

FILM CLIPS

A look inside Hollywood and the movies.



From left, Alice in Chains' Layne Staley, Slayer's Tom Araya and Megadeth's Dave Mustaine cast their votes for . . .



. . . Wayne (Mike Myers) and Garth (Dana Carvey): Oh, those most excellent metalheads!

WHO DO YOU LOVE?

Wayne and Garth vs. Bill and Ted: The Consensus From the Metal Section

"We're not worthy! We're not worthy!" say Wayne and Garth.

Yes you are, insists a panel of experts in the area of righteous excellence: hard-rock and heavy-metal musicians.

Forget Bush vs. Buchanan or Clinton vs. Taosgas. Wayne and Garth (the honorable dudes from Aurora, Ill.) have swept out the incumbents, Bill and Ted of San Dimas, as the most excellent representatives of metal fandom, taking the helm of the Party-On Party with a resounding *schwing*.

The vote wasn't even close. In fact, Wayne and Garth took the nod virtually by acclamation, with not a single vote going to the Bill and Ted ticket.

Did Wayne's facility with Cantonese earn him points on foreign-relations matters? Did

Garth's ability in the hockey goal persuade voters that the pair was strong on defense? Or did they just think Bill and Ted were a bit lost in space and time?

Sample comments from our exit polls tell the story:

Steve West, drummer of the band Danger Danger, voted for Wayne and Garth "'cause they get way cooler babes."

Pat Badger, bassist for Extreme: "Because Wayne and Garth like Queen."

Guy Lacey, guitarist for the Seattle-based War Babies, said Wayne and Garth "because they smell better."

OK, so much for the key platform planks. Overall, the consensus is that Wayne and Garth are just more, well, real than Bill and Ted.

"Wayne's World" is closer to a day in the life of a heavy-metalter than Bill and Ted's adventures," said Megadeth singer-guitarist Dave Mustaine, adding, "P.S. Anyone want to buy a used telephone booth?"

Said John Bush of L.A.'s Armored Saint: "Wayne and Garth—they represent my upbringing."

And Tom Araya, bassist and singer of L.A.'s speed-metal Slayer, noted that the Wayne and Garth iconography and phraseology "has really captured what the fans are all about."

Curiously, Araya, whose band is notorious for its explorations of evil, likes the sweetness of the winning pair. "They are naive, they are innocent, they're gullible," he said. "They're independent, but they still to some degree follow the rules of society."

Mistress Barb, who performs with the graphic sex-and-death theatrical bands Haunted Garage and Duchess DeSade, doesn't see

the pair as so innocent. "They're nastier," she said. "And they play better music. Bill and Ted are a little too squeaky clean."

Music figured in several opinions, including that of Seattle band Alice in Chains' Layne Staley ("Wayne and Garth are much better musicians") and New York band Pantera's drummer, Vinnie Paul ("They're complete buffoons, play instruments and almost 'did' Madonna"), one of several references to a "Saturday Night Live" skit with Madonna.

The tally wasn't totally unanimous. Odorous Urungus of the guts 'n' slime band GWAR registered a vote of "neither," with an explanation that is unprintable in a family paper. And pundits may want to note the choice of Alice in Chains' Jerry Cantrell, which may signal a Jerry Brown-like insurgent challenge.

"I prefer Bert and Ernie," he said. "They have cooler hairdos."

—Steve Hochman

WHO TO CALL?

Today's Cast: Stone, Streisand, Levinson

"If you cast wrong, it's not an easy day," admitted director Barry Levinson, who with Oliver Stone and Barbra Streisand addressed a recent Directors Guild of America seminar. During the course of the 2½-hour discussion, they shared, among other tidbits, some of the agonizing that went into casting Oscar nominees "Bugsy," "JFK" and "Prince of Tides."

Levinson said he was "amazed" at the number of people who turned down various roles in "Bugsy." The part of gangster Meyer Lansky, in fact—for which Ben Kingsley received a best supporting actor Oscar nomination—wasn't filled until a week

before the shoot.

"I knew that Kingsley was a brilliant actor," Levinson recalls. "But could this guy . . . Gandhi . . . play a New York Jew? It took a leap of faith to believe he could deliver the accent and the character. I wanted him to read for the part, but he was the one who suggested it. Other actors of his stature wouldn't have put themselves on the line, but he understood my dilemma."

