick to point out the apparent similarities (near future sci-fi, multiple Arnolds, corporate conspiracies) between *The 6th Day* and the bulky actor's 1990 action flick *Total Recall*. ■



Arnie battles evil geneticists in *The 6th Day*



Jim Carrey has endured a destitute childhood, the stand-up comedy circuit and a few recent box-office disappointments. Now he squeezes into a torturous furry costume and suffocating rubber mask to star in *The Grinch*.

Martin Knelman, author of the Carrey biography *The Joker is Wild*, tells us how the new part fits into the larger Jim Carrey picture

about 20 years ago, veteran stand-up comic Larry Horowitz met a new boy on the circuit named Jim Carrey who, instead of simply talking to his friends, would slip into imitations of Elmer Fudd and Porky Pig. "I remember thinking Jim was a nice kid but not exactly a real person," says Horowitz (who still works as a comic, now often on the corporate circuit). "He seemed more like a living cartoon — half fairy tale, half animation — straight from Toontown. I thought that if a cartoon mated with a human and had a child, their baby would be Jim Carrey. And I had the feeling he would either self-destruct or else become very famous."

It took a while, but eventually that "nice kid" became even more famous than Horowitz could have imagined. It was Carrey's ability to create surrealistic characters like Fire Marshall Bill and the Juice Weasel that earned him recognition as "that crazy white guy" on the early '90s TV sketch-comedy series *In Living Color*. Then, with movies like *Ace Ventura: Pet Detective* and *The Mask* (both released in 1994), the world embraced the manic clown who seemed to have come straight from Toontown. In fact, in *The Mask* Carrey literally morphed

It's not **easy** **BEING GREEN**

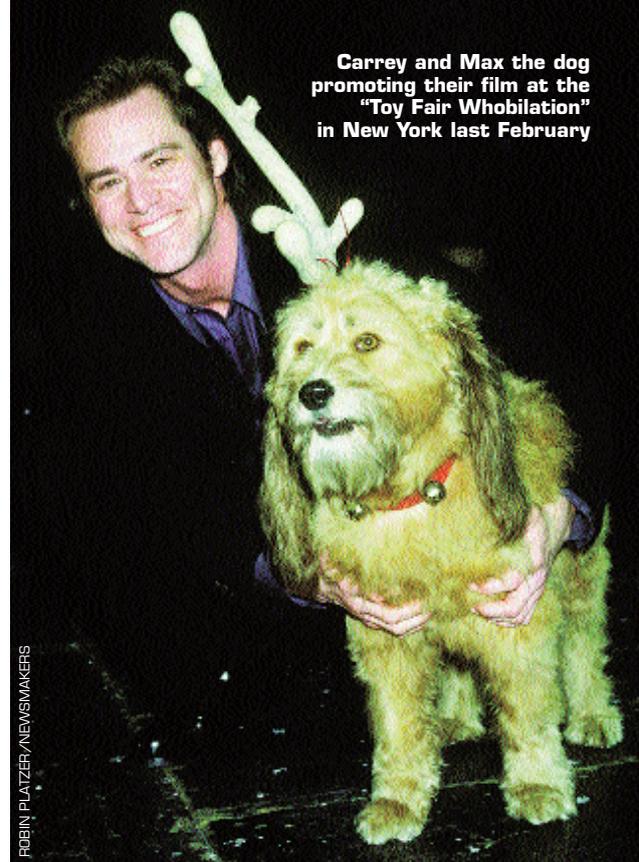
into a Day-Glo green animated creature who instigated delirious song-and-dance numbers à la Bugs Bunny.

But lately it has been hard to find that manic, over-the-top Jim Carrey. It's as if he realized, as Woody Allen once put it, that as long as you stick to comedy, you'll always be seated at the children's table. Hence he started playing against type, making slightly more serious, dramatic films like *The Truman Show* (1998), a parable about modern alienation, and *Man on the Moon* (1999), a kind of anti-comedy that explored performance artist Andy Kaufman's weird, dark humour.

But *Man on the Moon* was a bit of a box-office disappointment, as was *Me, Myself and Irene*, the Farrelly Brothers movie Carrey starred in earlier

this year (and where he met his current fiancée, actress Renée Zellweger). So now the 38-year-old needs a hit, which means it's time to put the dark-and-weird stuff on the back burner and get back to the kind of exuberant Toontown shenanigans that made him a star. He's still a worldwide phenomenon who commands at least \$20-million per movie, but if he has another meltdown headline writers all over the planet will be asking awkward questions in big black type, such as: Has the Jim Carrey bubble burst?

All will be forgiven if his new movie — *Dr. Seuss' How the Grinch Stole Christmas* (a.k.a. *The Grinch*) — is a hit. He plays the curmudgeonly recluse himself, the "nasty, wasty skunk" at the centre of the story by celebrated children's



ROBIN PLATZER/NEWSMAKERS

Carrey and Max the dog promoting their film at the "Toy Fair Whobilation" in New York last February

CLINCHING THE GRINCH

BY DAVID GIAMMARCO

Producer Brian Grazer tells how he and director Ron Howard persuaded Dr. Seuss's widow, Audrey Geisel, to let them helm the project. As Grazer says, "T G was its own drama just trying to get the rights from Ms. Seuss..."

What happened?

"Well, each studio had their 'star' producer or director go after it. Tom Shadyac was trying to get it for Fox; and the Farrelly Brothers were trying to get it; and John Hughes was trying to get it. Everyone wanted it.

"So I went in for Universal with Gary Ross [*Pleasantville*] — who's really talented but didn't have the take that Ms. Seuss wanted to hear. And so I said to Universal, 'Well then, I'm making my own bid.' And they go, 'You can't, you've got to do it with these guys.' And I said, 'Hey, wait a minute, this is screwed up. I was interested in *The Grinch* about a year and a half ago. I have a discretionary fund. Basically, f--k you! I'm using my own money and I'm making my own bid.' Then I competed against my own studio. I flew Ron [Howard] in from New York and we converged upon Ms. Geisel with our own bid. And we ended up getting it."

Did you tell her it would probably be Jim Carrey?

"She kind of knew already."

Was Jim each studio's choice to star?

"No, actually. One filmmaker wanted Jack

Nicholson for it. Jim Carrey was actually trying to get it on his own with his production company. He was independently interested. I, of course, had a huge success with Carrey, having done *Liar, Liar* with him. I know how he can metamorphosize. I can't imagine anybody other than Jim Carrey doing this because, not only does he have all those skills and talents, but he has an innocence inside him that will forgive him for being so mean to those little Whos."

What did you finally do to persuade Ms. Geisel? Phrase your pitch entirely in rhymes and couplets?

"[Laughs.] Actually, Ron and I dressed up as little Whos.... No, Ron had a great pitch, plain and simple. He had a great story to tell. I mean, I helped to a certain degree, but Ron really got into it — more than he could've imagined. He created a really fun story. Truthfully, his sheer talent and imagination was what I think really won her over."

What is Ms. Geisel like? An eccentric like her late husband?

"Yeah, to say the least."

Like what?

"[Laughs.] I think I should probably just leave it at that...she's pretty eccentric. She's kind of like one of the Dr. Seuss books..."

Which one?

"[Laughs.] No way. I'll get into too much trouble!"

author Theodor Geisel (a.k.a. Dr. Seuss). As in the 1957 book and the half-hour TV special that followed in 1966, the movie is about the mean-spirited Grinch who resides, along with his dog Max, in a mountain cave overlooking nearby Whoville. For sustenance, the Grinch relies on lettuce juice, extra virgin castor oil and sour milk. For fun, he tries to ruin Christmas for the "Whos" by disguising himself as Santa and stealing all of their gifts, Christmas trees and food.

To make the successful transition to the screen, however, director Ron Howard (*EdTV*) needed to go beyond the basic story and answer some lingering questions. In his version we find out why the Grinch wants to steal Christmas, why he lives in a cave and why he can't get along with the residents of Whoville.

The process of converting the story for the big screen began in 1998 when Seuss's widow, Audrey Geisel, decided to sell the rights to Universal Pictures, in part because Ron Howard was involved and she loved his 1995 film *Apollo 13*. (Universal also bought the theme park rights to Seuss's characters, so look for Seuss Landing to open at Orlando's Universal Studios soon.)

Just by looking at the shots from the movie you can see that Howard and producer Brian Grazer (*Bowfinger*) used all the special effects and makeup that Hollywood money could buy. Carrey spent hours in the makeup chair every day, where a rubber mask, designed for him by makeup artist Rick Baker (*Nutty Professor II: Meet the Klumps*), was glued to his face. Then he'd don a suffocating, pear-shaped fur suit and pop in contact lenses that felt like Frisbees. ▶▶

Music World DVD mania

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Taylor Momsen (left), as Cindy Lou Who, annoys Carrey's Grinch

► It wasn't easy. "One day about three weeks into it, I really flipped out," Carrey told *Entertainment Weekly*. "I literally tore my head off. I just had to get out of the costume." After that, he got some help from an ex-Navy SEAL who showed him techniques the military use to endure torture. "He showed me simple secrets like rolling a rock in my left hand and pinching myself in the leg — things to divert the discomfort. After a while, I actually got to enjoy it."

It was Michael Curtiz (best known as the director of *Casablanca*) who said: "Nobody should try to play comedy unless they have a circus going on inside." In writing Jim Carrey's biography, *The Joker is Wild*, I came to realize that given Carrey's tumultuous and in many ways heartbreaking childhood, it was perhaps inevitable that he would always have a circus going on inside him. And in order to fully appreciate the nature of his comic art, it helps to understand why.

From early childhood Carrey took on the special burden of providing comic relief to a troubled family. He created his own little comedy world, which provided a needed escape from the anxiety of his real life.

