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Famous

november 2002 | volume 3 | number 11

ON SET WITH
HARRY POTTER

SALMA HAYEK
TALKS *FRIDA*

ATOM EGOYAN
REVISITS *ARARAT*

JAMES BOND
FACTS AND STATS



First look at
THE TWO TOWERS

IAN MCKELLEN AND ELIJAH WOOD ON PART TWO
OF THE *LORD OF THE RINGS* SAGA

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SEE HALLE BERRY AS JINX
IN THE NEW BOND FILM
DIE ANOTHER DAY
11-22-02



JAMES BOND

007

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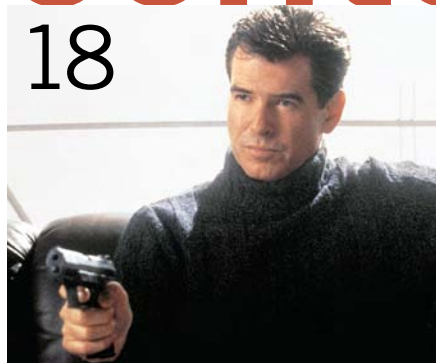
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REVLON

contents

Famous | volume 3 | number 11

18



FEATURES

18 BOND'S DAYS ARE NUMBERED

The facts and stats pertaining to the long-running franchise

20 THE SECRET'S OUT

It's been a year since your first trip to Hogwarts, and it's time for number two: *The Chamber of Secrets*. Chris Columbus, Robbie Coltrane and Richard Harris talk about the success of the first movie and watching their co-stars grow up | **By David Giammarco**

26 PAIN AND PAINT

You'd think a movie about a crippled Mexican artist would be at best boring, at worst depressing. But Salma Hayek explains why you'll come out of *Frida* smiling. | **By Marni Weisz**

32 HERITAGE BUILDING

Atom Egoyan wasn't always proud of his Armenian background. But eventually he realized he had to get in touch with his roots — and the story behind *Ararat* had a lot to do with it | **By Marni Weisz**

COVER STORY

36 BACK INTO THE WOODS

Sauron's still evil. Frodo's still in danger. And Gandalf's still dead...or is he? Elijah Wood and Ian McKellen give you a sneak peek at next month's second *Lord of the Rings* movie, *The Two Towers* | **By Earl Dittman**

ON THE COVER: Ian McKellen as *The Two Towers'* Gandalf the White



32



26



36

DEPARTMENTS

6 EDITORIAL

9 LETTERS

Getting in touch with Heath Ledger

10 SHORTS

Angelina Jolie's masculine side, Willy Wonka gets booked

12 SNAPS

Kate Hudson, Martin Short and Leelee Sobieski come north

14 THE BIG PICTURE

Die Another Day, *I Spy*, *The Santa Clause 2: Mrs. Claus* and *Treasure Planet* hit theatres

46 VIDEO AND DVD

Spider-Man and *Attack of the Clones* top new titles



42

COLUMNS

42 LINER NOTES

Tori's musical travels, chatting with BBMak

44 NAME OF THE GAME

Splinter Cell plans surprise attack

PIERCE BROSNAN

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THE LORD'S RETURN

It must be driving *Lord of the Rings* fans absolutely mad that, for nearly a year, the second installment of Peter Jackson's trilogy, *The Two Towers*, has been sitting in the can, just patiently waiting for its release.

Considering how rabid *Rings* fans are for every drop of Middle-Earth trivia (Will Treebeard be green or brown? Will the CGI Gollum hold up?), it's gotta feel like a starving man sitting on the front stoop of the Sizzler with a ten-spot in his hand, just waiting for the buffet to open.

Just one more month to go, my friends. And then you can gorge yourself on orcs and dwarves and hobbits. But, in case you need some tiding over, we give you "Ring Leaders," page 36, an interview with the two principal ringbearers, **Elijah Wood** and **Ian McKellen**.

If those fans were 15 years younger, it would be *Harry Potter* minutia they'd be hungering for. But, truth is, Potter fans already have a pretty good idea what this month's second in the series, *Harry Potter and the Chamber of Secrets*, will look like. That's because, just as with the first movie, director **Chris Columbus** has vowed not to stray far from J.K. Rowling's sacred text. In "Inside the Chamber," page 20, he explains why.

It's been three years since **Atom Egoyan's** last movie, *Felicia's Journey*. And when you're widely considered the country's most important director, it's hard to go that long between projects. The pressure builds, anticipation heightens. And when your movie finally does come out, everyone's ready to jump all over it — especially when it's about something as raw and sensitive as the Armenian genocide. In "Making History," page 32, Egoyan and his wife, actor **Arsinée Khanjian**, talk about why, despite the contentiousness of the subject matter, they absolutely had to make *Ararat*.

For the past five years, Harvey and Rob Weinstein's plucky little Miramax studio has made a habit of releasing at least one small picture that makes an unexpectedly large impression — *Good Will Hunting* (1997), *Shakespeare in Love* (1998), *The Cider House Rules* (1999), *Chocolat* (2000), *The Others* (2001). It would seem that this year's leading contender is *Frida*, **Salma Hayek's** beautiful passion project about revolutionary painter Frida Kahlo. In "Frida Fighter," page 26, Hayek tells you why she's been obsessed with this movie since her days as a soap star in Mexico. —Marni Weisz

Famous

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"AWESOME!"

-Mark S. Allen, KMAX-TV/UPN (Sacramento)

CRAPPING ON SEAGAL

Why, oh why, did you include Steven Seagal in your screen-partner article [September 2002]? This man is an idiot and the timelessly lovely Audrey Hepburn [whom Seagal chose as his ideal screen partner] would not, I am sure, even have one of his previews playing at her pictures, let alone be in an actual movie with him. I know you have a diverse readership, but please be more moral than to include a violent, egotistical bully who is out-acted by the cast of the 1960s TV series *Batman* (i.e. wooden and wobbly).

Benjamin Hagon — Toronto, Ont.

NATIONAL DEFENSE, PART II

In response to Chelsy Theriault, Saint John, N.B., [September 2002 letters to the editor], comments about Ewan McGregor being a "Scot," not a "Brit," she should be aware that residents of England, Scotland, Wales and Northern Ireland all travel on British passports and therefore are known as "Brits." She should get her facts straight.

E. Hooper — Winnipeg, Man.

In reference to your letters page, September 2002, next time Chelsy Theriault wants to get high and mighty about a nationality she might want to check her borders. Your description of Ewan McGregor as a "Brit" was entirely correct. He is indeed Scottish, but the last time I checked — despite our now semi-devolved government — Scotland was a part of Britain. She may be confusing the adjective "British" with that of "English." She would, in fact, be correct in thinking that there is no greater crime than to describe a Scot as English. The English are also British. I hope this clarifies the point.

Helen Patterson — Scottish, on holiday in Toronto, Ont.

HEATH-SEEKING MISSIVE

All I really want is Heath Ledger's address. Why? Not because I'm a fan (even though he is a good-looking gentleman). But because my best friend died recently and she always wanted to get her poster signed by him, so I would love to write to him and ask him for an autograph in her memory. It would mean the world to me if you can get me an address.

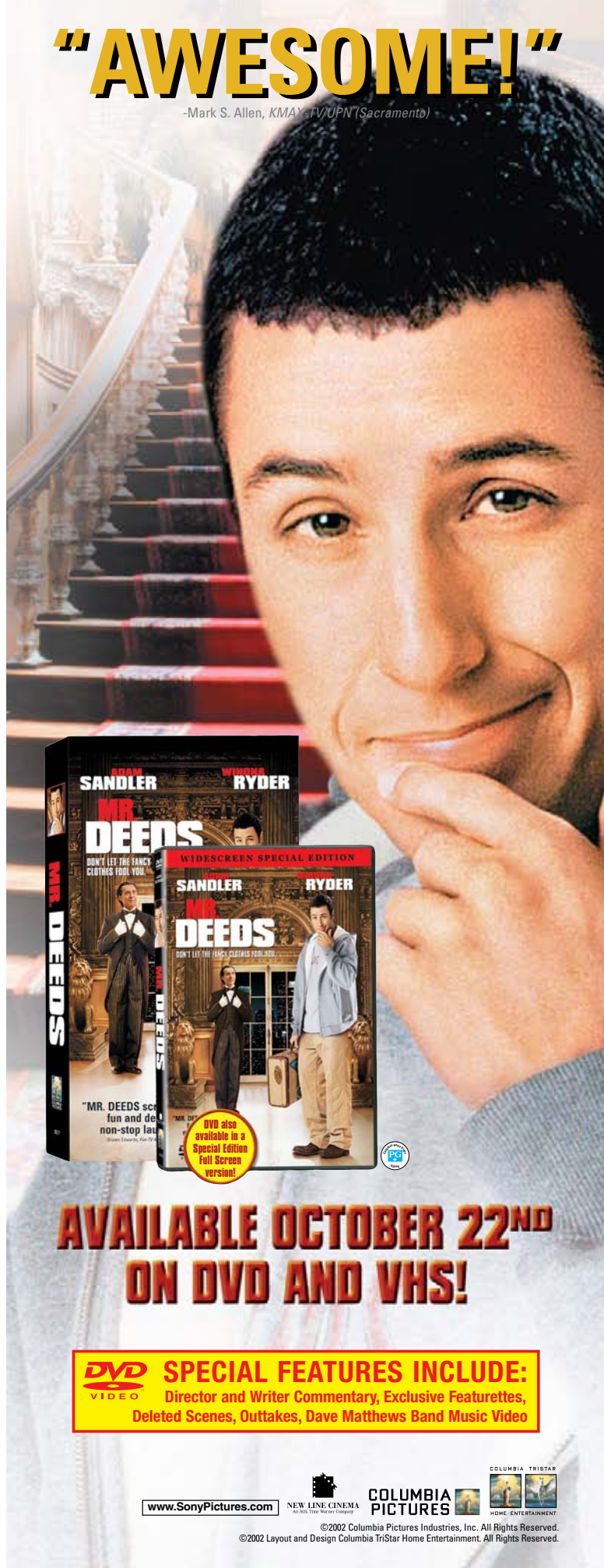
Marie Belle — Montreal, Que.

The best way to get a letter to the star of A Knight's Tale and Four Feathers is via his agency, CAA, which is located at 9830 Wilshire Blvd., Beverly Hills, Calif., 90212, U.S.A. Good luck.

FAMOUS WELCOMES YOUR COMMENTS

Address them to: **Letters to the Editor, Famous magazine, 102 Atlantic Ave., Suite 100, Toronto, Ontario, M6K 1X9;** or fax us at **416.539.8511;** or drop us an email at **editor@fpmedia.ca.**

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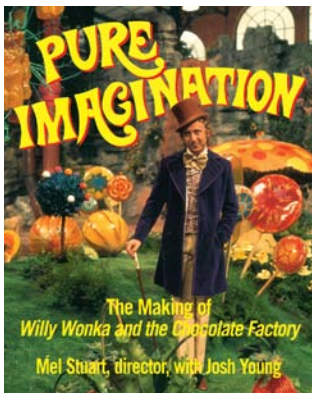
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Larry Croft? At this distance it's hard to tell whether that's Angelina Jolie or her stunt double on the U.K. set of *Tomb Raider 2: The Cradle of Life*. But if you can spot an Adam's apple, it must be the latter. That's right — frustrated that no stunt women could match Jolie's perfectly pumped, hipless physique, producers decided to go with a man. After being fit with falsies and having his privates, errrr, strapped down, the stand-in is said to be a pretty good match. Plus, he does a fabulous Cher.



WONKA BOOK

Do you dream of chocolate rivers? A stick of chewing gum that tastes like a three-course meal? A gobstopper that never melts? Or perhaps you open each candy bar with an unconscious glance under the wrapper, just in case there's a golden ticket inside.

If so, you are probably a child of the '70s, and one of the first movies you saw was *Willy Wonka & the Chocolate Factory*. For you, there's the new book *Pure Imagination* (\$45, *L.A. Weekly Books*), a look back at the making of that delectable flick, co-written by director Mel Stuart and *Entertainment Weekly*

scribe Josh Young. (The title comes from one of the film's more memorable songs.)