Oliver Stone recounted, quant-tongue-in-cheek, the difficulty of finding a 6-foot-7 actor to play Jim Garrison, the former New Orleans district attorney on whose investigations "JFK" was based. Since he couldn't cast according to physical type, the director said, he went with his gut. Kevin Costner was his choice.

"I like his small ears—don't you love those small ears?" Stone

queried, flashing a gap-toothed grin. "I needed someone to anchor the movie, and you can watch Kevin for three hours. People think he has integrity and honesty—because he does."

Barbra Streisand didn't hesitate when asked if she always thought of herself playing Susan Lowenstein, the female lead in "Prince of Tides."

"Yes," she shot back. "Who else could I get to play a New York Jewish psychologist?" (Stone pointed to Levinson, who as it happens, played a therapist in his own movie "Rain Man.")

"Anyhow," Streisand continued when the laughs subsided, "I couldn't have gotten the picture made if I wasn't in it. I certainly wouldn't have gotten to direct."

Nick Nolte's name popped into her head after Robert Redford, who had initially intended to play the role, backed out in favor of

"Havana." "I ran every one of Nick's films and realized he hadn't done any love scenes since 'Rich Man, Poor Man.' He sees himself as a character actor rather than a romantic lead and obviously wasn't comfortable with sexuality. Still, I saw a certain pain behind his eyes and almost a mistrust of women . . . which was essential."

"I thought he'd be terrific," Streisand said of the best actor nominee. "But one studio actually turned us down on account of Nick."

—Elaine Dutesco

REQUELEPT. Reincarnation of 'Body Snatchers'

If it's kind of a remake and kind of a sequel, maybe that makes it a sequel. . . .

Please turn the page

GUEST FILM COMMENTATOR

The AIDS Metaphor in 'Beauty and the Beast'

By DAN RATHER

I am not generally known for being a movie critic. Quite the contrary, although just the other day Roger Ebert took me to task for my reviews of Oliver Stone's "JFK." (This was a little puzzling, since I hadn't written any reviews of Oliver Stone's "JFK," but perhaps Mr. Ebert had me mistaken for Gene Siskel, who works the morning shift at CBS News. Gene and I have both been known to wear sweaters; the confusion was bound to arise eventually.)

But I do enjoy movies ("JFK" included), and like anybody else who plunks down his money for a ticket and a tub of popcorn, I've got my opinions and my interpretations.

Opinions: I like Kathleen Turner and I think Sissy Spacek is one of Texas' most valuable exports.

Interpretations: The news colors every picture ever made in Hollywood. You know that already. If Ginger Rogers is up to her permanent wave in sequins and feathers, it's only because America doesn't want to look at more bread lines. If Michael J. Pollard nearly becomes a matinee idol, it's because America is rebelling against the Official Line, even the Official Definition of Matinee Idols. If Kevin Costner says that John Kennedy was shot to keep us in Vietnam, it's because America wants a way to make sense out of two painful episodes of the '60s.

I was thinking about this the other evening when I saw Disney's "Beauty and the Beast." It's a great show: funny, sentimental, great songs and a multitalented cast of voices and drawings. The heroine, Belle, is

Please see Page 42

FROM THE DIRECTOR OF THE ACCLAIMED "28 UP"
 ★ ★ ★ ★ ★ EXTRAORDINARY!
 Los Angeles, NEWSPY!

COMING TO THEATERS
35UP
 THEATERS

WEST LOS ANGELES
 Gateway Pavilion
 330/475-0022
 Fri-Sun, 7:00-11:00 PM
 & 10:30 PM
 Mon 10:30 PM
 Free Parking, Use Overland Entrance.
 Sorry, no passes accepted for this engagement.

SOUTH PASADENA
 Sunway Gateway & Ritz
 818/798-9567
 Daily 7:00 & 9:30 PM
 Sat/Sun 7:00 & 9:30 PM
 7:00 & 9:30 PM
 Free Parking, Use Overland Entrance.
 Sorry, no passes accepted for this engagement.