His dad, Percy Carrey, was a frustrated performer who had given up his dreams in order to support the family as a bookkeeper — only to find himself unemployed and desperate for money when Jim was still in high school. The result was that the entire family wound up living and working as janitors at a horrendous factory on the fringes of Toronto, and Jim dropped out of school as soon as he turned 16.

Jim's talent — and the dream that one day it would make him a star — was the only hope that sustained the Carrey family. For Jim, making it was an attempt to cancel all the pain his parents had endured. Of course, it doesn't work that way. A painful childhood can't be canceled like a magazine subscription. But that drive did produce one of the greatest physical comedians of this century.

In a lengthy article about the nature of comic genius that appeared in *The New York Times* last January, Franz Lindz and Steve Rushin concluded: "Jim Carrey alone among contemporary comedians appears possessed by the genius gene.... Carrey exerts his own gravitational pull on the often ordinary films he appears in, defying moviegoers to take their eyes off him." Lindz and Rushin placed Carrey on a list of all-time comic geniuses alongside six classic greats: Buster Keaton, Charlie Chaplin, W.C. Fields, Peter Sellers and Groucho and Harpo Marx.

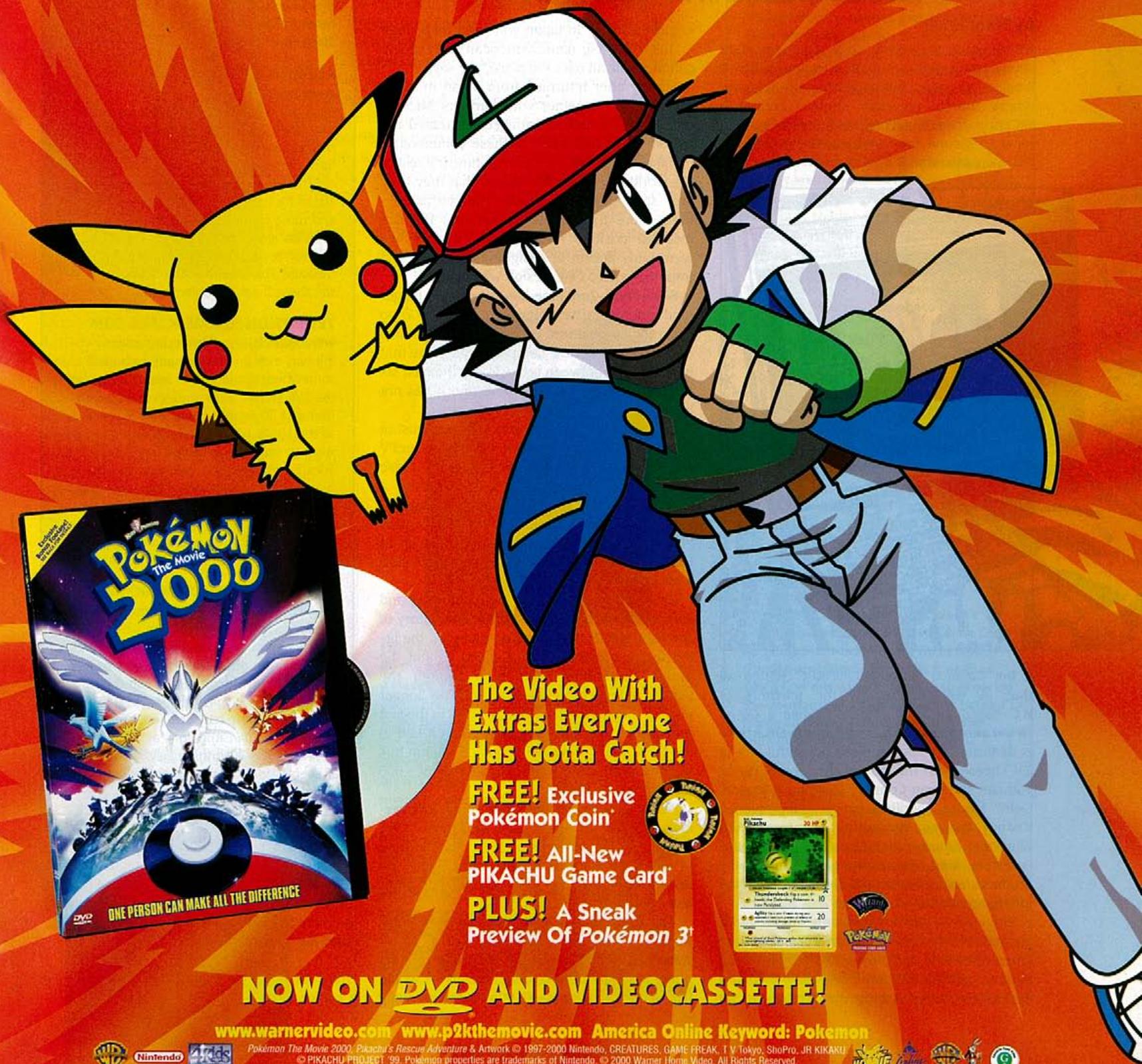
Indeed, you have to go all the way back to the great silent clowns, Keaton and Chaplin, to find Carrey's peers in physical comedy.

And with the Grinch, Jim Carrey has become what fellow comic Horowitz saw in him two decades ago: a living cartoon. **F**

The *Joker is Wild*, Martin Knelman's biography of Jim Carrey, has just been reissued in paperback by Penguin Canada. Knelman also writes a column that appears twice weekly in *The Toronto Star*.

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Earning Japanese

CATCH YOUR FAVOURITE WESTERN STARS ON THE NET AS THEY EARN EXTRA BUCKS IN JAPANESE TV SPOTS

By Trent Ernst

It's no secret that many North American stars shun commercials in the West for fear of being labeled "sell-outs," but happily do ads in Japan, where there's no such stigma. Leonardo DiCaprio, for example, netted a cool \$5-million for a 15-second spot on Japanese TV pitching Orico credit cards.

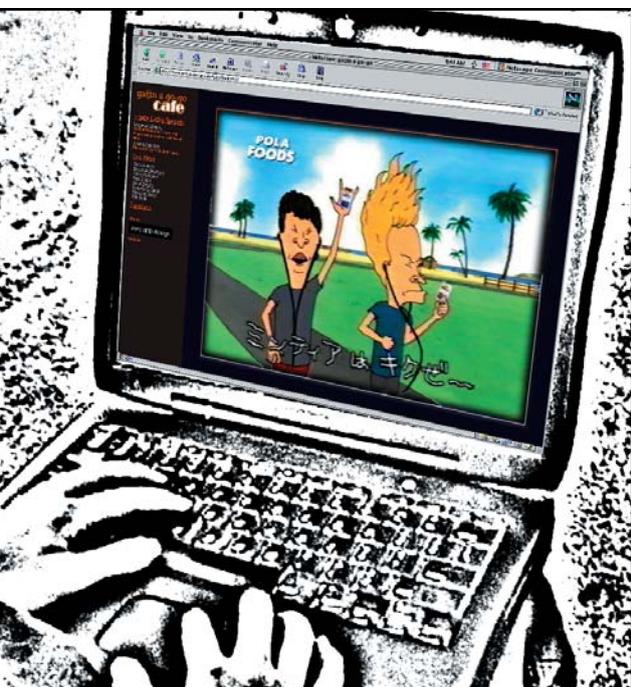


PHOTO ILLUSTRATION: VALIM MASCOTIN

But *Gaijin a Go-go* might just change all that. A website run by the partners of B.C.-based Zero One Design, *Gaijin a Go-go* (www.zeroonedesign.com/gogo/main.html), is dedicated to sharing these delightful bits of TV cheese with the rest of the world. There, you can find Sean Connery shilling for Mazda, Demi Moore peddling energy supplements, Keanu Reeves promoting Suntory malt whiskey, Antonio Bandaras selling Subaru Foresters, Meg Ryan pushing Purpeau beauty products...even Beavis and Butthead plugging Mintia breath mints.

Site co-creator David Alexander first encountered this phenomenon a few years ago when he was in Japan on a two-year teaching contract and came upon a six-storey billboard of Mariah Carey pushing the services of an

English school. "In Japan you can't miss them — there are big-name American stars doing commercials all over the place," he says.

Shortly after returning from Japan in 1997, Alexander — together with partners Michael Chorko and Jonathan Lathigee — created the website. "We had a few of these commercials on tape and decided it was high time the rest of the world witnessed the cheese that they truly are," says Alexander. It wasn't meant as anything more than a pet project, but the site received positive reviews. "We decided we were fairly decent at designing web stuff and from there Zero One Design was born."

Since then, Zero One has gone on to bigger (and more lucrative) things, but *Gaijin a Go-go* (*gaijin* being Japanese for "foreigner") remains an integral part of the company, albeit one that is worked on between projects. "In the past six months we've been really busy and it has not had a lot of attention," Alexander says.

At least, not from their end. But in August of this year, American satellite TV giant DirecTV and Japanese ad agency Dentsu issued cease and desist orders to the site regarding a DirecTV ad starring Arnold Schwarzenegger.

"We were pretty surprised," says Alexander. "The commercial with Arnie had been up at least a couple of years, so we weren't sure what triggered it."

Zero One complied with the court order and stopped showing the Arnie ad, but the story of the big-name Hollywood star taking on the little design company from Canada caught the public's attention. And even though the Schwarzenegger commercial was no longer playing there, the site got more visits in the first four weeks after the story broke than it had in the three years previous: about 4.5 million hits in one month, compared to an average of 5,000 hits per month before.

"Schwarzenegger has been doing commercials in Japan for years," says Alexander. "One of his most famous is an ad for a vitamin drink in which he is dressed as a giant bottle. He leaps around and then says 'daijobui' ['no problem'] and makes the victory sign."