Today, the film's visual effects — candy trees, whip-cream mushrooms, midgets covered in orange paint — don't all hold up, but the charming story and pitch-perfect performances do, making this a simple gem of a kids' movie from a time before branding and merchandise overwhelmed storyline (although Nestlé *does* now have a line of Willy Wonka candy).

Based on the book by Roald Dahl, the 1971 fantasy stars Gene Wilder as Willy Wonka, the reclusive owner of a barricaded building within which a dizzying array of mouth-watering confections are conceived, developed and produced. As he nears retirement, Wonka holds a contest wherein the finders of five golden tickets will be allowed to tour the mystifying candy compound.

Learn the answers to behind-the-scenes secrets — like what that chocolate river was really made of (believe it or not, chocolate was actually one of the main ingredients), or why the producers changed their mind about their first choice to play Wonka, Joel Grey (best known as The Emcee in 1972's *Cabaret*).

Add more than a hundred photos, illustrations and set-design sketches, and you can cross that thirtysomething cinephile off your Christmas shopping list. —MW



FILMS SHOOTING ACROSS THE COUNTRY THIS MONTH

FREDDY VS. JASON

Location: Vancouver & Toronto

Director: Ronny Yu (*Formula 51*)

Cast: Brad Renfro, Jason Bateman

Two of Hollywood's most infamous killers, Freddy Krueger (*A Nightmare on Elm Street*) and Jason Voorhees (*Friday the 13th*) have come to Canada to slash the GST. No, not really. But a group of teens find themselves caught in a battle between the two.



HONEY

Location: Toronto

Director: Bille Woodruff (debut)

Cast: Jessica Alba, Lil' Romeo

Locals will recognize "The 519," Toronto's gay community centre, doubling as an inner-city community centre, where a sexy dancer (Alba) runs a dance studio for troubled youths. Romeo plays a kid who can't decide if he wants to be a dancer or a drug dealer. Around The 519, he could be either.





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CAUGHT ON FILM

THE STARS WORK, PLAY AND PROMOTE THEIR MOVIES



PHOTO BY ED SCOTT/WIREIMAGE



PHOTO BY JOHN KENNEDY/FAMOUS

Which witch is which? No, seriously, we love **Geri Halliwell**...and her freakishly accurate wax doppelganger. The former Spice Girl shows off her waxy likeness at Madame Tussaud's in London, England.

Kate Hudson is obviously happy to be signing autographs for fans who gathered outside the party to celebrate the world premiere of *Four Feathers* at the Toronto International Film Festival.

Anne Heche, husband **Coley Laffoon** and their baby **Homer** walk through New York's Times Square after taking in "Broadway on Broadway," a free revue of show tunes performed in the square.

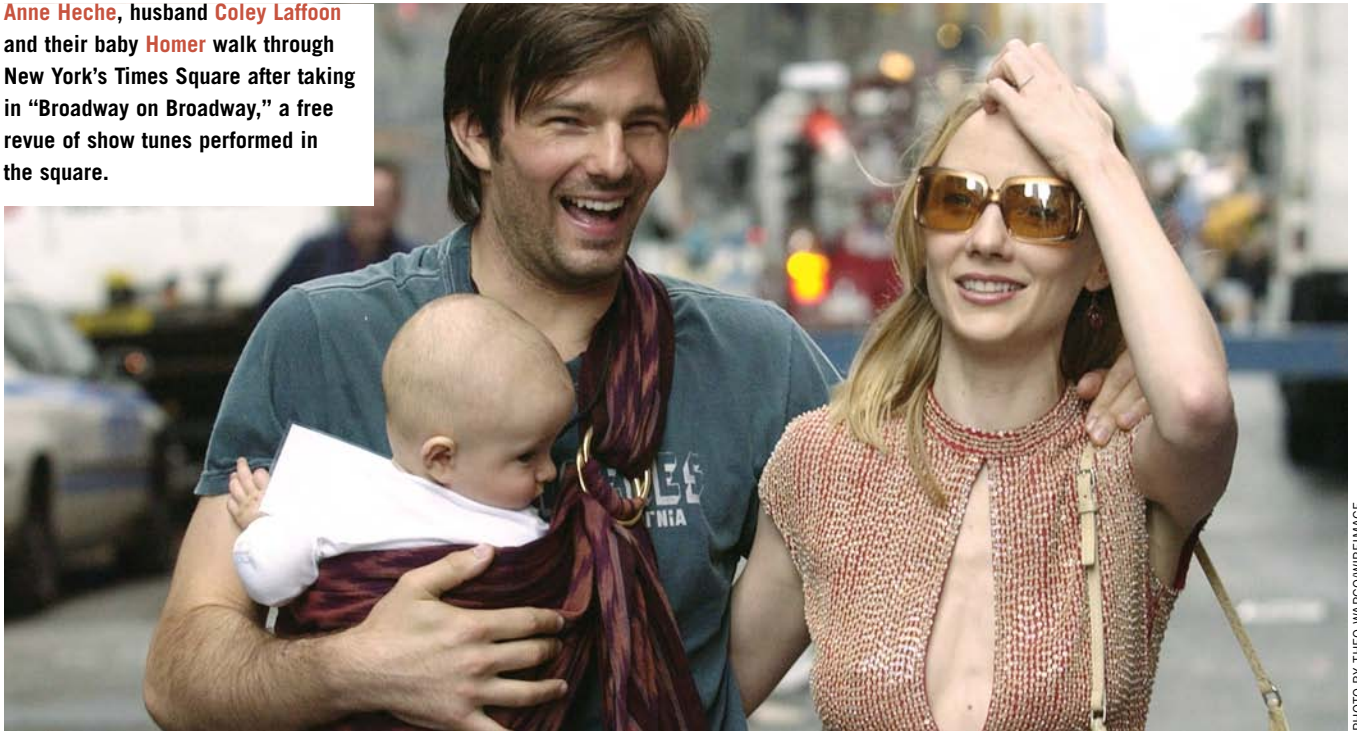


PHOTO BY THEO WARGOWIRE/IMAGE



PHOTO BY JOHN KENNEDY/FAMOUS

Jiminy Glick (a.k.a. **Martin Short**) takes a call during filming of the *Primetime Glick* host's first feature film *LalaWood*. He used the Canadian Film Centre's 15th annual barbecue in Toronto as a backdrop for part of the comic murder mystery. Short can be heard this month in the animated feature *Treasure Planet*.

L'Idole director **Samantha Lang** peeks out from behind star **Leelee Sobieski** in front of the Isabel Bader Theatre. They were there to screen their film as part of the Toronto International Film Festival.



PHOTO BY JOHN KENNEDY/FAMOUS

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DISCOVER HARRY POTTER AND THE CHAMBER OF SECRETS,
GET INTO PHONE BOOTH OR BOND WITH DIE ANOTHER DAY



Owen Wilson (left)
and Eddie Murphy in *I Spy*

NOVEMBER 1

FRIDA

Who's In It? Salma Hayek, Alfred Molina

Who Directed? Julie Taymor (*Titus*)

What's It About? Hayek plays late Mexican painter Frida Kahlo in this flick that dramatizes her life-changing accident, adventures in Mexico's art world, abusive marriage to Diego Rivera (Molina) and same-sex liaisons. **See Salma Hayek interview, page 26.**

I SPY

Who's In It? Eddie Murphy, Owen Wilson

Who Directed? Betty Thomas (*Dr. Dolittle*)

What's It About? Owen Wilson plays a secret agent who reluctantly teams up with a pro boxer (Murphy) to retrieve a fighter jet prototype from Eastern Europe. Expect lots of things to blow up.

THE SANTA CLAUSE 2: MRS. CLAUSE

Who's In It? Tim Allen, Elizabeth Mitchell

Who Directed? Michael Lembeck (debut)

What's It About? It's been a few years since a regular joe (Allen) put on Santa's suit and inherited his powers. Now — due to a clause in his Santa contract — he must find a wife or risk losing it all.

NOVEMBER 8

8 MILE

Who's In It? Eminem, Kim Basinger

Who Directed? Curtis Hanson (*L.A. Confidential*)

What's It About? Eminem plays a foul-mouthed, hate-filled white guy in Detroit who uses rap music to deal with his personal problems.

FEMME FATALE

Who's In It? Rebecca Romijn-Stamos, Antonio Banderas

Who Directed? Brian De Palma (*Mission to Mars*)

What's It About? Romijn-Stamos gets it on with another woman...need we say anything else? Of course there's much more to this jewel-heist caper, which features Banderas as a persistent paparazzo.

NOVEMBER 15

HALF PAST DEAD

Who's In It? Steven Seagal, Morris Chestnut

Who Directed? Don Michael Paul (debut)

What's It About? Seagal is a secret agent working undercover in a high-tech prison. Why? To foil a plot by a criminal genius ▶▶

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(Chestnut) who's trying to get a death row inmate to reveal where he hid \$200-million in gold.

HARRY POTTER AND THE CHAMBER OF SECRETS

Who's In It? Daniel Radcliffe, Emma Watson

Who Directed? Chris Columbus (*Bicentennial Man*)

What's It About? The second movie adaptation in J.K. Rowling's series is a bit darker than the first, but nothing will keep the kids away. Harry Potter (Radcliffe) is back at Hogwarts, only to discover that the dreaded Chamber of Secrets has been mysteriously opened. **See interview with Chris Columbus, Robbie Coltrane and Richard Harris, page 20.**

NOVEMBER 22

DIE ANOTHER DAY

Who's In It? Pierce Brosnan, Halle Berry

Who Directed? Lee Tamahori (*Along Came a Spider*)

What's It About? The plot has been mostly kept under wraps. But who needs plot when you're guaranteed to be shaken, not stirred, by gorgeous gals, gadgets, chases and explosions? Halle Berry gets Andress-ed in a fabulous orange bikini as secret agent Jinx and both Toby Stephens and Rick Yune play bad guys. **See Bond index, page 18.**

THE EMPEROR'S CLUB

Who's In It? Kevin Kline, Emile Hirsch

Who Directed? Michael Hoffman (*Soapdish*)

What's It About? The touching tale of a prep school professor

(Kline) who mentors one of his troubled students (Hirsch as a boy and Joel Gretsch as a young man) for decades. Based on Ethan Canin's short story *The Palace Thief*.

THE FRIDAY AFTER NEXT

Who's In It? Ice Cube, Mike Epps

Who Directed? Marcus Raboy (debut)

What's It About? Craig Jones (Cube) and cousin Day-Day (Epps) are back (you met them in 1995's *Friday* and 2000's *Next Friday*), this time as security guards who try to save Christmas when someone starts stealing gifts. Just call them ho-ho-homeboys.

EXTREME OPS

Who's In It? Rufus Sewell, Bridgette Wilson

Who Directed? Christian Duguay (*The Art of War*)

What's It About? A crew making a TV commercial goes into the Austrian mountains near the former Yugoslav border to shoot extreme sports fanatics racing an avalanche. But when they accidentally capture a Serbian war criminal on camera, they're caught in a deadly chase through the mountains.

NOVEMBER 27

ADAM SANDLER'S 8 CRAZY NIGHTS

Who's In It? Adam Sandler, Tyra Banks

Who Directed? Seth Kearsley (debut)

What's It About? Sandler and fellow *Saturday Night Live* vets Jon Lovitz, Kevin Nealon and Rob Schneider provide the voices for this animated feature about Hannukah.

SOLARIS

Who's In It? George Clooney, Natascha McElhone

Who Directed? Steven Soderbergh (*Ocean's Eleven*)

What's It About? Soderbergh reteams with Clooney for this remake of a 1972 Russian film based on the Stanislaw Lem novel. Clooney and crew arrive at a space station orbiting Solaris to find the commander dead, and have to figure out what's going on.