Film Clips

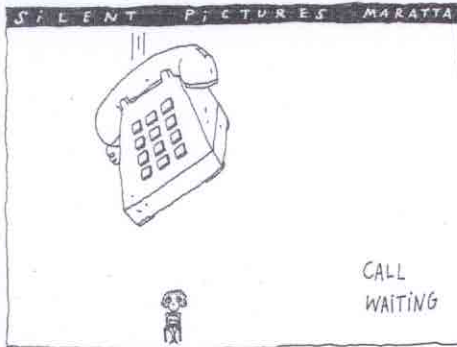
Continued from previous page

Anyway, if you can't get enough of those terrifying giant pods in the 1956 "Invasion of the Body Snatchers" and the 1978 remake, don't worry. Version No. 3, titled just "Body Snatchers," is currently filming in Selma, Ala.

According to co-screenwriter Stuart Gordon ("Re-Animator"),

it's more of a remake than a sequel. "We realized that it's been 14 years since the last 'Body Snatchers' movie and that there's a whole new audience that really knows nothing about the first two films," says Gordon. "This one doesn't depend on knowing about the first two movies. In a sense, it's a second remake. That's what it evolved into."

Producer Robert Solo, who also produced the 1978 film, agrees. "It's similar to what they've done



8 WINNER ACADEMY AWARD NOMINATIONS INCLUDING BEST PICTURE

"STUNNING, POWERFUL, REMARKABLE."
 —David Ansen, NEWSWEEK

"A STAGGERING ACHIEVEMENT."
 —Joel Siegel, GOOD MORNING AMERICA, ABC-TV

"A MASTERPIECE."
 —Roger Ebert, CHICAGO SUN-TIMES

"ELECTRIFYING."
 —Richard Corliss, TIME



KEVIN COSTNER

JFK

WARNER BROS. PRESENTS
 AN ASSOCIATION WITH LESTERCO CASALI • REGENCY ENTERTAINMENT AND FILMWORKS CORPORATION AND AS A KATHY HEDIN PRODUCTION • KEVIN COSTNER FILMS
 KEVIN COSTNER TOMMY LEE JONES LAURIE METCALF GARY OLDMAN MICHAEL BIEBER PAT O'NEILL AND SONS OF SPACE "IN THE FOOTSTEPS OF ABRAHAM LINCOLN" PRODUCED BY DAVID WILCOX
 REGION THE SOUND BY TIM GARDNER AND MUSIC BY JOHN WILLIAMS
 COSTUME DESIGNER JIM HARRIS
 EDITOR KEVIN STONE & ZACHARY WEIN
 EXECUTIVE PRODUCERS KEVIN STONE & ZACHARY WEIN
 PRODUCED BY KEVIN STONE & ZACHARY WEIN
 WRITTEN BY KEVIN STONE & ZACHARY WEIN
 DIRECTED BY KEVIN STONE

NOW

- WESTWOOD 282C
Main National
310/270-8444
Daily 12:30 • 4:15
& 8:00 PM
- CENTURY CITY
AMC Century 14
310/278-4444
Fri-Sun 10:40 AM
2:30 • 7:00
& 10:40 PM
Mon-Thurs 1:30
5:00 & 8:30 PM
Issues the weekend
starting with home
purchase
- BEVERLY HILLS
SCC Beverly
Collection
310/560-5911
Fri-Thurs Closed
Fri Power Screening
Daily 8:00 PM
(Presented in Stereo)
Same city advance
tickets, 2 1/2 hours free
unlimited parking.
- BUREAU
AMC
Burbank
818/953-8800
- CROWTHER MALL
United Artists
Chico
310/924-1725
- COVINA
Edwards Weekend 8
714/773-0101
- BAKERSFIELD
United Artists Movies
805/256-1261
- BREA MALL
United Artists Movies
714/990-4022
- FOUNTAIN
VALLEY
Covine Park
714/963-1307
- GRANADA HILLS
United Artists Movies
Chico
818/256-0032
- LAMGATE
Movie 12
805/945-3887
- LOS FELIZ
Los Feliz Theatre
310/564-2189
- MISSION VIEJO
Edwards Park West
714/264-8230
Watch the Academy Awards March 30
- MONTCLAIR
PLAZA
SCC Montclair
Chico
714/963-3334
- CHARGE
Century Cinema
714/354-3553
- PALM BEACH
Chico 3
818/322-3456
- PALMDALE
Los Palms Theatre
310/564-2189
- HIDDEN VIEJO
Edwards Park West
714/264-8230
- PASADENA
Main
Huntington Ranch
818/351-8829
- PASADENA
United Artists
Woodcroft
818/789-1386
- PUENTE HILLS
AMC Puente Hill 10
818/610-5566
(Presented in Stereo)
- SANTA BARBARA
Admission
805/963-6503
- SANTA FE SPRINGS
Main B
310/861-7747
- TENCUCULA SUCRI
Tennyson Cinema
714/950-3533
- TORRANCE
United Artists Del Amo
310/542-7263
- UNIVERSAL CITY
Orpheus Theatre
Universal City
818/500-0548
Same feature
presented in Dual
and stereo
- VENTURA
Century
818/544-5686
- VICTORVILLE
AMC Victor Valley 10
618/411-6400
(Presented in Stereo)
- WESTMINSTER
Edwards
Westminster Mall
714/853-0248
- WOODLAND HILLS
United Artists
Village Center
818/988-2130
- "THE
"MILK AND HONEY"