The question is: Will the fact that these commercials are now available to a North American audience change the trend of stars going to Japan to make commercials? "I would like to think that stars will think twice knowing

See spot.
See spot sell.

So there aren't enough commercials on TV? Now you want to watch them on the web too? Oh, very well. Here are three spiffy sites to catch the best in 30-second spots.

ADCRITIC.COM

www.adcritic.com

Can't get enough of those "Whaazzzup?!" ads? Want to see the latest mud-slinging political spot, even after it's been pulled from the air? AdCritic.com is the place to go. The site maintains a week-to-week Top 10, and a Top 100 collection of the best and most controversial ads from North America, along with a few movie trailers and some commentary thrown in for good measure. This is where Americans go to see those "I am Canadian" ads.

TELEVISIONCOMMERCIALS.COM

www.televisioncommercials.com

If it was ever on TV, odds are it's buried somewhere in the 30,000 ads viewable on the TVC site — a decades-spanning warehouse of 30-second spots from as far back as the 1950s. It's the best place to go if you want to see antiquated ads for Rock 'Em Sock 'Em Robots, or if you want to catch a re-run of that fast-talking FedEx spot. New ads are also added on a regular basis. Just don't expect much from the search engine, it took us five attempts to dig up that classic "1984" ad for Apple Computers.

ADBUSTERS: UNCOMMERCIALS

www.adbusters.org/uncommercials

Odds are, after overdoing on all those ads for cars, toothpaste and god-knows-what, you'll need a good strong dose of something like the "uncommercials" turned out by B.C.-based magazine *Adbusters*. The spots — which pitch such anti-consumerist and anti-media campaigns as "TV Turnoff Week" and "Buy Nothing Day" — are rarely, if ever, aired by networks or stations, but they're viewable on the site.

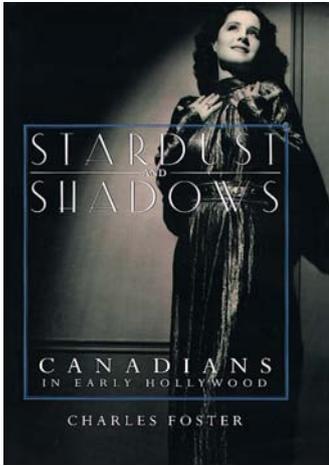
that there is the possibility that what they do in the rest of the world may haunt them," says Alexander, but he's not convinced that their little site will change anything. "If I were making a couple of million for a day or two of work," says Alexander, "I would risk it."

Trent Ernst is a freelance writer based in Chilliwack, B.C.

LOVING JAMES DEAN • SEXY SNAPS • CANUCKS OF THE SILVER SCREEN

Stardust and Shadows: Canadians in Early Hollywood

By Charles Foster (Dundurn Press, \$30)

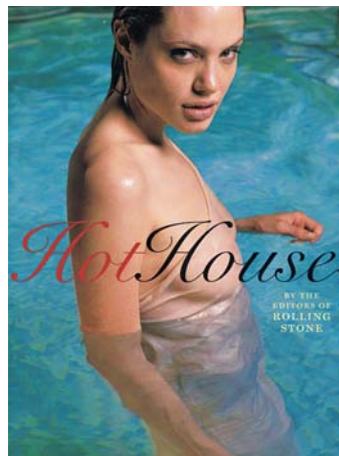
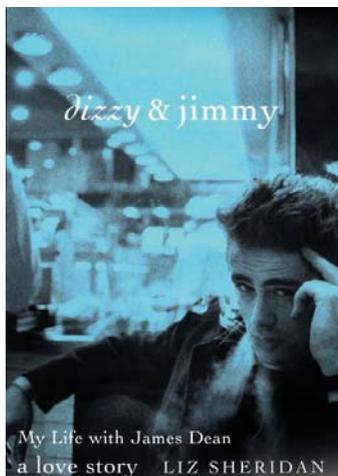


Mary Pickford, Louis B. Mayer, Norma Shearer, and about a dozen other Canadians who made it big in early Hollywood are the cast of these stories by author Charles Foster, an English-born pilot who trained in Calgary during World War Two. While on leave from the war, Foster visited Hollywood where he met Toronto-born director Sidney Olcott and his wife at a dinner party. The Olcotts introduced him to Mary Pickford, who introduced him to MGM's Louis B. Mayer, who hooked him up with all the Canadians who mattered in Hollywood. His first-hand experiences with those celebs, plus stories they told him about other Canadian legends, form the basis of this book. After the war, Foster returned to England where he was a publicist for the likes of Errol Flynn, Marilyn Monroe and Joan Crawford, and then moved back to the States where he wrote for Bob Hope and Jack Benny. But in the end, he opted for a more idyllic life and settled in peaceful Riverview, New Brunswick, where he still lives today.

Dizzy and Jimmy: My Life with James Dean, A Love Story

By Liz Sheridan (Regan Books, \$35)

You know this book's author, Liz "Dizzy" Sheridan, as Jerry's matronly Jewish mother on NBC's now-defunct *Seinfeld*. But would you believe that she was once a gorgeous dancer who lived in New York City and fell in love with James Dean? And we don't mean she "fell in love" with him in the way most of North America's female population did back in the early Fifties. Sheridan and Dean (*East of Eden*, *Rebel Without a Cause*) met in New York and had a steamy relationship that lasted until Dean's rising stardom lured him to Hollywood. They were even engaged to be married. But in 1955, any chance of rekindling their romance literally went up in flames when Dean was killed in a horrific car crash. This is the first time Sheridan has written about the doomed romance, and the book contains several stories never told before.



HotHouse

By the editors of *Rolling Stone* (Regan Books, \$45)

If there's a pop culture fan with a coffee table on your Christmas list, this collection of celebrity snaps from the editors of *Rolling Stone* is a safe bet. Some highlights? Angelina Jolie wading in a pool wearing only a soaking tank top (or is it a dress?), Leonardo DiCaprio lounging in his jammies on a decrepit mattress and Mariah Carey, clad in fishnet stockings and a push-up bra, bouncing on a bed. *Rolling Stone* has had considerable success with past photo collections like *Crazy Sexy Cool* and *Outrageous* — both bestsellers. Other nubile subjects in this one (the theme is teen idols of 2000) include Reese Witherspoon, Tobey Maguire, Backstreet Boys, Jordan Knight, James Van Der Beek, Christina Ricci, Britney Spears and Neve Campbell.

—Marni Weisz

outthismonth

Why Bother? Why Not!

By Laurin Sydney

The smiley blonde host of CNN's *Showbiz Today* tells you how to live like the stars. From throwing parties to travel tips, lovely Laurin tells all the f-a-b-u-l-o-u-s secrets she's learned from celebs in this do-it-yourself guide to living La La style.

Spread: A Year in the Life of Dave Navarro

By Dave Navarro with Neil Strauss

Dave Navarro, guitarist for Jane's Addiction and The Red Hot Chili Peppers, opened the doors to his home in the Hollywood Hills and invited all comers...with one caveat: You will be photographed. A cornucopia of strippers, drug dealers, movie stars and delivery guys came knocking and appear in his new photo book.

The Tribeca Grill Cookbook: Celebrating Ten Years of Taste

Preface by Robert De Niro

The culinary delights of the trendy New York hotspot are captured in this slick cookbook. From lobster and mango tartlets to sake-grilled chicken, chef Don Pintabona walks you through. And why is De Niro writing the preface? Because he, along with Mikhail Baryshnikov and Bill Murray, is an investor.

Céline Dion: The Wings That Make Me Fly

By Céline Dion

Apparently, being pregnant wasn't enough to occupy chanteuse Céline Dion for long. She had to write this inspirational autobiography in her free time. You'll find out what it was like to grow up the youngest of 14 kids, how she helped husband René battle cancer and why she's uncomfortable being an "idol."

Anti-Diva

By Carole Pope

She's known as much for her raunchy image and being one of Canada's first openly gay musicians, as she is for the tunes she sang with her band, *Rough Trade*. Now Carole Pope has become a writer as well, penning this autobiography in which she recalls touring with David Bowie, hanging out with the cast of *Saturday Night Live* and her affair with fellow musician Dusty Springfield.

MOURNING THE MIXED tape



WITH TAPE DECKS BECOMING OBSOLETE, MUSIC MIXOLOGISTS ARE LOSING AN ART FORM BY JESSICA ALDRED

As you prep your trusty funkmobile for that final road trip before the snow falls, make sure to remember one, vital thing. No, I'm not talking about frivolous items like "food" or "water." I am reminding you to assemble that plastic and chromium key to road trip sanity: the mixed tape.

I've been a mixed tape devotee since teendom when my friends and I spent hours pioneering the ultimate workout mix, crafting party music to shape the rise and fall of the eve's intensity, or assembling the perfect combination of mopey love songs to help us wallow in our doomed romances. We quickly learned mixed tape creation was a methodical process not to be rushed: One false move — be it a hastily chosen "radio" song that died an overplayed death, a bad segue between songs (think Neil Diamond following Nirvana) or an ill-timed "click" of the pause button — and it was all over but the re-dubbing. Mind you, the end result — a tape we played until its hand-inked label fell off — was always, always worth it.

Today, the tape deck is an endangered species, and the car is one of its few remaining natural habitats. But even that fuel-injected sanctuary won't be around forever. "It's like VHS replacing Beta. It's just a matter of time before tape decks are phased out completely," says Jason Remenda, of the Saturn Saab Izuzu parts team in Toronto. Bill Bunting, public relations supervisor of Honda Canada, says tape decks in new Hondas will be a rare commodity by the year 2001. Just look at the numbers: In 1999, approximately 40 per cent of their new cars were outfitted with CD players, but in 2000 about 70 per cent of car owners went the CD route.