TREASURE PLANET

Who's In It? Joseph Gordon-Levitt, Brian Murray

Who Directed? Ron Clements and John Musker (*Aladdin*)

What's It About? In this animated retelling of the classic Robert Louis Stevenson story *Treasure Island*, a young boy (Levitt) sets out into space to find the lost treasure of Captain Flint.

NOVEMBER 29

ARARAT

Who's In It? Charles Aznavour, Arsinée Khanjian

Who Directed? Atom Egoyan (*The Sweet Hereafter*)

What's It About? A young Armenian man (David Alpay) tries to come to terms with the Armenian genocide while working, with his art history professor mom (Khanjian), on a film about the atrocities. **See Atom Egoyan, Arsinée Khanjian interview, page 32.**

All release dates are subject to change.
Some films play only in major markets.

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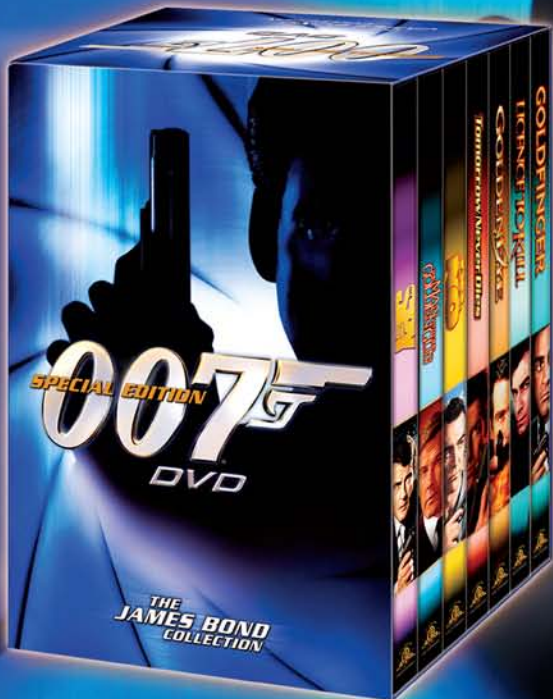
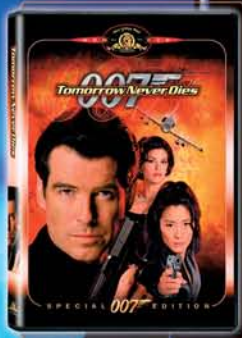


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BY THE NUMBERS

37 FACTS ABOUT THE JAMES BOND FRANCHISE

This month's *Die Another Day* is being touted as the 20th Bond film, marking the 40th anniversary of the 007 movie franchise. But if these figures have you shaken like a vodka martini, you're not alone. Truth is, *Die Another Day* is the 23rd Bond flick and marks the character's 48th year on screen — if you count *Casino Royale*, the very first Bond film, which aired on TV in 1954 and was remade in 1967 for theatres, and *Never Say Never Again*, the 1983 remake of *Thunderball*. Of course, if you are a diehard Bond fan you already knew this, but you might find something you didn't know in the following facts and figures about the world's most famous secret agent.

- Number of actors who have played James Bond in films: **7**
- Number of times Pierce Brosnan played James Bond: **4** (1995-2002)
- Number of times Timothy Dalton played James Bond: **2** (1987-1989)
- Number of times Roger Moore played James Bond: **7** (1973-1985)
- Number times Sean Connery played James Bond: **7** (1962-1967, 1971, 1983)
- Number of times George Lazenby played James Bond: **1** (1969)
- Number of times David Niven played James Bond: **1** (1967)
- Number of times Barry Nelson played James Bond: **1** (1954)

- Number of Bond movies Sean Connery's contract required him to make between 1961 and 1967: **7**
- Number of Bond movies Sean Connery made between 1961 and 1967: **5**
- Worldwide box-office gross of 1962's *Dr. No*: **\$59.6-million (U.S.)**
- Worldwide box-office gross of 1999's *The World is Not Enough*: **\$343.3-million (U.S.)**
- Number of James Bond movies that have grossed less than \$100-million (U.S.): **5**
- Lowest-grossing James Bond movie: ***Never Say Never Again* (1983)**

- Number of James Bond novels written by Ian Fleming: **14**
- Year of first James Bond novel: **1953**
- Number of other Ian Fleming novels made into a motion picture: **1** (*Chitty, Chitty, Bang, Bang*)
- Year Ian Fleming was born: **1908**
- Year Ian Fleming died: **1964**
- Actor who played Ian Fleming in a 1990 TV movie: **Jason Connery, son of Sean**
- Number of Bond themes with music composed by John Barry: **11**
- Number of solo female singers who have recorded Bond theme songs: **13**

- Number of solo male singers who have recorded Bond theme songs: **3**
- Number of bands who have recorded Bond theme songs: **4**
- Only singer to record two Bond theme songs: **Shirley Bassey** (*Goldfinger*, *Moonraker*)

- Number of Bond films featuring Jaws (Richard Keil): **2** (*Moonraker*, *The Spy Who Loved Me*)
- Number of non-Bond films featuring Richard Keil as Jaws: **1** (*Inspector Gadget*)

- Number of Bond movie villains who had their lines dubbed: **1** (Auric Goldfinger, played by German actor Gert Frobe)
- Number of Bond girls married to German composer Kurt Weill: **1** (Lotte Lenja, who played Rosa Klebb in *From Russia with Love*)

- Number of actors who played James Bond who have won Oscars: **2** (David Niven, Sean Connery)
- Number of Oscar winners who have played villains in James Bond films: **1** (Christopher Walken in *A View to a Kill*)
- Number of Oscar winners who have played Bond Girls: **2** (Halle Berry in *Die Another Day*, Kim Basinger in *Never Say Never Again*)

- Number of car brands driven by James Bond: **3** (Aston Martin, Lotus Esprit, BMW)
- Type of car Ian Fleming originally envisioned for Bond: **Bentley**

- Nationality of Howard Saltzman, who bought the first movie rights to James Bond: **Canadian**
- Number of actors who played James Bond who have received an honorary degree from a Canadian university: **1** (Roger Moore, from Toronto's Ryerson University in 1999)

—John Kennedy



THE BOND MARKET

Just in time for 007's anniversary, London poster gallery owner Tony Nourmand honours the art of marketing Bond films in *James Bond Movie Posters: The Official 007 Collection* (Raincoast Books), out this month. The 207-page book offers a collection of Bond posters, from *Dr. No* to *The World is Not Enough*, and a unique look at a once-critical mode of putting bums in cinema seats.

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Inside the Chamber

DAVID GIAMMARCO TRAVELS TO THE U.K. SET OF THE NEW HARRY POTTER MOVIE TO CHAT WITH CHRIS COLUMBUS, ROBBIE COLTRANE AND RICHARD HARRIS

The now-infamous King's Cross Station in London — where wizard wunderkind Harry Potter catches the fabled Hogwarts Express at Platform 9 & 3/4 — is swirling with activity as a coven of *Harry Potter* cast and crew scamper about on the 150th day of shooting the much-anticipated follow-up, *Harry Potter and the Chamber of Secrets*.

Taking a break from this make-believe world of magic and mayhem, 42-year-old director Chris Columbus plops himself down for his first pause of the day. Dressed casually in jeans and a T-shirt, Columbus's boyish enthusiasm belies the daunting responsibilities resting squarely on his shoulders.

Last November's *Harry Potter and the Philosopher's Stone* conjured up an astonishing \$1-billion worldwide (not counting videos, DVDs and merchandise), making it not only the highest-grossing film of the year, but the second-highest grossing film of all time, just a few million shy of *Titanic*.

With 50 days still left on the *Chamber*

of *Secrets* shoot, Columbus is surprisingly upbeat, especially considering he's been filming continuously for over a year now. Asked if he feels pressure to top the last film, Columbus hesitates. "Yeah, I do," he admits. "It *must* be a better film. It has to be." He's quick to add, however, "I'm probably feeling the pressure I'm putting on myself more than anything. But then again, even if I was doing a really small \$60,000 film, I'd still feel that I needed it to be better than my last film."

Columbus insists that the box-office might of the first *Harry Potter* did not influence the direction of *Chamber of Secrets*, which commenced shooting at England's Leavesden Studios within hours of the first movie's premiere, and hits theatres this month. "We've been completely isolated over here I have to tell you," Columbus says with a shrug. "All we did was take a trip to New York for the premiere, and then came back immediately to start shooting. It kept us in the dark somewhat about everything that was happening back home.

"People would call from the States saying, 'You wouldn't believe how big this is!' And my attitude was, 'I don't care.' My feeling is I want to make a better film than I made the first time, and it's all about the work. It really is. I mean, we would talk about how the movie did well and stuff like that, but then we were off on another day's shooting. It was a much healthier way of working, not having to be subjected to that other side of the business."

Robbie Coltrane, who plays Hogwarts' lovable giant groundskeeper Rubeus Hagrid, notes the changes he's seen in Columbus this time around. "Actually, I think he's enjoying it more on this one," marvels Coltrane, who has to undergo hours of daily prosthetic applications and lumber about in platform boots to achieve Hagrid's nine-foot stature. "I think the first one was more difficult for Chris because the technology that was used was so new — like the CGI stuff for the Quidditch game — and just the scale of all the effects was so innovative.... But now there's been ▶▶

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▶▶ more time to experiment and, consequently, Chris is more relaxed.”

Relaxed or not, the strain of working so far from home took its toll on the Pennsylvania-born, Ohio-raised American. And, last May, Columbus revealed he will not return for the third *Harry Potter* movie, *The Prisoner of Azkaban* (although he will stay on as a producer). In July it was announced he'll be replaced by lesser-known Mexican director Alfonso Cuarón (*Y Tu Mamá También*). All the more reason for Columbus to make sure he leaves his mark on this second installment.

“It’s a much edgier film,” the director promises. “It’s filled with scarier creatures and a deeper undercurrent of evil. A lot more action, too. Now that Harry is getting older, the stories tend to get a little darker and more plot-driven.”

But don’t expect *Chamber of Secrets* to tamper much with the winning *Potter* formula. After all, the film is Warner Bros.’ repeat broomstick ride to a pile of gold. All the original cast and crew are back, as is screenwriter Steve Kloves. And, as the old saying goes: If it ain’t broke, don’t fix it.

“There’s a bit more humour, but it’s still a pretty faithful portrayal of the book,” comments Coltrane. “The fans are pretty vocal, so you can’t mess too much with it.”

Columbus says he received thousands of letters after the first film, praising him for staying true to *Potter* mastermind J.K. Rowling’s sacred text. And he intends to keep it that way. “You can’t do it any better than what’s written on the page,” says Columbus. After all, that’s how he won the coveted job, beating out directors like Steven Spielberg, Terry Gilliam and Ivan Reitman. Columbus told Rowling — who had final say over who would direct — that he had no interest in “adapting” her work for the big screen. He said he loved the books so much (his daughter had introduced him to them), all he wanted to do was visualize them on screen exactly as is.

“To me, it was one of the best books I’d ever read,” enthuses Columbus. “I fell in love with it and immediately inquired about the film rights. I hadn’t done anything like it since I was a writer [before directing films like *Mrs. Doubtfire* and the *Home Alone* movies, Columbus had written the screenplays for *Gremlins* and *The Goonies*]. It’s the kind of movie I



Richard Harris as Professor Dumbledore

“Everywhere I go, all these little kids are after me,” says Harris. “It’s never happened to me before in my life”

always wrote, but never directed.”

As for the young British cast of wizards, Coltrane has noticed their maturation as actors. “They’re not kind of as ‘Ohhhh and Ahhhh’ about everything like they were on the first one,” he says, smiling. “I think they worked out how to conserve their energy, which is the big trick of making a film of this size and being able to go the distance.”

Among the fresh faces joining the returning cast is Kenneth Branagh as Gilderoy Lockhart, the new Professor of Defense Against the Dark Arts who helps Harry (Daniel Radcliffe) and his sidekick Ron Weasley (Rupert Grint) unmask the evil forces petrifying the Hogwarts pupils into stone.