ACADEMY MEMBERS:
 Your card will admit you and a guest to any performance.

with "Alien," he says. "It always runs on a parallel track, but the characters are different. The set of circumstances are different, but the mythology is the same."

Solo says he optioned the rights to the latest version several years ago; the license he had to make the 1978 Philip Kaufman version was only for one picture. "I had to go back and acquire a new option for a remake or sequel." According to Solo, Warner Bros., which will distribute the latest version, now owns the rights to novelist Jack Finney's book, "Body Snatchers," published in the early '50s. Originally Allied Artists, which made the 1956 version that starred Kevin McCarthy, owned the rights until Lorimar bought their film library. Subsequently, those rights ended up at Warners when that studio absorbed Lorimar.

The latest version, directed by Abel Ferrara ("King of New York") and budgeted at around \$12 million, involves an EPA scientist (Terry Kinney) who gets assigned to oversee the cleanup of hazardous waste on a military base in Selma. Accompanying the scientist to the location is his wife—played by Meg Tilly—and two children. The fun begins when many of the once-normal local citizenry begin to get that blank look about them, and fear and paranoia take over everybody else.

Gordon says that each "Body Snatchers" film has tended to reflect the nation's current climate. The original novel and director Don Siegel's film were a metaphor for the McCarthy witch hunts, he points out, while the 1978 "Body Snatchers" took aim at '70s psychobabble. And the latest installment? "It's about the destruction of a family by the pod people," he says. "It taps into the current paranoia of what's happening to the nuclear family."

As for the pesky pods themselves, Gordon says they'll be even more frightening this time. "In this film, although the pod people will look like humans on the outside, on the inside they'll be nothing like humans," says Gordon. "If you were to cut one open, the internal workings would be more like a vegetable or plant." Gordon also says that the film will take use

advanced special effects techniques, including the computer-generated technique used extensively in "Terminator 2."
 —Andy Marx

LEGENDS David Lean's Last Project Still Going

"Nostromo," the \$43-million international epic that was to be directed by Sir David Lean, seemed to have died with the legendary director last April 16. Or did it?

Although TriStar, which had committed \$7 million in exchange for the North American distribution rights, has "no more involvement in the project" according to a company spokesman, Lean's producer Serge Silberman "is producing the film [which] is going ahead." Lean's widow, Sandra, said from her London home this week.

Based on the 1904 Joseph Conrad novel, "Nostromo" tells a story of greed in a fictitious Central American country. Lean had been working on the script since 1987 with his "Lawrence of Arabia" and "Doctor Zhivago" collaborator Robert Bolt after first writing a version with Christopher Hampton.

According to Lean biographer Stephen M. Silverman, the cast included Dennis Quaid, Julian Sands, Isabella Rossellini, Irene Pappas, Paul Scofield and Anthony Quinn. No word yet as to whether they would still be involved.

When Lean died, TriStar canceled the production and, after some negotiation, rights reverted back to Paris-based producer Silberman (Kurosawa's "Ran"), who could not be reached for comment.

Sandra Lean said "no comment" when asked who might direct, there are reports that Francis Ford Coppola or Martin Scorsese are favored. Spokespeople for both directors declined comment.

If the film comes back to life, Lean's widow said, "I'm going to be involved because I watched David [preparing] it for six years. I was with him every moment when he wrote the script and was trying to get it off the ground. It's a fire in me to get this film done."
 —Andy Marx