And that's a shame because I don't think I truly understood the power of a quality mixed tape until this past summer, when my boyfriend Peter and I were confined to his Honda Accord (in which the

tape deck was about the only thing that didn't break down) for some 5,000 clicks. Our three-week trek from Toronto to P.E.I. and down the Atlantic Coast to North Carolina wasn't just a tremendous kick-off to our Carlsberg years; it was also testimony to the overwhelming importance of that battered box of mixed tapes shoved unceremoniously under the passenger seat. Could I have stayed awake driving that painfully dull stretch between Quebec City and the New Brunswick border had I not been warbling along to Madonna's "Ray of Light"? Not likely. Could Peter have calmly steered us off the New Jersey turnpike in rush hour when our alternator blew, had the sweet strains of Ben Folds Five not been playing in the background? Doubtful.

I know what you're thinking: In this techno age we can simply burn CD mixes from MP3s to suit our musical taste of the moment, allowing ourselves to skip over any ill-chosen singles that somehow Mambo Number Five-ed their way onto our master compilations.

But that's too easy.

When we are limited to the archaic mechanisms of fast forward, rewind and manual eject — and forced to listen to an entire tape in order — the mixed tape becomes the ultimate acid test of quality music. After three or four replays, do certain singles and/or bands make you want to bleed out your ears? Or do they become more complex and catchy after repeat listenings?

So, a memo to those who wish to thin their massive CD collections: Put those CDs on tape. Take a road trip. By the end you'll know which to keep. And the rest, you'll probably want to leave on the side of the interstate.

Jessica Aldred is a Toronto-based freelance writer.

outthismonth

Artist: Everclear
Title: Songs From an American Movie, Vol. 2: Good Time for a Bad Attitude
Label: Capitol/EMI

Artist: Fatboy Slim
Title: Halfway Between the Gutter and the Stars
Label: Virgin/Astralwerks

Artist: Colin James
Title: Fuse
Label: Warner

Artist: R. Kelly
Title: T.P.-2.COM
Label: Zomba/BMG

Artist: Marilyn Manson
Title: Holy Wood
Label: Interscope/Universal

Artist: The Offspring
Title: Conspiracy of One
Label: Columbia/Sony

Artist: Prozzak
Title: Saturday People
Label: Epic/Sony

Artist: Sky
Title: Travelling Infinity
Label: EMI Canada

Artist: Britney Spears
Title: Britney in Hawaii — Live & More
Label: Zomba/BMG

Artist: Spice Girls
Title: Forever
Label: Virgin

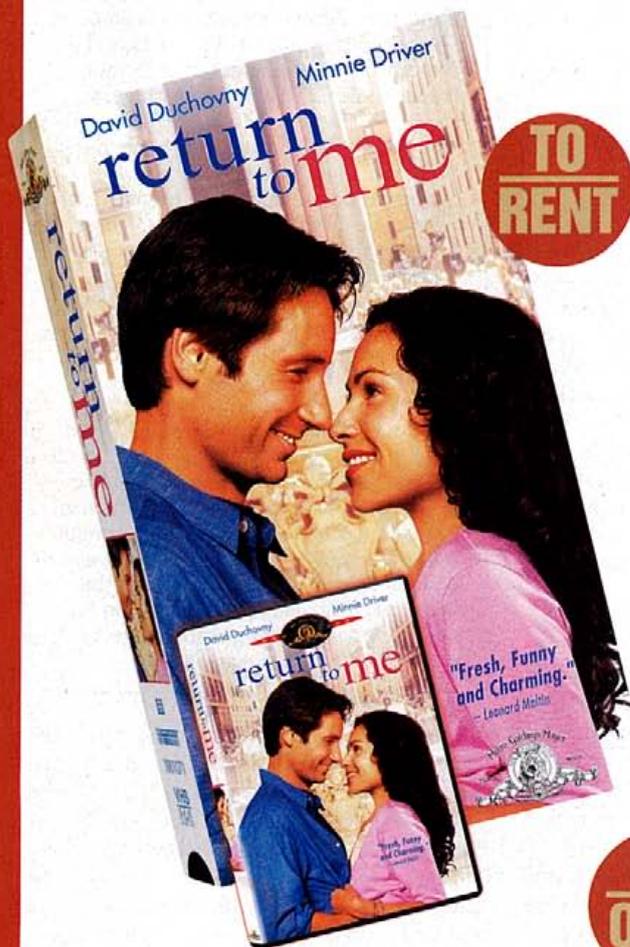
Artist: Rod Stewart
Title: Human
Label: Atlantic/Warner

Artist: Keith Sweat
Title: Didn't See Me
Label: Elektra/Warner

Artist: U2
Title: All That You Can't Leave Behind
Label: Island/Universal

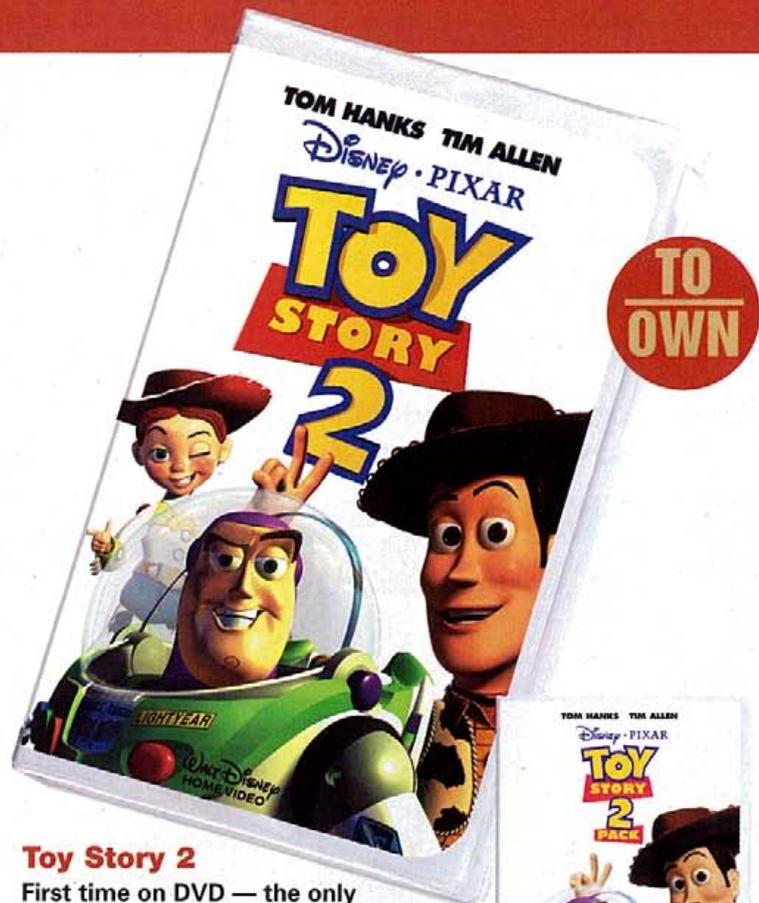
MOVIES TO GO

NOVEMBER 2000



Return To Me

In this "joyous and surprising" (*New York Post*) romantic comedy, a charming restaurant owner plays match-maker between his beautiful granddaughter and a widower...with hilarious and heartwarming results!



Toy Story 2

First time on DVD — the only way to get *Toy Story* with the new digital transfer!



Titan A.E.

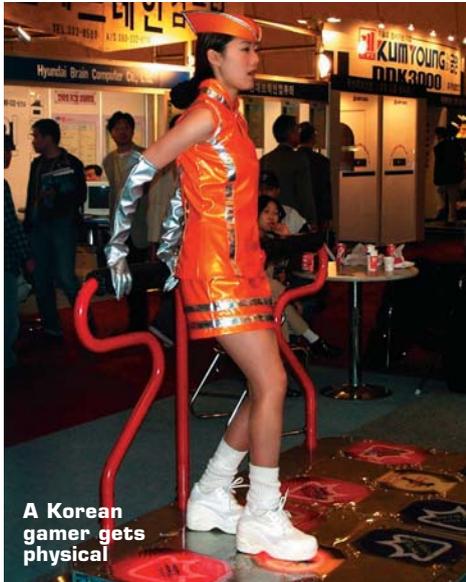
A reluctant young hero holds the key to the future of mankind in the palm of his hand in this eye-popping sci-fi adventure featuring the voices of Matt Damon and Drew Barrymore.

SPECIAL EDITION DVD includes deleted scenes, "making of" featurette, music video by Lit and much more!



everybody dance now!

Believe it or not, the videogame industry's next big craze actually involves exercise



A Korean gamer gets physical

By Marc Saltzman

Let's do a little visualization exercise. Imagine you're playing a videogame. You're starting to feel that soreness in your right wrist again — could it be Carpal Tunnel Syndrome already? Your thumb is red and the joint is getting stiff. Your back is sore from slouching over the controller, and you can feel that Big Mac you had for dinner last night making itself a new home on the underside of your left thigh.

It's not a pretty picture, but you *love* videogames. Well, fear not my atrophied friend, for in Asia they've figured out a way to play videogames and save their bodies from impending gelatinization at the same time. They're called "dancing and music games" and their're on their way to North America.

On a recent trip to Hong Kong I popped into an arcade to check out what the "kids" were up to, and for a moment found myself disoriented. The venue looked more like a dance studio than a place to spend long afternoons dumping change into traditional coin-ops. Instead, gamers were lining up to boogie (*Dance Dance Revolution*), shake maracas (*Samba de Amigo*), play guitar

(*Guitar Freaks*) and bang on drums (*Drum Mania*). Subsequent visits to Japan and Korea proved the craze was not confined to Hong Kong.

Er, does anyone here remember joysticks?