With the return of Alan Rickman (Potions Professor Snape), Dame Maggie Smith (Professor McGonagall), and John Cleese (Nearly Headless Nick), Richard Harris — who plays Hogwarts Headmaster Dumbledore — says a brilliant alchemy has been achieved. “It’s very much like a repertory theatre company now,” explains the 71-year-old legend. “We all know each other, we’ve all worked very closely

together for such a long time, that we have a real shorthand with each other. The chemistry is quite brilliant.”

Despite calling Dumbledore the easiest character to play of all the *Potter* figures, Harris reveals he turned the role down numerous times. “Don’t get me wrong, I think the material is superb,” he explains. “It’s just that I hate commitment. And it meant if I did the first one, I’d have to do all the rest, or as many as Warner Bros. decides on doing. And I didn’t like the idea of being tied down like that.” Harris then chuckles, and adds, “I mean, I’ve lost two wives because I couldn’t commit, so that is too much.”

But he was finally persuaded when his granddaughter swore she’d never speak to him again if he turned down the role. Now he’s admittedly befuddled by the rabid fanbase of autograph-chasing preschoolers hot on his trail. “It’s quite shocking,” he says with disbelief. “Everywhere I go, all these little kids are after me. It’s never happened to me before in my life.” Taking a sip of champagne, the now wrapped-for-the-day Harris reflects on the strange impact *Harry Potter* has had on his life. “You know how it’ll end up, don’t you? After a long career, and a couple of Academy Award nominations, and a couple of Golden Globes, and all the things I’ve done, I’ll end up just being remembered as Dumbledore.”

At least, fans hope so. Following Harris’s August bout with pneumonia, there are rumours that he’ll have to be replaced for the third film.

As Columbus readies for the next day’s scenes, I ask if it would’ve been easier to shoot the *Harry Potter* installments simultaneously, in the same way as the *Lord of the Rings* trilogy. “It’s an interesting question, but no — and I’ll tell you why,” says Columbus. “The problem of shooting films simultaneously, like *Lord of the Rings*, is that they become the same movie. No one wants to go back and see the same film again. They want to see us do something a little different, a little more edgy. Because you always want to push it further. You do one film, you make the second one better. That’s our goal. The other way, it would all become homogenized. You’ve seen the first one, so why go see the second one? They’re all the same.” **F**

David Giammarco is an entertainment writer based in Toronto and L.A.

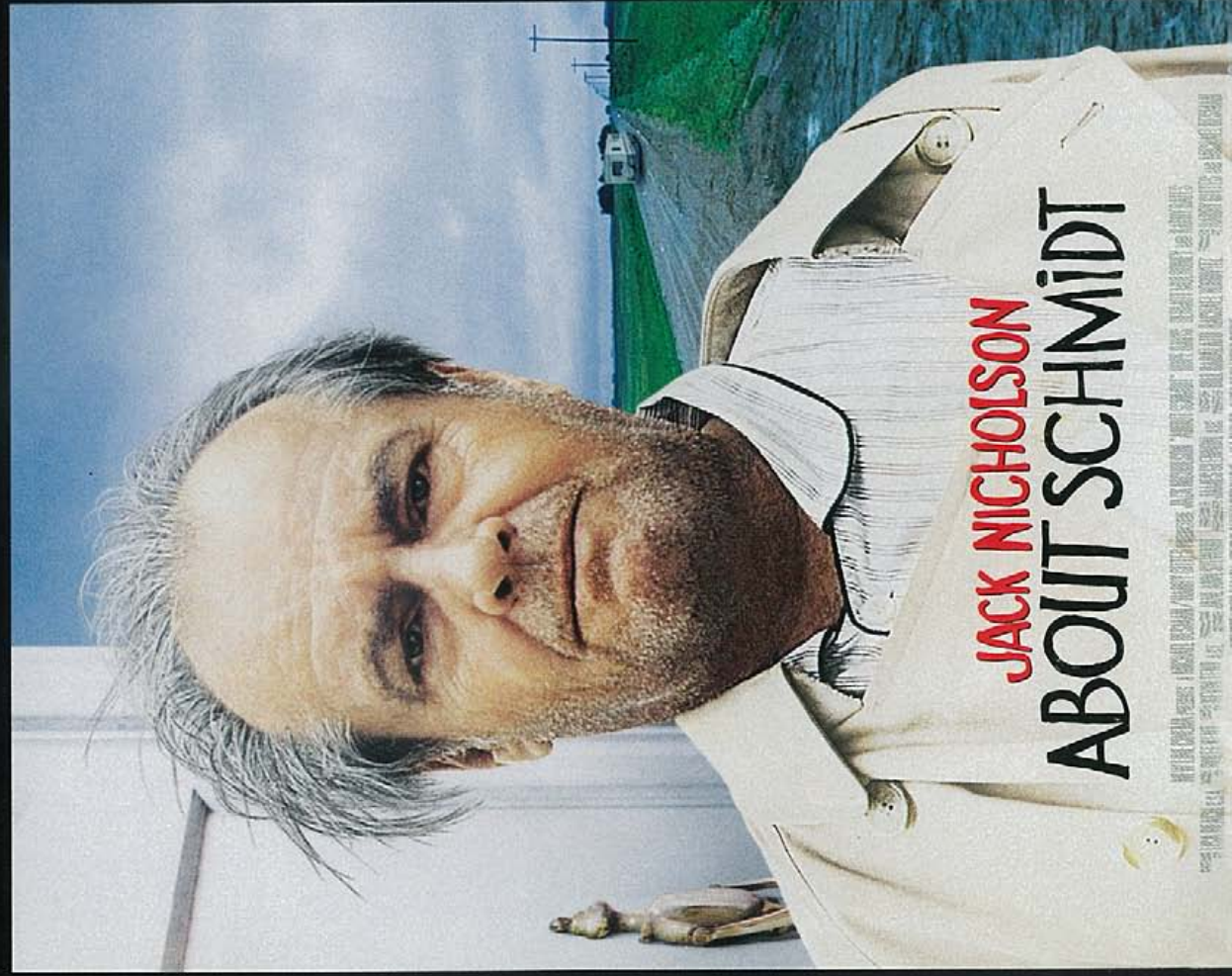
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Frida Fighter

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Who knew Salma Hayek would turn out to be such a good actor?

The curvaceous Mexican earned her fame through parts like the busty muse in *Dogma*, an over-sexed vampire in *From Dusk Till Dawn* and *Desperado*'s relentlessly sensual heroine.

But, all the while, the Veracruz native was trying to get her dream project — a film about Mexican painter Frida Kahlo — in the can. Which was no easy task, considering there were a handful of competing Frida projects in the works, with names as big as Madonna and

Jennifer Lopez attached. Ultimately, it was Hayek's version (she also produced) that survived — with *Frida* enjoying its North American premiere at the Toronto International Film Festival this past September.

It's a visually stunning film, thanks to director Julie Taymor's (*Titus*) skillful theft of Kahlo's vivid sense of colour and imagery.

The story begins in the 1920s when a teenaged Kahlo (35-year-old Hayek is utterly convincing as an 18-year-old) is in a bus accident that crushes her body and drives a metal bar through her pelvis, resulting in a lifetime of surgeries, pain and miscarriages. But that doesn't keep the free spirit from becoming one of the stars of Mexico's Revolution-era arts scene, or from marrying the nation's preeminent muralist, Diego Rivera (Alfred Molina), and having a series of lesbian trysts in response to his ceaseless affairs. Then there are her numerous brushes with major 20th-century figures, including a romance with Leon Trotsky (Geoffrey Rush) and an encounter with Nelson Rockefeller (played by Hayek's real-life boyfriend Edward Norton, who also penned the final version of the script.)

Glamorous even in simple black pants and a black shirt, Hayek was clearly exhausted from the previous night's gala screening as she tucked her feet underneath her on a Four Seasons loveseat and prepared to talk about the film.

[Q] Is it harder to complain about trivial things after making a movie about someone who endured so much?

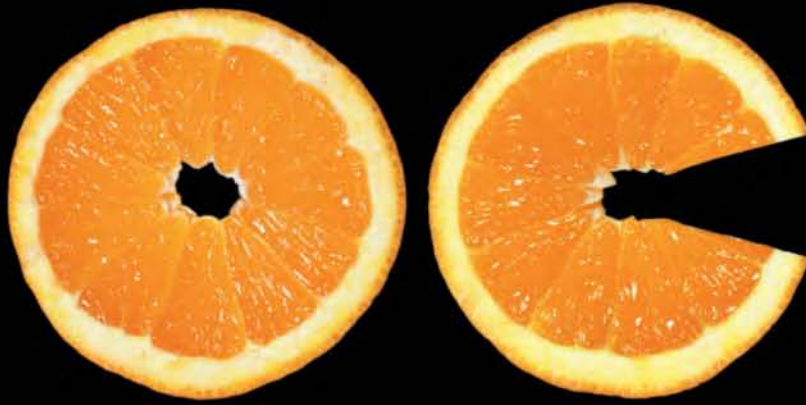
[A] "I've never been much of a whiner. That's why I did the movie, 'cause I was whining, 'They don't give me good paaarts,' 'They don't make good movies about woomen.' So I stopped whining and I did it myself."

[Q] So we're not going to see you playing voluptuous sex objects anymore?

[A] "Yes, you will probably see me, because I also do not want to whine about 'I haaave to pay the morrrt-gage...' [laughs]."

[Q] The amazing thing about this movie is that it's about death and pain and yet you come out feeling happy at the end.

[A] "I think that's because that was her attitude. Her life was full of death but it didn't taint her love for life. A lot of peo- ►►



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Salma Hayek, with a portrait of Frida Kahlo, at the Toronto International Film Festival

PHOTO BY JOHN KENNEDY/FAMOUS

▶▶ ple see her as a victim but I don't. You know, when her husband is cheating she says, 'Okay, well, I'll just have fun too.'

[Q] Is there anything that she put up with that you wouldn't?

[A] "A lot. I would leave him."

[Q] How old were you when you first became aware of Frida Kahlo?

[A] "Fourteen. I was lucky to have a friend, Gloria Reyes, who was an art freak and she showed me the paintings."

[Q] Are you still friends with her?

[A] "Yeah. But I don't see her a lot, she lives in Oaxaca [Wa-ha-ka]."

[Q] Does she know she instigated this film?

[A] "No, I don't think she remembers. But she will find out when she sees all the interviews [laughs]."

[Q] When did you start to think about doing this film?

[A] "When I was in Mexico I did a soap and the producer and I talked about doing a miniseries. Then when I came to the States they were making a movie about her and I wanted to be seen [for the part] but they wouldn't see me. And I think that's where I got the bug."

[Q] Was that the Madonna version or the Jennifer Lopez?

[A] "Neither, it was Laura San Giacomo."

[Q] There were many versions of your *Frida* script, but at some point Edward Norton took

“A LOT OF PEOPLE SEE HER AS A VICTIM BUT I DON'T. YOU KNOW, WHEN HER HUSBAND IS CHEATING SHE SAYS, 'OKAY, WELL, I'LL JUST HAVE FUN TOO'”

over as screenwriter. What did he fix?

[A] "He did a rewrite from *page one*. He was the *only* writer that worked with Julie [Taymor]. He incorporated Julie's vision of it because, before, we didn't have a director."

[Q] Had he written a screenplay before?

[A] "Yes, but as usual he doesn't get credit for it. Like this one, which he didn't get a credit for."

[Q] Why not?

[A] "[Peeved.] Writer's Guild situation."

[Q] Did he go off to a private place to write or was he somewhere where you could look over his shoulder and say, "Ummm...I don't think she would say that"?

[A] "No, he wouldn't let me do that [laughs]. He had heard about [the project] to death, and he knew the material quite well. He offered to do it, but I still felt very guilty because he was working on a movie [*Death to Smoochy*] and would work [on set] during the day then he would come home and write — kick me out of the house so he could focus. Then I'd come home and he'd still be writing. Then I'd go to sleep and I

would wake up in the morning because the car came to pick him up and he was still writing — didn't sleep, you know."

[Q] Do you paint?