Arcade owners in Canada and the States are now catching up with the craze — but even more interesting is that videogame publishers are bringing this non-violent genre to the home market.

Here are some of the titles you should see by year-end.

Dance Dance Revolution

Based on a coin-operated game that was a big hit in the arcades, Konami's *Dance Dance Revolution* brings more than 30 hip-hop, trance and techno music tracks to the Sony PlayStation. It will ship with one dance mat but you can buy a second for multiplayer matches.

Gameplay gets increasingly difficult over time and calls for co-ordination and rhythm as players try to mimic an on-screen dancer's moves by stepping on the right arrows at the right time.

And for the weight conscious, a special "work out" mode will even tell you how many calories you've burned per session.

Samba de Amigo

Only for the Dreamcast system, Sega challenges gamers to shimmy Latin-style in this rhythm game. *Samba de Amigo* comes with a set of real maracas that players must shake to the music or hold in different positions, as illustrated by a wacky cast of on-screen animated characters.

If you're doing well, the screen transforms into a swirling sea of psychedelic colours, with lead character Samba the Monkey, going, er, bananas. If you keep missing notes, Samba sulks and the background fades to black.

The Jungle Book Rhythm N' Groove

Walt Disney's The Jungle Book Rhythm N' Groove for the Sony PlayStation comes either with or without a dance mat (believe me, it's not nearly as much fun with just the controller), and is based on the characters, storyline and backdrops from the 1967 movie. It also features

outthismonth

Shenmue (Dreamcast)

You are Ryo Hazuki, a young boy investigating the death of his father by looking for clues across a sprawling landscape. *Shenmue* was designed by arcade wizard Yu Suzuki, whose game *Virtua Fighter* is in the collection at the Smithsonian's National Museum of American History in Washington, D.C.

007 Racing (PlayStation)

Tire shredders and surface-to-air missiles give this racing game from Electronic Arts the unmistakable James Bond flair. Fifteen different missions let you pursue, evade or protect just like the man himself. Expect to see your favourite Bond villains along the way.

The World is Not Enough (Nintendo 64)

Bond will also be welcomed into Nintendo households this month, with Electronic Arts' first-person shooter based on the 1999 film. Now you get to play Bond as you encounter Dr. Christmas Jones, M and Renard in nearly 30 levels of gameplay.

Disney's The Emperor's New Groove (PlayStation)

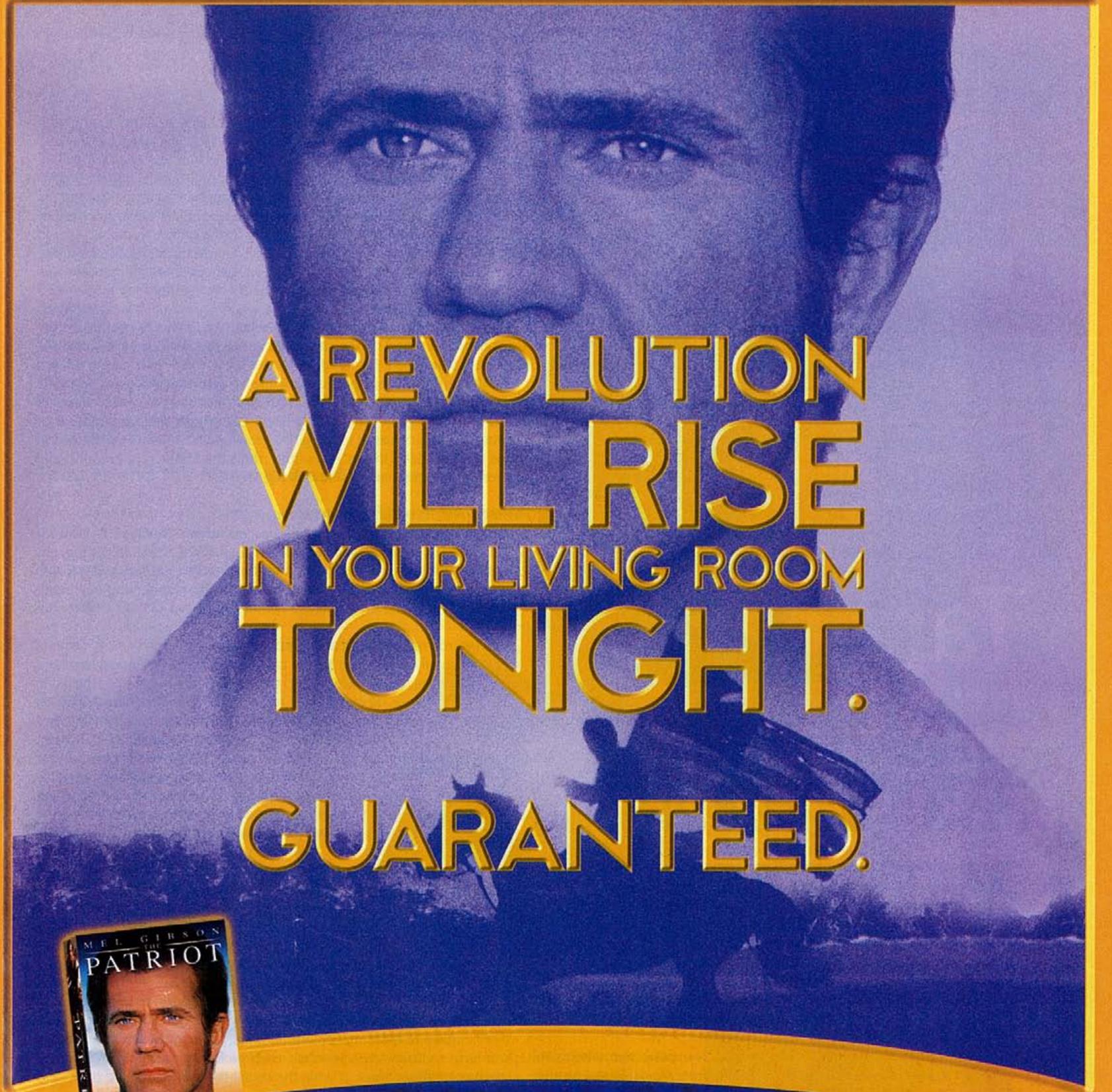
The movie doesn't come out until next month, but you can get the jump on all the characters and scenery from the new Disney animated feature with this 3D action/puzzle game from Argonaut Software. Set in an Inca kingdom, you control Kuzco, an Inca ruler who has been transformed into a llama, as he searches for the magic potion that will return him to his human form.

songs from the film ("I Wanna Be Like You," "Bare Necessities"), as well as some original tunes, including a ditty by "Mambo Number Five" man, Lou Bega.

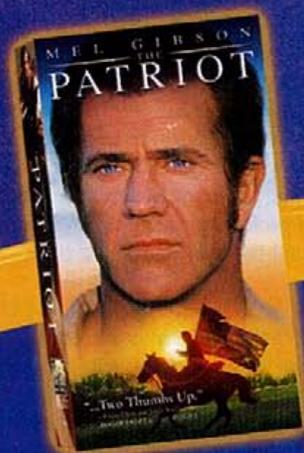
Much like *Dance Dance Revolution*, players hop and twirl along with the characters on-screen — including Mowgli, Baloo, King Louie and Kaa — by stepping on four arrow keys in time with the music.

Never mind the dance dance revolution, perhaps the real videogame revolution has begun. Just think about it: After years of telling the likes of Mario and Sonic the Hedgehog what to do, now videogame characters are giving us the orders.

Marc Saltzman is the author of *Game Design: Secrets of the Sages* (Macmillan Publishing).



A REVOLUTION
WILL RISE
IN YOUR LIVING ROOM
TONIGHT.
GUARANTEED.



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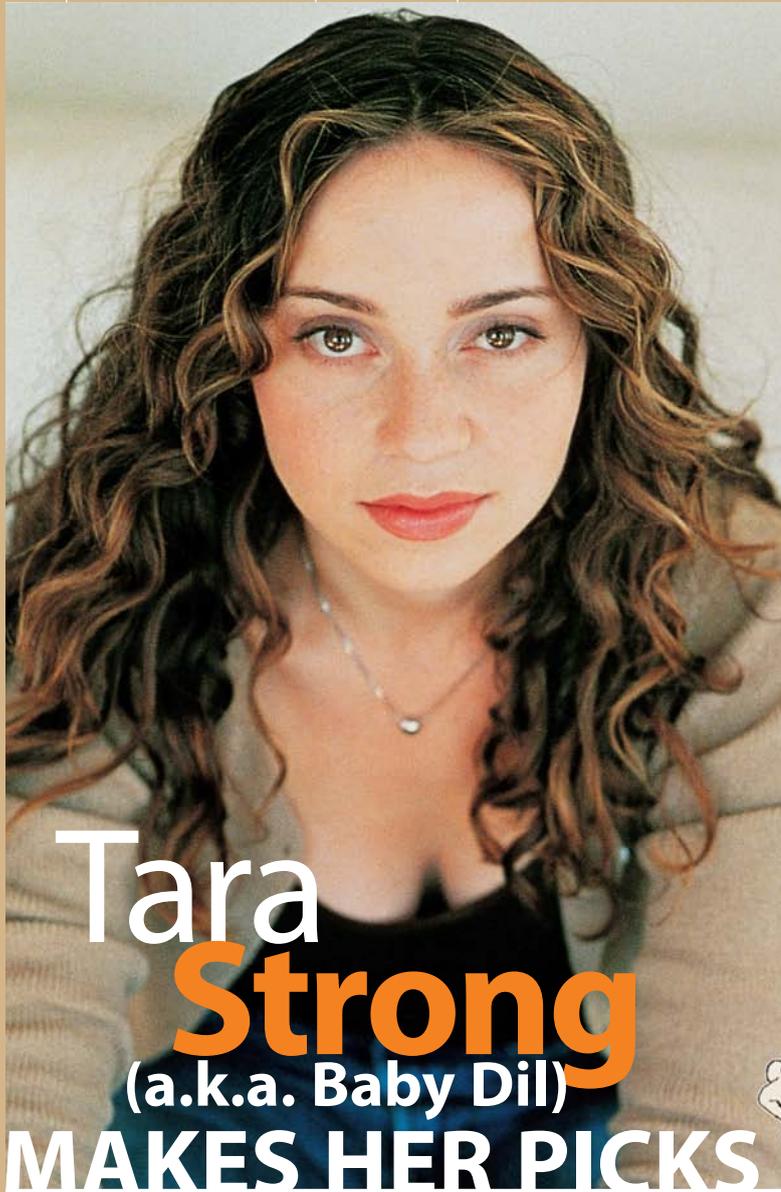
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Tara Strong

(a.k.a. Baby Dil)

MAKES HER PICKS

You may not have heard of Tara Strong, but you've undoubtedly heard her. That's because the 27-year-old Toronto native (she moved to L.A. in 1994) has provided the voices for about 100 different cartoon characters. She's been Bubbles on *The Powerpuff Girls*, Spot on *101 Dalmatians: The Series*, Batgirl on *The New Batman/Superman Adventures*, Billy on *King of the Hill*, Ilyana Rasputin on the *X-Men* cartoon and Ariel's daughter, Melody, on the brand-new direct-to-video release *Little Mermaid II: Return to the Sea*. She's also had a few non-animated roles, like cool-kid Lorna on the very first episode of *Party of Five*.

But one of Tara's biggest breaks came a few years ago when she snagged the voice role of Baby Dil in *The Rugrats Movie*. Based on the popular TV series, the film's plot actually revolved around the birth of Tara's character. That part led to a full-time gig on the TV show, and now a part in the film's sequel: *Rugrats in Paris*, which hits theatres this month.

Tara was at the Encino "dream home" she just bought with new hubby Craig Strong (she was Tara Charendoff until six months ago) when she called *Famous* to talk about the movie and her five fave flicks.

WHAT ARE YOUR FIVE FAVOURITE FILMS?

"Number 1 is **The Wizard of Oz** [1939], probably because I sang as a kid and I really looked up to Judy Garland. It really takes me back to when I would dream of doing that myself. • Number 2 is **Defending Your Life** [1991] with Albert Brooks and Meryl Streep. Albert Brooks plays a guy who dies fairly young and is taken to a place that resembles Earth where he's put on trial to defend his life. I just never get tired of seeing it, and laughing at it, and crying at the end. • Number 3 would be **The Little Mermaid** [1989] because Jodi Benson's [Ariel] singing was so fantastic. I watched her and hoped that I could do that one day. Also, just the idealism. It came out at the perfect age for me, when I was thinking about what I would be when I grew up, and wanting to spread my wings and get out of the house. And I was really into mystical creatures when I was young. I mean they're just cool. • Number 4 is a toss-up between **The Godfather** [1972] and **Goodfellas** [1990], it's just fun to look into that kind of life — one that I would never be involved in obviously. And the acting is phenomenal. • Number 5 is **Stand By Me** [1986] because I like looking into the camaraderie of young boys as opposed to the girls I grew up with. I loved the narration and the feel of it. It was beautifully shot, the characters are all really developed and the story's interesting."

WHAT HAPPENS IN THIS RUGRATS MOVIE?

"The Rugrats go to Paris with their parents where Chuckie's [widowed] dad meets a woman who he falls in love with. She has a little girl named Kira who also will be joining the cast. But I'm not going to say what happens from there. Basically it's just the kids getting in trouble in another country."

HOW DID YOU GET THE ROLE OF BABY DIL?

"I was actually introduced to the cast earlier as one of Angelica's little boyfriends, Timmy McNulty. So they brought me in just to do the guide tracks for Dil thinking the role would eventually go to a celebrity, which very often happens in film releases. I came in and they said 'We're going to have real baby cries recorded, but just for the session lay something down.' So I started to cry, and they said 'We're going to have to stop tape because we have two new mothers in here and you're upsetting them.' I guess I'm just very observant of children and babies, and I was just mimicking what I'd heard."



HOW DO YOU APPROACH VOICING BABY DIL?

"Dil talks really childishly because he has to be younger than the other babies. So when he talks it's really garbled and hard to understand. In the stage direction it will say 'Baby Dil cries, grabs Tommy's rattle, and then throws up on Grampa Lou.' Then they kind of sit back and wait for me to go, and I have to close my eyes and picture what a baby would sound like doing all of those things."

HOW IS DOING VOICE WORK FOR A MOVIE DIFFERENT THAN FOR TV?

"For film they're more meticulous about getting exactly what they want. You have to listen to each writer, each producer, each director — each one has a different idea of what they want the scene to be."

IS THERE A SECRET TO DOING VOICE WORK?

"You've gotta be willing to look silly. You'll never go into a voice session where the actors are standing still. They'll all have their arms moving or they're making expressions. It's pretty funny. When I'm doing Baby Dil I'll be sitting there playing with my toes, or my scripts get really wet if I have to be sucking on something. You really do get into it." —Marni Weisz

new RELEASES

RIDE **THE PERFECT STORM**, VISIT **BIG MOMMA'S HOUSE** OR MEET **THE IN CROWD**

Gossip (Oct. 31)

Stars: James Marsden, Kate Hudson, Josh Jackson
Director: Davis Guggenheim (*Breaking and Entering*)

Story: As part of a school project, a group of students start a rumour that a virginal co-ed (Hudson) was raped by her boyfriend (Jackson) after she passed out at a party. But the gossip mongers quickly lose control of the rumour when the co-ed believes it to be true and kills herself. **Also available on DVD.**

Thomas and the Magic Railroad (Nov. 7)

Stars: Alec Baldwin, Peter Fonda, Mara Wilson
Director: Britt Allcroft (debut)
Story: The characters from the children's books and TV show get the big-screen treatment with this story about a little girl (Wilson) who goes on a trip to visit her lonely grandfather (Fonda), but gets caught up in an adventure involving Thomas the Tank Engine and Mister Conductor (Baldwin) along the way.

American Virgin (Nov. 7)

Stars: Mena Suvari, Bob Hoskins, Robert Loggia
Director: Jean Pierre Marois (debut)
Story: Upset by her porn-director father's (Loggia) double standards, a young woman (Suvari) rebels by agreeing to lose her virginity as part of a pay-per-view television event. Making things worse, the man who will direct the big show (Hoskins) is her dad's biggest rival in the porn industry.

Titan A.E. (Nov. 7)

Voices: Matt Damon, Drew Barrymore
Directors: Don Bluth, Gary Goldman
Story: This rather dark animated feature is set 1,000 years in the future after vicious aliens have destroyed Earth and threaten mankind's very existence. In a last ditch attempt to save the few surviving humans, a young man (voiced by Damon) must find a hidden starship that could take them to a new Earth.

Mission: Impossible 2 (Nov. 7)

Stars: Tom Cruise, Ving Rhames
Director: John Woo (*Face/Off*)
Story: Ethan Hunt (Cruise) races around the world with his computer genius sidekick (Rhames) to stop a ruthless villain from releas-

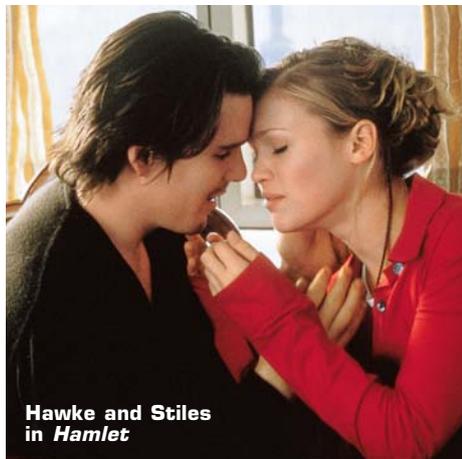
ing a deadly genetically engineered virus. **Also available on DVD.**

The Perfect Storm (Nov. 14)

Stars: George Clooney, Mark Wahlberg
Director: Wolfgang Petersen (*Air Force One*)
Story: Based on Sebastian Junger's bestselling book, *The Perfect Storm* tells the wrenching true story of the *Andrea Gail*, a fishing boat stranded in the North Atlantic during a massive 1991 storm. Clooney and Wahlberg, who co-starred in *Three Kings*, are reunited as members of the doomed boat's crew. **Also available on DVD.**

Pokémon The Movie 2000 (Nov. 14)

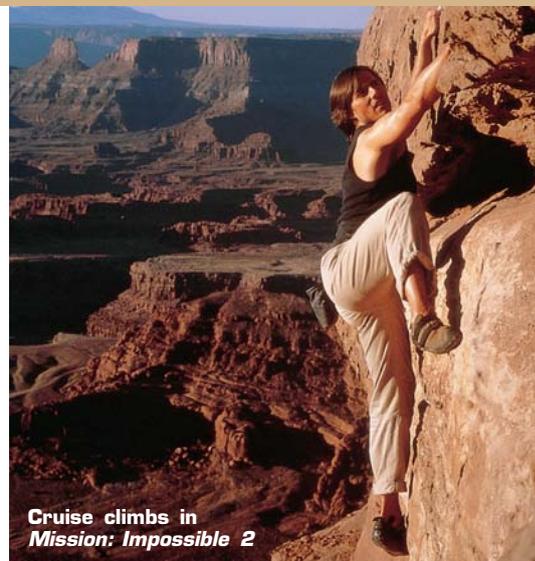
Stars: strange brightly coloured things
Directors: Kunihiko Yuyama, Michael Haigney
Story: With the fate of all humans resting in the balance, a young Pokémon trainer must team up with his Pokémon friends to save the world. **Also available on DVD.**