[A] "Never before, but I took it up for the movie. I didn't know I could paint before. I never had painting lessons or drawing. Nothing. It was not a part of me that was stimulated as a child and I thought I was very bad at it, so I never tried. And then all of a sudden I had to paint, and it turns out I can."

[Q] You mean you had to learn just so it would look like you knew what you were doing as you moved the brush across the canvas?

[A] "No, some of the paintings I actually did — the paintings that I'm doing in the bed [as Frida recovers from the bus crash]. Because they gave me one I didn't like, so I said 'No, no, no.' I came home at one in the morning, took out the canvas and there I go, you know, until three or four. Then two hours later I gotta go to work."

[Q] You really lose track of time when you're painting, don't you?

[A] "The difficult thing is to start — once you get started you only realize that 12 hours have gone by when your arm hurts and you cannot take it anymore. I can take a lot of time with one painting, but to start a new one is absolutely intimidating. Also the problem is the dogs, because if I try to do it my dogs are going to eat my paint, you know, throw over my easel. I have two dogs and they're terrorists, they eat my shoes."

[Q] You seem to have a real joy of life. Is there a secret to that?

[A] "[Lowers her head and ponders the question.] I think if you can get rid of two things only, well, maybe three things. If you can get rid of guilt, and fear, and self-judgment, or judgment in general, and drama, then the only thing that's left is joy. I think that joy is a detachment from the emotions, because then you're just in the moment."

[Q] What do you and Frida have in common?

[A] "I think we share a love for Mexico. I think we're both very passionate, we love food, we love Tequila, we love friends. And I think that — or, I'd like to think that — the fact that things that were difficult or painful, she didn't let them stop her from enjoying life." **F**

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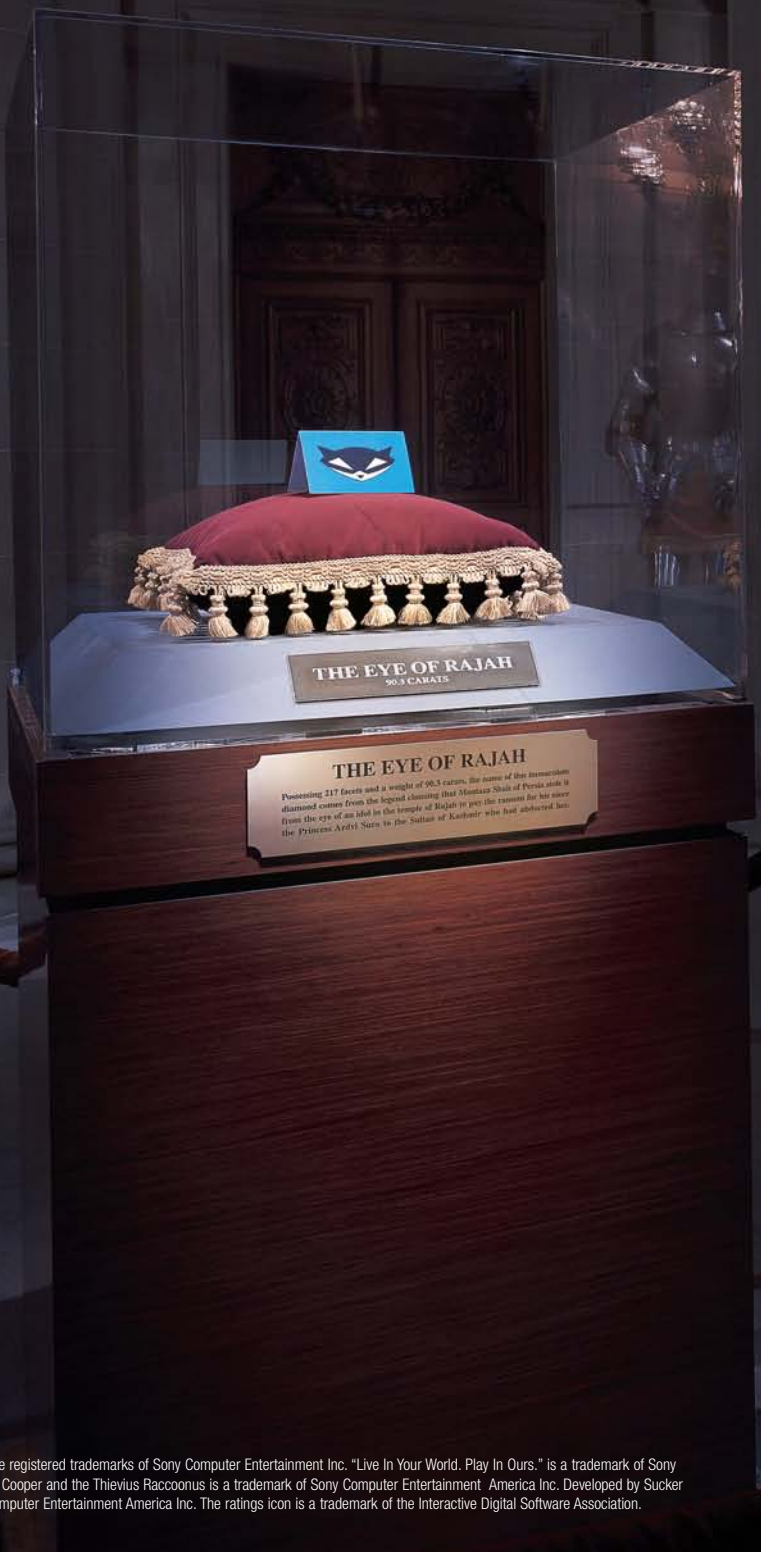
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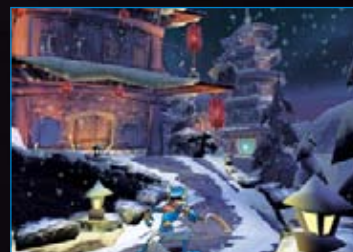
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Arsinée Khanjian and Atom Egoyan at the Toronto International Film Festival

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MAKING HISTORY

FRUSTRATED THAT THE EARLY 20TH-CENTURY ARMENIAN GENOCIDE HAS BEEN MOSTLY FORGOTTEN BY WESTERN CIVILIZATION, **ATOM EGOYAN** AND **ARSINÉE KHANJIAN** SET OUT TO CREATE THEIR OWN RECORD WITH *ARARAT*

| BY MARNI WEISZ

In a simple black suit, his hair a bit shaggier than usual, Canada's cinema laureate Atom Egoyan (*Exotica*, *The Sweet Hereafter*, *Felicia's Journey*) wanders into the hotel room where we're scheduled to talk about his latest film, *Ararat*. He sits calmly and quietly on a loveseat — the room's only furniture aside from a bureau and a small desk.

We're waiting for his wife, Arsinée Khanjian, to arrive.

It's the Toronto International Film Festival, where *Ararat* will get its North American premiere, and the pair has asked to do all interviews together in order to talk about their shared Armenian heritage.

Of course, that's what the film (which Egoyan wrote and directed, and in which Khanjian stars) is about. More specifically, the events of the early 20th century, when more than one-million Armenians were killed at the hands of the Turkish government. The Turkish Republic still maintains the deaths were merely a side-effect of World War One. The Armenians are insulted by this assertion, insisting it was an intentional genocide.

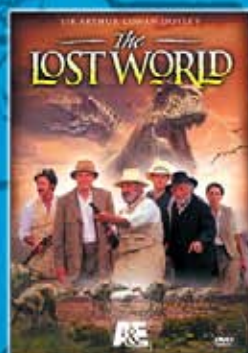
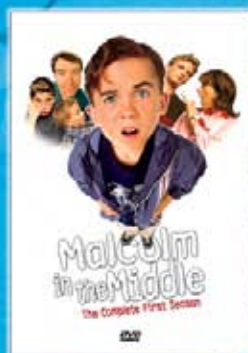
But the film is much more than a history lesson. This being an Egoyan film, there are layers upon layers — each one relating to the theme of how we deal with (or ignore) our painful pasts, whether cultural or personal.

The movie's most obvious device is the production of a melodramatic (and intentionally so) film about the genocide within the film. Khanjian plays Ani, an art historian who is recruited to work on that film as a consultant. Her son Raffi (newcomer David Alpay) gets a job on set as a driver. But after shooting wraps he decides to travel to Armenia to get some extra footage from the actual site of the atrocities. Device number two comes into play when, upon his return to Canada, Raffi is stopped by a customs agent (Christopher Plummer) who's suspicious of the contents of his film canisters. This affords Raffi (and hence Egoyan) the opportunity to retell the events of the past few months in an attempt to convince Plummer not to open the cans of undeveloped film.

Add to this Raffi's romantic relationship with his step-sister (Marie-Josée Croze), who holds Ani responsible for her

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father's suspicious death, and the hovering presence of Raffi's biological father — an Armenian radical who was killed during an attempt to assassinate a Turkish dignitary — and you can see why the director has been frustrated with the media's characterization of *Ararat* as "Egoyan's *Schindler's List*."

"It's not," he later insists, arguing that the non-linear, self-aware nature of his script bares little resemblance to Steven Spielberg's relatively straightforward portrait of the Jewish holocaust. "I wish the Armenian *Schindler's List* had been made. But it hasn't. So this film had to sort of suggest that movie, and present it, as well as express the limitations of that sort of representation."

Khanjian walks into the room wearing a black cocktail dress. She's trailed by a publicist and they are in mid-dispute. Something about the fact that she has to pick up her son's school uniform the next morning (the couple has one child, seven-year-old Arshile), which conflicts with an event that's been booked for the same time. She's clearly not happy, and couldn't care less about hiding her displeasure for the benefit of the journalist in the room.

It's a dynamic — Egoyan studied and contained, Khanjian unbridled — that repeats itself throughout the interview as he answers questions about the genocide with thoughtful

"Because there was no resolution it created this absolute spite that it's your responsibility to remember," says Khanjian

introspection, while she leans forward on the loveseat, her hazel eyes fixing you in your place, and fires away.

"I was brought up with this history as part of my identity," Khanjian annunciates in her Lebanese/French accent — her first 17 years were spent in Beirut, her young adulthood in Montreal. "In my case it was a given that once I am an adult it was my task to bring justice and light to this issue of the Armenian genocide."

The fact that the genocide is still disputed is exactly what solidifies Khanjian's resolve. "Because there was no resolution it created this absolute *spite* that it's your responsibility to remember. If you don't act on it, who is going to on your behalf?"

Unlike his wife, Egoyan did not grow up with an overwhelming sense of his heritage, which is a bit surprising



Clockwise from top: Arsinée Khanjian as Ani; Atom Egoyan gets behind the camera; David Alpay and Marie-Josée Croze; Christopher Plummer; a scene from the film within the film

considering how large a part of his public persona it has become. In fact, much of his childhood in Victoria, B.C. (he was born in Cairo but the family soon moved to Canada) was spent trying to be anything but ethnic. "Armenian was

my mother tongue, but at the age of about five or six I just didn't want to speak it," he says. "I wanted to assimilate. I wanted to be like everyone else. I mean, I was raised in Victoria. We were the only Armenian family there at the time so my whole childhood was about assimilation."

It wasn't until Egoyan moved to Toronto and joined the University of Toronto's Armenian Student Association that being Armenian became

important to him. "I became very politicized in issues surrounding the genocide," he recalls. "I mean, I was aware of it as a vague concept [before], but I wouldn't have been able to understand that it was denied. I think that's really crucial."

And, still, there is a part of Atom Egoyan that would prefer to forget what happened nearly a century ago. It's a side of him that is represented in *Ararat* by Ali (Elias Koteas), a Turkish actor who is recruited to play über-villain Jevdet Bey in the film within the film. After doing some research of his own, Ali develops a sympathy for the Turkish version of history, and ultimately just wants to forget everything. "This is a new country so let's just drop the f-cking history and get on with it," he pleads with Raffi as they battle in the hallway of Ali's rundown apartment building.