Hawke and Stiles in *Hamlet*

Hamlet (Nov. 14)

Stars: Ethan Hawke, Julia Stiles, Sam Shepard
Director: Michael Almereyda (*The Rocking Horse Winner*)
Story: If we have to explain the plot, you weren't paying attention in your grade nine English class. In this updated version of the Shakespeare tragedy, the president of the high-powered "Denmark Corporation" (Shepard), rather than the king, gets bumped off. His son (Hawke), who smells something rotten, is a New York filmmaker, instead of a prince. Stiles plays the modern-day Ophelia. **Also available on DVD.**



Cruise climbs in *Mission: Impossible 2*

The In Crowd (Nov. 21)

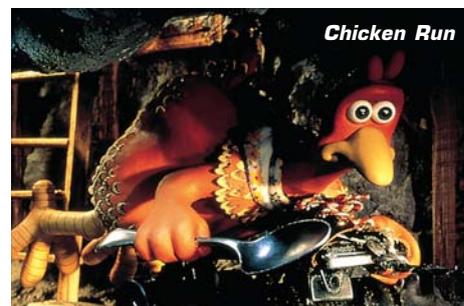
Stars: Susan Ward, Lori Heuring, Matthew Settle
Director: Mary Lambert (*Pet Cemetery II*)
Story: A young girl with a history of mental illness is accepted by the local rich kids after she gets a job at a swanky country club. But friendships become strained when members of the clique mysteriously drop dead.

Big Momma's House (Nov. 21)

Stars: Martin Lawrence, Nia Long
Director: Raja Gosnell (*Never Been Kissed*)
Story: An FBI agent (Lawrence) disguises himself as an old woman to deceive a bank robber's girlfriend and find out where the loot is hidden. The best thing about this movie is probably the special-effects makeup, which rivals that of Eddie Murphy's *Nutty Professor* movies.

Chicken Run (Nov. 21)

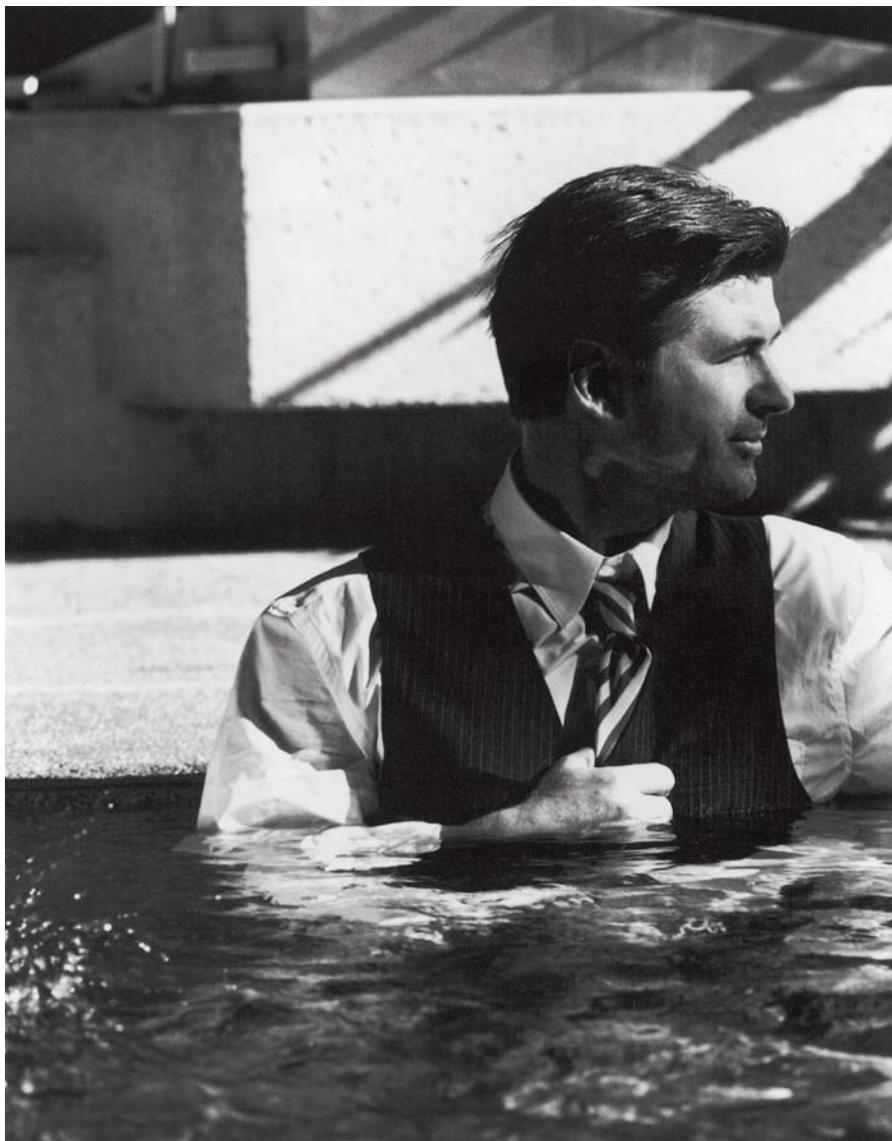
Voices: Mel Gibson, Minnie Driver
Directors: Nick Park, Peter Lord
Story: In this claymation homage to the classic World War Two movie *The Great Escape*, a group of chickens waiting out their days on a chicken farm hatch a daring escape plan. Mel Gibson provides the voice of Rocky, the flying rooster who might just be able to keep the chickens out of the fryer.



Chicken Run

10 stars talk about the causes dear TO THEIR HEARTS

By Susan Granger



ALEC BALDWIN "I am president of The Creative Coalition, an advocacy group made up of members of the arts and entertainment industry. Conservative members of Congress are suspicious of us — look at what they did to the National Endowment for the Arts. It's made me consider running for public office. At one time, I wanted to be president. Face it, running for office — on the most cynical level — is another public life, and there's no money in it."

MERYL STREEP "Mothers & Others. It began as just a local group of neighbours in upstate Connecticut who joined together so we could get access to responsibly grown products in our supermarkets. Now it's a big organization. We feel that farmers who've made an effort to grow produce using methods of sustainable, responsible agriculture should be rewarded and celebrated.... Because of our advocacy work, President Clinton signed the Food Quality Protection Act."

KIM BASINGER "I work very hard for People for the Ethical Treatment of Animals. I just saved 36 beagles from broken legs and eventual death at the hands of Yamanouchi, a pharmaceutical company based in New Jersey, that wanted to use them to test a new fracture-healing drug."

DENZEL WASHINGTON "I am passionate about causes involving children. I gave \$4-million to Nelson Mandela's Children's Fund when my wife and four children visited South Africa."

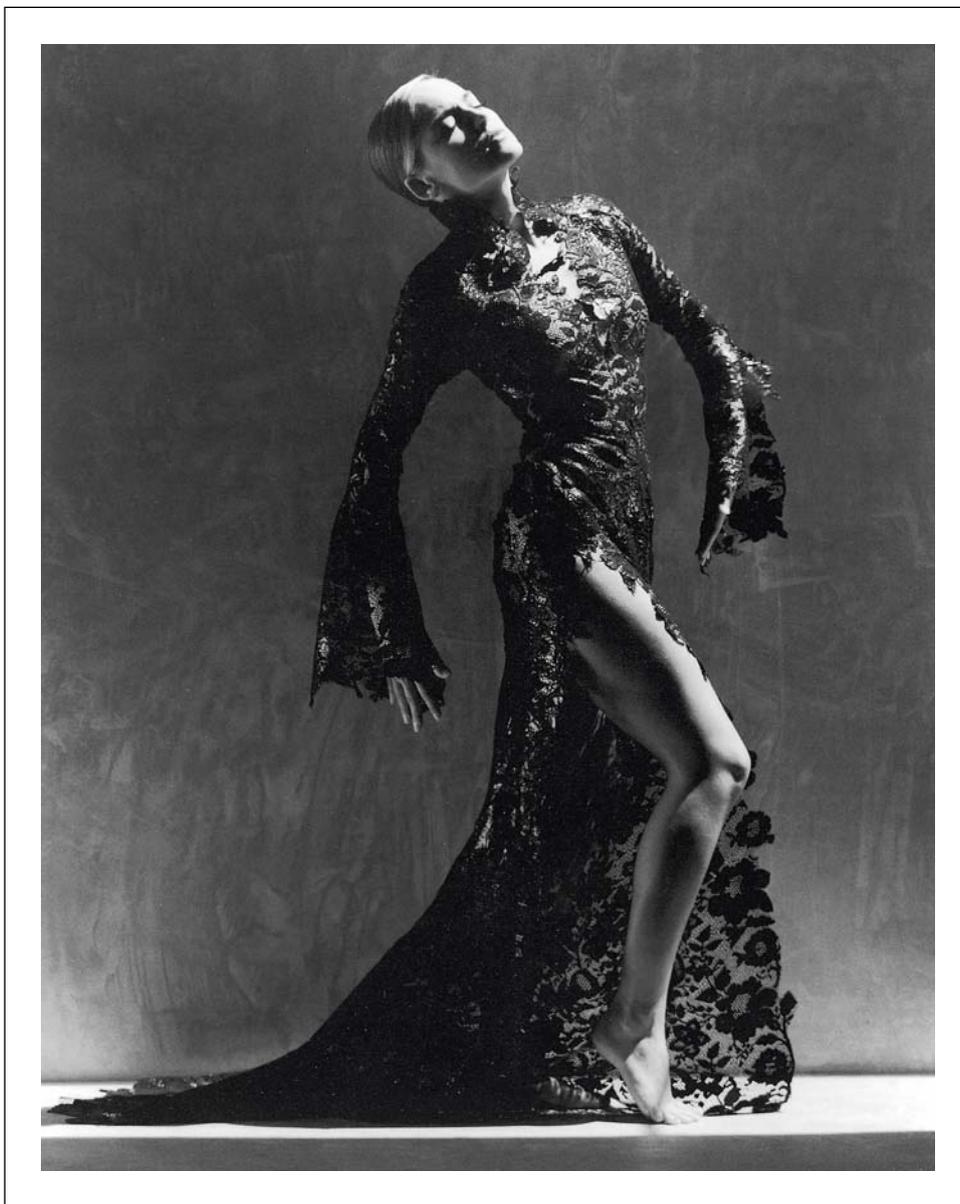
SHARON STONE "I made a commitment to raise \$76-million for AmFAR [American Foundation for AIDS Research].