"That line about letting it go, that to me is very, very tempting," Egoyan says, a guilty smile washing over his face. "I mean, I'm really sympathetic to that, you know... *except* [here he laughs uncomfortably] that nagging whole issue — if you don't acknowledge, you're probably condemned to repeat."

Ararat was more than two years in the making — and now that it's done Egoyan isn't sure what he's going to do next. "There are a couple of projects I've written, but I don't know if I'll direct them," he says coyly.

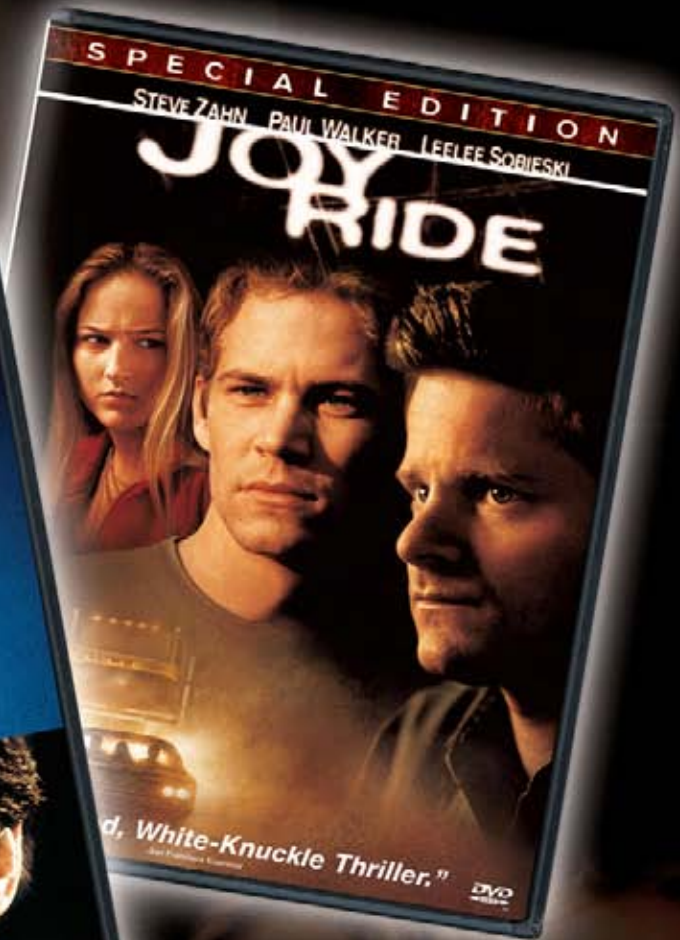
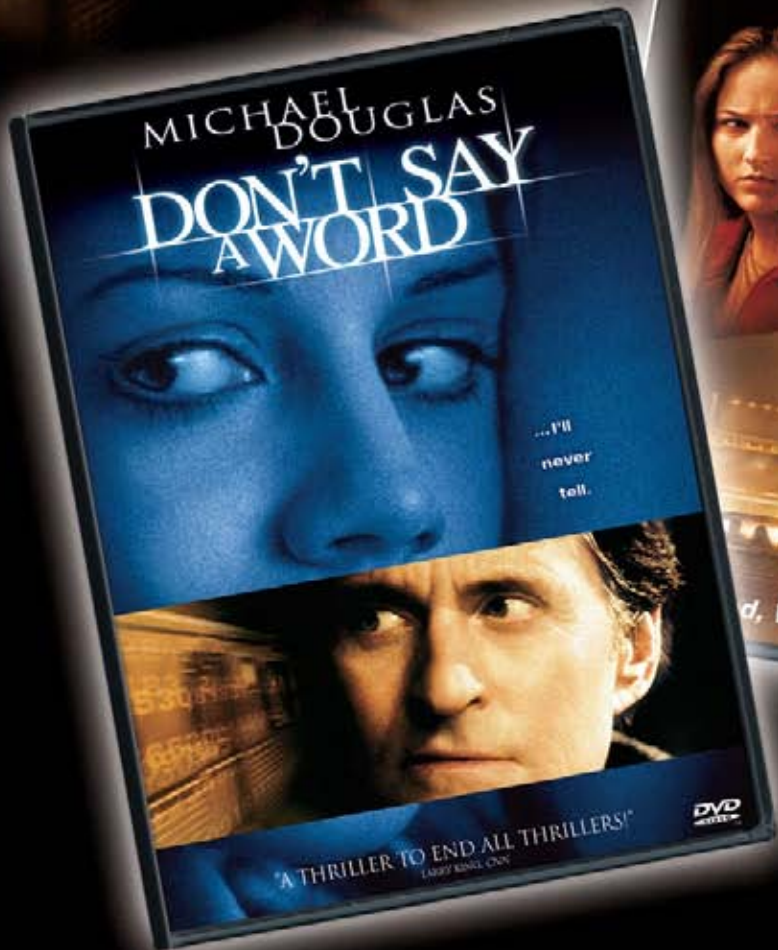
So is the king of deep and depressing ever tempted to lighten up and do a comedy?

"I wrote a comedy. That's one of the scripts I just finished writing," he says, seemingly pleased to poke a hole in the standard perception of him as someone fixated on bus crashes, war and serial killers. "It's called *Porn*. It's about a couple who are into swinging and they're looking for another couple that they can share their lives with. It's basically taking the premise of a single person looking for another person, but translating it into a couple."

"I don't know if I want to direct it," he says, "but it was really fun to write." **F**

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Ian McKellen as Gandalf the White
Bottom: Elijah Wood as Frodo Baggins

RING LEADERS

A MONTH BEFORE THE RELEASE OF THE *THE TWO TOWERS*, STARS IAN MCKELLEN AND ELIJAH WOOD WHET YOUR APPETITE FOR ALL THINGS MIDDLE-EARTH | BY EARL DITTMAN



It's been almost a year since 63-year-old stage and screen veteran Sir Ian McKellen thought he'd discovered the secret to reversing the aging process. It was right after the first of Peter Jackson's *Lord of the Rings* movies, *Fellowship of the Ring*, had been released.

"Every time we would make personal appearances, there'd be so many people screaming my name and asking for autographs, I started to feel like a young pop star," says McKellen, who

earned an Oscar nomination for his role as Gandalf the Grey. "It was an incredible feeling. I've done a lot of movies, but besides *X-Men*, this is my first gigantic hit film. Some folks knew me from things like *Gods and Monsters* [for which he also snagged a Best Actor nomination], but that was only an art-house hit. So, *Fellowship of the Ring* has not only raised my profile in Hollywood, but has introduced me to several generations of moviegoers who

had never heard of me before. I mean, my face is now on 40-cent postage stamps *Down Under*. All that has given me a whole new lease on life. I feel 30 years younger."

McKellen's reinvigorated attitude couldn't have occurred at a better time. Although Gandalf makes an unexpected exit in the middle of *The Fellowship of the Ring*, in next month's second installment of the *Rings* series — *The Two Towers* — his character makes a triumphant return. And, this time, his prowess has increased tenfold.

"After the first film, a lot of people would say to me, 'Is that it? Are we not going to see Gandalf again?' — they thought I was done for," the British actor recalls, settling into his New York City hotel suite for our conversation. "If you are one of the millions who have read the book, then you know, yes, Gandalf does appear again. Basically, he's moved up from Gandalf the Grey to Gandalf the White. He's gone up in the wizard hierarchy. He's sent back because the job is not complete, he's failed the Fellowship. But he comes back looking younger, determined, with a trimmed beard and he's wearing some really cool, white samurai clothes. He even rides a white horse. He's no longer a bumbling wizard, he's a commander. He's even mistaken for Saruman [Christopher Lee], because they can't believe Gandalf has come back to life, and looking, shall we say, absolutely stunning."

While it may make good copy, McKellen's newfound feelings of youthfulness and Gandalf's rejuvenation are purely coincidental since all three *Rings* pictures — *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King* — were filmed together over an 18-month period in Peter Jackson's native New Zealand. ("Actually, being in such a nice quiet place for so long is probably what really made me feel 20 years old again," McKellen jokes.)

Surprisingly, though, the incredibly long shoot, coupled with being in a virtual wilderness half-a-world away from the hustle and bustle of Hollywood, caused many of Tinsel Town's hottest teen actors to pass on the role of Frodo Baggins, the young Hobbit who leads the Fellowship on a quest to defeat evil.

Twenty-one-year-old Elijah Wood, however, wasn't about to let the role of a lifetime pass him by just so he could stay home in the States to party with his

"OH LORD! GIMME MORE!"

- John Harkness, *NOW MAGAZINE*

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► buddies. Best known for roles in *The Ice Storm* and *Deep Impact*, the American actor beat out several bigger-name stars by making an audition tape — in full Hobbit regalia — to send to Jackson.

“Believe it or not, I didn’t have any reservations about going down there,” Wood says from his own lavish suite a few doors down from McKellen’s. “This was something I couldn’t pass up. I thought, ‘I’m still a kid. Time is one of the few things I have on my side. Even Ian said to me, ‘Don’t give up the projects you really want for some extra time with your girlfriend or because you don’t want to miss a holiday with your family. They’ll understand. Just don’t have any regrets. Don’t get to my age and wish you had done something that you passed up for some silly personal reason.’”

But filming three movies at once was no easy task. Wood admits that, at times, it seemed like “absolute madness.”

“There were three individual scripts, although it’s one story,” he explains. “One day, we might be shooting the first film, then the next day we would shoot the other two. There were actually a couple of days where I would film a scene from *Fellowship* in the morning, *The Two Towers* around noon and *Return of the King* at dinnertime. It was crazy.”

“It was an experience I’ll never forget,” McKellen recalls. “But Peter really tried to film in sequence as much as he could. That allowed the actors the chance to feel how their characters evolved.... I think that’s why audiences will get into *The Two Towers* immediately. It won’t feel like a sequel that was made years later.”

Both McKellen and Wood promise *The Two Towers* will be even more intense than its predecessor. “If you know anything about the story, Battle of Helms Deep is a big part of the second one, and it’s got a battle sequence that will kick your ass,” boasts Wood.

McKellen explains, “While the first one was essential in introducing all the characters, *The Two Towers* begins to define what their destinies are, and I think a lot of people will be surprised by the direction these characters take.”

Sean Astin, Cate Blanchett, Orlando Bloom, Liv Tyler, Christopher Lee, Viggo Mortensen, John Rhys-Davies and Hugo Weaving all reprise their *Fellowship of the Ring* roles in *The Two Towers* — the continuing saga of Frodo Baggins and the Fellowship in their



Sean Astin (left) and Elijah Wood

“It’s got a battle sequence that will kick your ass,” boasts Wood



quest to get the One Ring to Mount Doom where it can be destroyed, and stand against the dark lord Sauron in the process. But the Fellowship has been divided, with its members on different paths to defeat Sauron and his allies. Their destinies now lie at two towers — Orthanc Tower in Isengard, where the corrupted wizard Saruman waits, and Sauron’s fortress at Barad-dur.

Wood is particularly anxious to find out how audiences will react to the full introduction of Gollum, the mysterious character who lurked in the shadows of *The Fellowship of the Ring*.

“I think Gollum is the real star of *Two Towers*, he’s very much a CGI character, but don’t expect another Jar-Jar Binks,” Wood says, laughing. “Actually, he’s a bit of good and bad. He’s a tortured character. It’s incredible to watch him. Honestly, I can’t wait to see what happens, even though I’m in the movie, and I know what’s next. I’m that excited.”

For the openly gay McKellen, an advocate of same-sex civil rights, the artistic and financial achievements of *The Fellowship of the Ring*, and the anticipated success of the next two installments of the trilogy, represent a major shift in our society’s views towards the acceptance of homosexuals.

“I think it’s pretty ironic that a gay man is the star of two of the biggest film franchises of this millennium — *X-Men* and *The Lord of the Rings* — a pair of so-called ‘family films,’” beams McKellen, who stars in the sequel *X-Men 2* next spring. “It is a bit ironic, but people have been terribly supportive. When the first film opened, I got an email from my good friend Armistead Maupin [gay author of *Tales From the City*], and he wrote, ‘Can you believe an openly gay man is on a mug that Burger King is giving out? We’ve really come a long way, baby.’ So, if Burger King is okay with an openly gay man helping to sell their fries and shakes, is there anything left to be worried about? If millions of *Lord of the Rings* fans don’t mind, I think things can only get better.”