When Elizabeth Taylor couldn't go to Cannes in 1995, Dr. Mathilde Krim, who was one of the founders, asked me to step in for her and host AmFAR's event at the festival. I spoke about the need to step past our sadness and grief and restore the force of a united commitment. Later, Dr. Krim asked me to take over the position as fundraiser. I believe AIDS is not a legacy to leave to our children — we have the responsibility to deal with it now."

LARRY KING "I have always been active in Jewish charities, the American Heart Association and Save the Children, and I serve as chairman of the Larry King Foundation, which pays for medical care and surgery for heart patients who lack insurance."

SUSAN SARANDON "Look, I know I've been involved in a lot of causes but people call me when there's a specific need. Right now, I'm devoting a great deal of time to public access to information. The worst thing you can possibly ask for in this country is knowledge. You're not supposed to ask, even though it's 'for the people, by the people.' You're not supposed to pose too many probing questions. And, if you make the mistake of saying, politely, 'Excuse me, I was wondering...,' you'd be surprised how suddenly and violently retribution comes. My children's air and water are being polluted. Cities are becoming more dangerous. I have to explain to my kids why Americans live in boxes on the streets near our home. I believe in America and I believe in our system of government. But our system isn't working anymore. We used to have leaders who were accountable. Now we're living in fascism, giving up our rights to privacy, controlling our bodies, everything. There's so much censorship — and most people are totally unaware of it."

DARRYL HANNAH "Have you heard of Paul Newman's The Hole in the Wall Gang Camp? My sister Page is starting a West Coast branch



ALEC BALDWIN AND SHARON STONE PHOTOS COURTESY OF GREG GORMAN, INSIDE LIFE, RIZZOLI INTERNATIONAL PUBLICATIONS, INC. 1997

called The Painted Turtle Gang Camp in the mountains above Santa Barbara in California. It's for kids with cancer and blood-related illnesses and gives these children the chance to be kids for a while — to go horseback riding, work in a woodshop and swim in a lake. It's a relief from the sorrow and pain that surrounds them."

BETTE MIDLER "I am a dedicated environmentalist. In New York, I helped found a street and park cleaning group called the New York Restoration Project. I'm determined to compost, even in the city."

JAMIE LEE CURTIS "Adoption truth. My daughter Annie is adopted and she helped me with my children's book *Tell Me Again About the Night I Was Born*. The story is told from an adopted child's point of view. When you have an adopted child, the circumstances of the birth are usually discussed behind closed doors. I strongly believe that the story of a child's adoption into a family needs to be told and celebrated within that family. I love debunking myths and open adoption is a way of removing the veil of mystery that often shrouds adoptive experiences."

stargazing

By Dan Liebman

SCORPIO

October 23–November 21

It's not too late to learn the art of delegating. With a bit of ingenuity, you can resolve neighbourhood or job-related misunderstandings by the 10th. In a late-month family dispute, a neutral approach works miracles.

SAGITTARIUS

November 22–December 22

Temperature dips and emotions heat up. It promises to be an intense time as you and a partner attempt to work out differences. Financial news is encouraging from the 16th through the 26th. Late month is favourable for relocating. Be cautious about volunteering for a neighbourhood project — especially if it involves politics.

CAPRICORN

December 23–January 20

What's with all the aggravation? The first week of November is all work pressure, family stress and relationship angst. But with a little good humour, you emerge a winner. By the 12th there's reason to celebrate. A period of romantic revival, domestic harmony and financial expansion is about to begin.

AQUARIUS

January 21–February 19

Early November may find you arranging a trip that could be either romantic or job related. Just don't mix the two. Opportunities for career advancement develop during the third week. Flexibility and experimentation work to your advantage. Your taste may not match your partner's — something to remember if buying a gift.

PISCES

February 20–March 20

It's an odd sort of month — one day you feel overwhelmed, the next day you've got nothing to do. Perhaps that's because you're distracted by a blossoming relationship — platonic or romantic. News from a far-away spot or an old friend arrives around the 16th. You could be changing plans as a result of what you hear.

ARIES

March 21–April 20

You're in a giving mood, which translates into doing volunteer work and carrying out random acts of kindness. The first 10 days of the month see you learning a new skill. A romantic relationship is back on track after the 20th, and the first order of business is to encourage your partner to think more creatively or independently.

TAURUS

April 21–May 21

The early part of the month rocks — nightlife sizzles, exuberant hipsters populate your world and work is actually fun. Planetary influences make the middle of the month a good time for collecting debts of various types. Information channeled your way can be used to your advantage after the 22nd.

GEMINI

May 23–June 21

The first two weeks have a *Comedy of Errors* feel. Examples: surprise visitors wreck plans for romance; kids seem determined to embarrass you. But things calm down by the 19th, when you relate better to kids, and a partner is determined to please your every whim.

CANCER

June 22–July 22

The first week is good for requesting favours, small or large. Then a series of small delays slows you down until about the 14th. Mid-month brings a pair of unusual invitations. From the 16th through the 30th, expect to mediate disputes, co-ordinate events, and pry someone you love out of a rut.

LEO

July 23–August 22

Mystery solving is November's big accomplishment. Perhaps you discover why that promotion has been eluding you. Or maybe you understand why a relative is so moody. Given your current knack for finding the right thing for the right friend, why not get your Christmas shopping done early?



KATIA SMIRNOVA

VIRGO

August 23–September 22

Romance takes a back seat to career — but don't avoid that back seat entirely, especially on weekends. Something you created weeks ago catches the eye of an influential person, winning you praise. Snoopy visitors may drop by around the third week of November, so be sure to hide diaries, journals and passwords.

LIBRA

September 23–October 22

The planets are conspiring to slow things down, so have a contingency plan and back up your files. By month's end, stalled projects will be moving along at a good clip. A partner may need pampering on some days, space on others. Good luck figuring out just when to offer which treatment.

NOVEMBER BIRTHDAYS

1st Lyle Lovett	16th Lisa Bonet
2nd k.d. lang	17th Martin Scorsese
3rd Kate Capshaw	18th Linda Evans
4th Ralph Macchio	19th Jodie Foster
5th Vivien Leigh	20th Bo Derek
6th Sally Field	21st Goldie Hawn
7th Joni Mitchell	22nd Jamie Lee Curtis
8th Bonnie Raitt	23rd Harpo Marx
9th Hedy Lamarr	24th Billy Connelly
10th Roy Scheider	25th Christina Applegate
11th Leonardo DiCaprio	26th Tina Turner
12th David Schwimmer	27th Bruce Lee
13th Whoopi Goldberg	28th Judd Nelson
14th Prince Charles	29th Garry Shandling
15th Ed Asner	30th Ben Stiller



COUNTDOWN To PlayStation®2

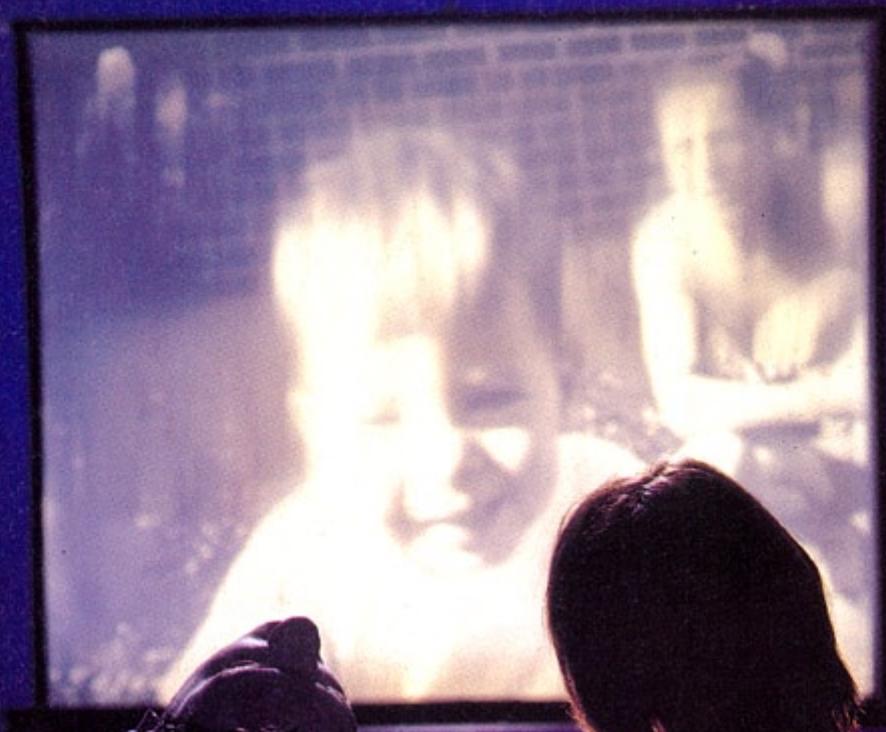


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