And, as Wood has learned, *The Lord of the Rings* followers are a loyal lot. “Our fans are pretty dedicated, and I really respect that,” he says. “It’s something I can understand. I don’t understand Trekkies. It’s like, ‘Sorry, but it’s lame.’ I guess everybody has their own thing. With *The Lord of the Rings*, though, I get it. It’s a massive part of my life. So I get excited by their excitement.” **F**

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

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If you’re going to be in Toronto this month, you can take a day trip to Middle-earth via the Royal Ontario Museum. “The Lord of the Rings: The Two Towers Exhibition” moves into the museum’s former McLaughlin Planetarium from October 31 to November 30 — the show’s only stop in North America. Guests will make their way through Fangorn Forest to Rivendell, by way of The Golden Hall, Helm’s Deep and the Isengard Caverns, ogling real props, costumes and drawings from Peter Jackson’s trilogy along the way.

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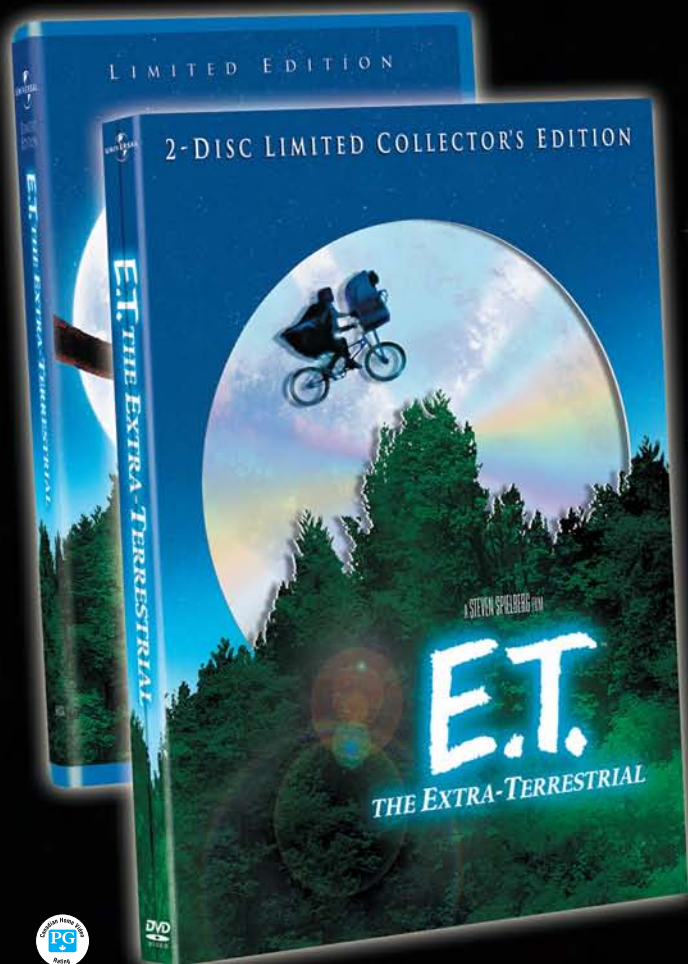
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BBMAK'S BACK FOR A POP ATTACK AND TORI AMOS GOES ON A MUSICAL JOURNEY | BY JOHN KENNEDY



Tori Amos

PHOTO BY KURT MARKUS

forever," the singer admits. "She's making it possible for me to explore certain things that I've wanted to explore but don't want people rampaging my personal life right now."

That personal life includes daughter Natasha, born last year, who Amos says has had a profound effect on her life, and music. "There was finally an understanding that these

world decisions are going to directly affect this little person," explains Amos. "It's very tangible to me now. At the end of the record, when Scarlet becomes a mother, she realizes it's not about her anymore."

THE REAL DEAL

They write their own songs, play instruments and never dance on stage — so don't even think of lumping England's BBMak in with the likes of *NSYNC and Backstreet Boys. What they do share with the boy bands, though, are poster-boy good looks and infectious pop songs.

BBMak (the name is derived from the surnames of members Christian Burns, Mark Barry, and Stephen McNally) is back on the charts with their sophomore release, *Into Your Head*, featuring the catchy first single, "Out of my Heart (Into Your Head)." Just four years ago the trio was playing in front of record company offices in London hoping to get noticed. So is fame everything they expected it to be? "Not really, no," admits McNally, sitting with his mates in a Toronto



BBMak is (from left) Mark Barry, Christian Burns and Stephen McNally

MAP OF LIFE

On her new CD, *Scarlet's Walk*, Tori Amos redefines what it means to take a musical journey. More than a bunch of songs, the CD is a sonic tale of the voyage of a young woman (Scarlet)—literally and philosophically — through America in search of the nation's soul. "This is very much a story that's based in our time and based in reality," explains Amos, who was inspired by her own travels and experiences as well as stories of her Cherokee family's history. "Rome ended. Civilizations end. There's no reason that America won't devour itself. It's looking that way."

Like a good novel, there are several colourful characters on the album, including a porn star, a Latino revolutionary and a small town sheriff — all based on real people, Amos insists. In "Taxi Ride," she sings about a group of women who come together following the death of a gay man. "Scarlet realizes that some of these women didn't love him at all," says Amos. "It's about the negative female — these women who seem like they're nurturing forces but really they take and when it doesn't play into their fantasy, they're out of there." Amos reveals the inspiration for the song was her friend Kevyn Aucoin, celebrated make-up artist to the stars, who passed away last year at the age of 40.

Amos says her feelings of being in New York City on 9/11 are echoed in "I Can't See New York," wherein Scarlet witnesses a mid-air plane crash. Indeed, Scarlet's observations are both very personal and deeply political — so it's safe to assume that she and Amos are one and the same. "I guess I can't hide behind her

OUT THIS MONTH

Justin Timberlake | *Justified*

>> NOVEMBER 5

*NSYNC's most talented member breaks out on his own. He co-wrote and produced four tracks, including the first single, "Like I Love You."

TLC | *3D* >> NOVEMBER 12

Lisa Lopes died last April before completing her parts on this CD, so surviving members Rozonda Thomas and Tionne Watkins filled in the spaces with vocals from Lopes' solo project.

The Wallflowers | *Red Letter Days*

>> NOVEMBER 15

Jakob Dylan and his band have gone back to their rockier roots for their newest effort.

K-Ci & Jojo | *Emotional...*

>> NOVEMBER 26

This follow-up to *X* includes the single "Crazy," which helped the *Save the Last Dance* soundtrack reach double platinum.

coffee shop. "It's like 90 percent hard work and maybe 10 percent glamour. We love it, but it's hard work."

The guys are overwhelmed by the number of BBMak fan sites on the web and say they try to check out as many as they can. "It's hard to get time to even check my own email but often I'll go on and read what's going on in the chat rooms or type little notes to fans," says Burns. All three say they get a kick out of some of the wild things fans write about them. "There was a rumour about me," Barry says, "that I was married to a fan in Japan and I had a kid. I just ignored it. It's not true, definitely not true." The downside to this online community, of course, is downloading songs and file sharing. "It's annoying," admits McNally. "You wouldn't want to go to work every day and not get paid at the end of the week."

The band is anxious to do a tour of Canada, especially since Burns has got roots here — or, more precisely, was seeded. "I was conceived in Toronto," he reveals. "My dad used to live on Bathurst Street."

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Sneaking up ON THE COMPETITION

The sly, new *Splinter Cell* is poised to take on *Metal Gear* for the title of stealth-action champ | BY MARK MAGEE



Splinter Cell

>> XBOX

Ever since *Metal Gear Solid* slipped past the competition to become one of the most popular and critically acclaimed games of all time, the “stealth-action” subgenre has been a staple of every good gamer’s library.

Unlike most action-oriented games, in which the goal is to eradicate each and every enemy encountered, stealth-action games focus on the more subtle arts of sneaking and subterfuge. The idea is to use careful strategy and skill instead of just big guns and muscle. Not surprisingly, these types of games have resonated strongly with older players tired of repetitive shoot-'em-ups that tax the index finger but not the frontal lobe.

The problem is, the stealth-action subgenre has yet to live up to the precedent set by the *Metal Gear* series. That is, until now. *Splinter Cell*, a highly detailed sneakfest set in a world filled with cyber-terrorists and shadow agencies, has reset the bar for covert carnage. It’s got a great story, lots of action, a very intuitive control set-up, delicious visuals and — most importantly — more skulking than you can shake a stick at.

Metroid Prime

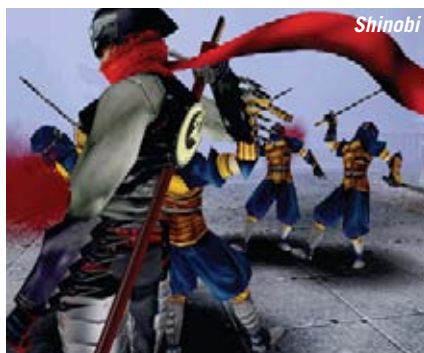
>> GAMECUBE

Samus — the original girl-power videogame heroine — returns for her first adventure on the GameCube. Once again, she’s called into battle to take on all sorts of extraterrestrial nasties, but this time around the game is done from a first-person perspective that lets you get up-close and personal with the bad guys.

Tony Hawk Pro Skater 4

>> GAMECUBE, PS2, XBOX

The best-selling *Tony Hawk* series continues with this ultra-slick new version that serves up bigger environments, more skaters, sicker tricks and endless opportu-



nities to work on your Crooked Cops and Darkslides. Sure, it’s basically more of the same — but if it ain’t broke...

Harry Potter and the Chamber of Secrets >> GAMECUBE, PS2, XBOX

Everyone’s favourite boy wizard is coming back for a second round in the videogame world. The game closely follows the plot of *Chamber of Secrets*, which means, aside from Hogwarts, you also get to explore places like the Weasley’s home. Best of all, you can take to the skies and try your hand at Quidditch!

Age of Mythology >> PC

Head back to the days when Zeus, Ra and Loki ruled the world in this myth-laden real-time strategy game from the makers of *Age of Empires*. Your job — as always — is to build up a society and an army by harvesting resources and developing technologies. But the twist here is that you can hit up the gods for favours to help you in your quest to rule the world. Put in a prayer to Poseidon, and he might just decide to wipe out our your enemy’s fleet with a tidal wave. Now *that’s* religion.

Shinobi >> PS2

Finally, a game for the generation of kids who grew up trying to master the infamous “throwing star” levels on the arcade classic *Shinobi*. The ninja Hotsuma is back, and he’s still as ass-kicking as ever. In this gory slice-'em-up, you take on hordes of sword-wielding baddies while you try to discover who’s killing your clan. Running along walls while eviscerating demons has never been so much fun.

Rocky >> XBOX

This isn’t the first time the Italian Stallion has had a videogame named after him, although this outing is a fairly significant step up from his chunky-pixel ColecoVision days. Obviously, this new game is all about boxing, Rocky-style. That means epic slugfests with Clubber Lang, Apollo Creed and the fearsome Drago. Unfortunately, there’s no “Adriennnnne!” button.

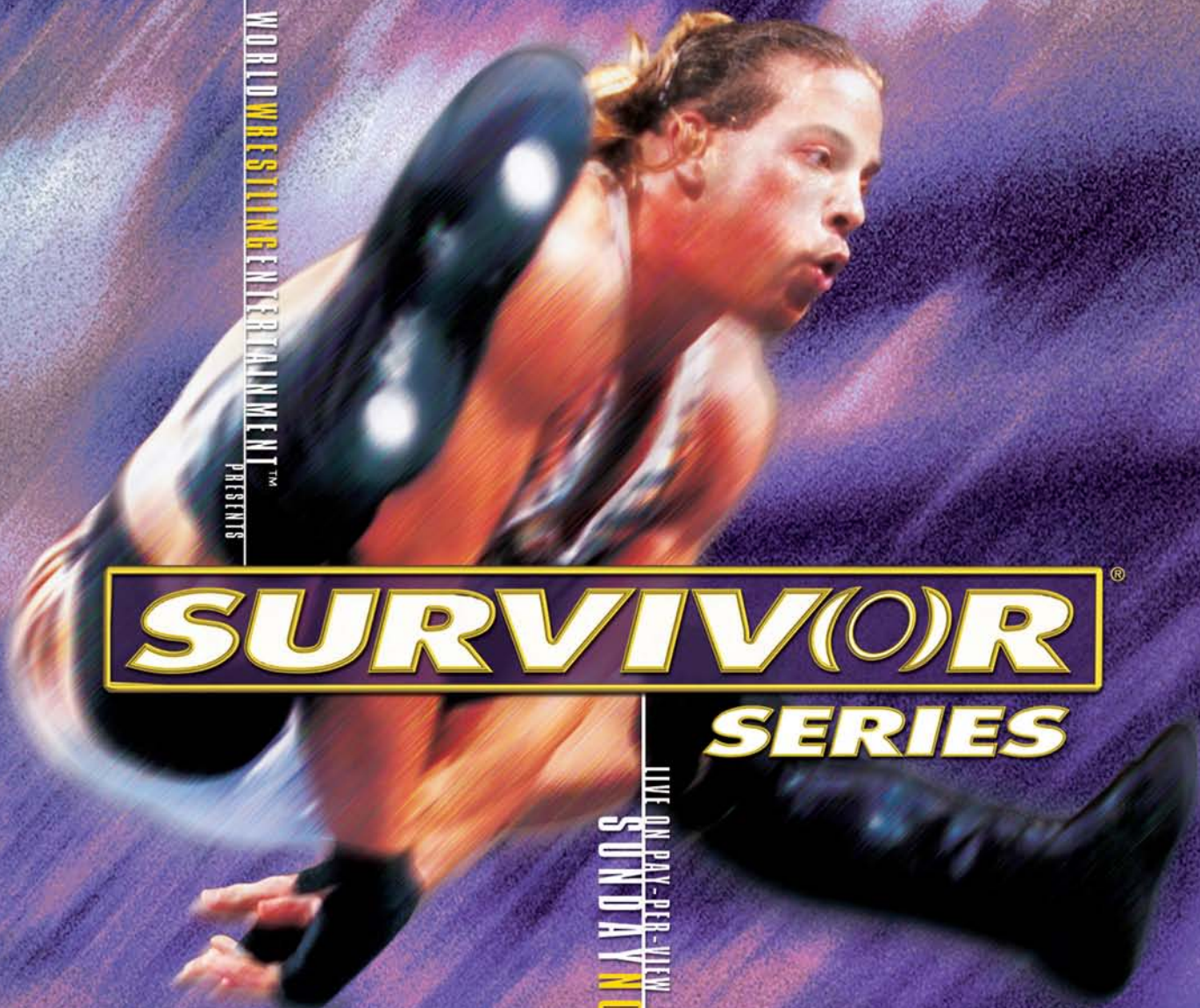
James Bond 007: NightFire

>> GAMECUBE, PS2, XBOX

The world’s suavest secret agent returns for an all-new adventure. In a totally unprecedented plot twist, 007 must travel to all sorts of exotic locations in order to stop an evil criminal mastermind who is trying to take over the globe! Equally surprising is the plenitude of hot babes and high-tech gizmos.



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new RELEASES

HANG WITH **SPIDER-MAN**, SURVIVE **ATTACK OF THE CLONES** OR REVISIT **SUNSET BLVD.**

NOVEMBER 1

SPIDER-MAN

Stars: Tobey Maguire, Kirsten Dunst

Director: Sam Raimi (*The Gift*)

Story: Sure, this surprisingly good adaptation of the long-running Marvel comic had plenty of web-swinging action and a high-flying supervillain, but don't you think they could've squeezed in a shout-out to the old "Spider-Man/Spider-Man/does whatever a spider can" song?

DVD Extras: Commentary track, music videos and tons of comic-related stuff.

NOVEMBER 5

DIVINE SECRETS OF THE YA-YA SISTERHOOD

Stars: Sandra Bullock, Ellen Burstyn

Director: Callie Khouri (debut)

Story: A mother (Burstyn) and her estranged daughter (Bullock) are dragged back together by the Ya-Yas, a gaggle of goofy women who grew up with the eccentric mom.

THE POWERPUFF GIRLS MOVIE

Stars: Blossom, Bubbles, Buttercup

Director: Craig McCracken (*No Neck Joe*)

Story: The mysterious origin of superpowered cutie-pies Bubbles, Blossom and Buttercup gets revealed in this full-length animated feature, but the real treat here is the evil monkey genius Mojo Jojo, hands down the best movie villain of 2002.

NOVEMBER 12

STAR WARS: EPISODE II – ATTACK OF THE CLONES

Stars: Hayden Christensen, Ewan MacGregor

Director: George Lucas (*Phantom Menace*)

Story: Well, after *Phantom Menace*, there really wasn't anywhere to go but up. But with its tepid romance between Anakin and Padmé, dull script and lackluster action, this second outing still falls far short of the high-water mark set by the

seemingly untouchable *The Empire Strikes Back*.

DVD Extras: Commentary track and six behind-the-scenes documentaries.

NOVEMBER 19

SPIRIT: STALLION OF THE CIMARRON

Voices: Matt Damon, James Cromwell

Directors: Lorna Cook, Kelly Asbury

Story: The animated adventures of a stallion who gets captured by a cruel colonel in the Old West cavalry.

MINORITY REPORT

Stars: Tom Cruise, Colin Farrell

Director: Steven Spielberg (*A.I.*)

Story: In 2054, police use humans who can predict the future to help capture lawbreakers before they commit a crime. But things go haywire when a cop (Cruise) turns up on the list of soon-to-be felons.



MacGregor (left) and Christensen in *Attack of the Clones*

NOVEMBER 26

ICE AGE

Voices: John Leguizamo, Ray Romano

Directors: Carlos Saldanha, Chris Wedge

Story: A trio of prehistoric animals hit the road when the temperature starts to drop, only to get sidetracked when they decide to return a little human baby to its family.

DVD Extras: Commentary track, deleted scenes and a making-of documentary.

MEN IN BLACK II

Stars: Will Smith, Tommy Lee Jones

Director: Barry Sonnenfeld (*Big Trouble*)

Story: There's a new alien in town, and it wants to destroy the Earth. So it's up to the MiBs to load up on shiny oversized guns and take on the galactic menace.

DVD Extras: Alternate ending, blooper reel and numerous making-of featurettes.

new to DVD

SUNSET BLVD.

In director Billy Wilder's sordid and cynical look at the price of fame, a broke screenwriter stumbles into the home of a washed-up movie star (Gloria Swanson) who still thinks she's adored by millions. Released in 1950, it's one of the greatest — and most quotable — films of all time.

Extras: Commentary track, making-of and music-of featurettes.



GLENGARRY GLEN ROSS

Jack Lemmon, Al Pacino and Kevin Spacey starred in this snare-drum-tight 1992 adaptation of David Mamet's play about a bunch of backstabbing real estate salesmen who must out-sell their coworkers if they want to keep their jobs. Directed by James Foley, who hadn't done anything nearly as interesting before, and hasn't done much you'd heard of since.

Extras: Commentary track, interviews with the cast and filmmakers, a tribute to Jack Lemmon and a documentary about legendary real estate scams.

THE LAST SEDUCTION

Nobody makes twisty-turny thrillers quite like director John Dahl (*Joy Ride*, *Red Rock West*), and he's never made a better film than this 1994 stylish neo-noir about a conniving woman (a perfectly-cast Linda Fiorentino) who refuses to let anything — or anyone — get between her and the bag full of cash she ripped off from her drug-dealing doctor hubby. Deliciously evil.

GO TO WWW.BLOCKBUSTER.COM FOR MORE INFORMATION

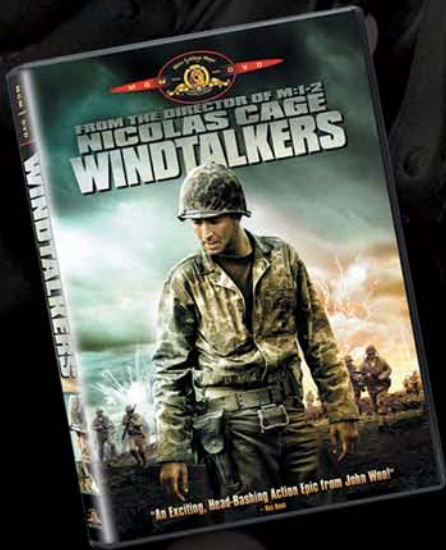
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WINDTALKERS

DVD FEATURES:

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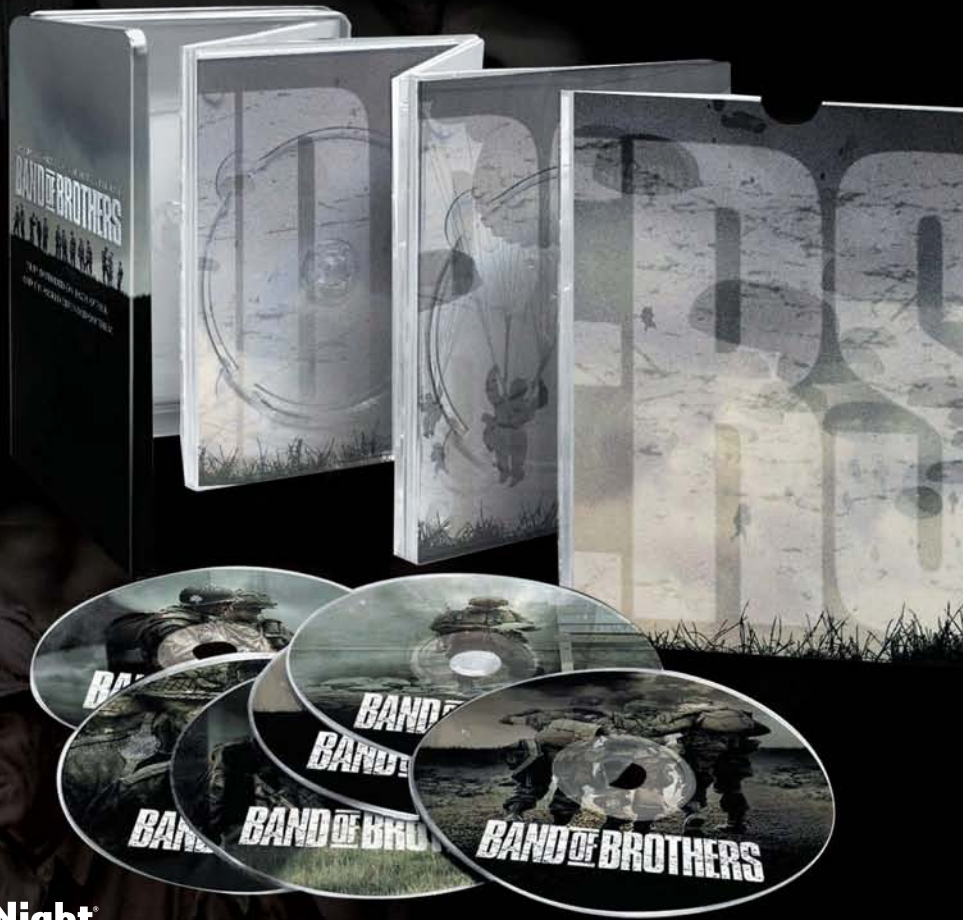


Available November 5

BAND OF BROTHERS

DVD FEATURES:

30 minute "Making of featurette", documentary, interactive "field guide": an extensive reference feature that details the people, places and events associated with Easy Company's campaigns throughout Europe and World War II as a whole including timelines, maps, soldiers and more.



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