

Views

ER BROADWAY,' 'DISCLOSURE'



Uma Thurman in
Quentin Tarantino's
'Pulp Fiction.'

OSCAR WATCH

GLENN CLOSE MAY WANT TO avoid Woody Allen's latest movie: Dianne Wiest is so funny as a grandly dramatic stage actress that seeing her performance might make it impossible to tackle Norma Desmond with a straight face. The twenties comedy **Bullets Over Broadway** teems with other familiar names: Rob Reiner, Chazz Palminteri, Jennifer Tilly, and John Cusack as an aspiring playwright. "Woody Allen gives you complete and utter freedom," says Cusack. "He doesn't really care what you say, as long as it's in character. When you come in, he's got the shot mapped out, but it's sort of like a ski run. If you want to take some other moguls, you can do it." Featured at the New York Film Festival. (October 14.)

Few movies are more

anticipated than **Interview With the Vampire**, with Tom Cruise as the charmingly evil vampire Lestat. Director Neil Jordan was ready for a Gothic thriller: "When this book came up, I thought, This is perfect," he says. "I wanted, I *needed*, to go in the direction of the grotesque." (November 18.)

Following in the footsteps of Katharine Hepburn, Winona Ryder plays the spunky Jo in **Little Women**, director Gillian Armstrong's third attempt to go Hollywood. Armstrong finally may have the right project and the right cast: Susan Sarandon, Trini Alvarado, Samantha Mathis, Gabriel Byrne, and Eric Stoltz. (December 25.)

Hepburn also makes her presence felt in **Love Affair**, the Warren Beatty-Annette Bening romance. Though Hepburn acts in TV movies every so often, she was initially quite reluctant to tackle another feature-film role. "I really had to pull her," Beatty says. "It was one of the most enjoyable experiences that I ever had in the movies—getting her to do it *and* working with her." (October 14.)

Beatty hardly knows how to make a movie without being nominated for awards, and Jodie Foster is the same way. **Nell** has Oscar writ large all over it, from its origins on the stage (Mark Handley's *Idioglossia*) to its top-drawer adaptation (William Nicholson wrote the screenplay; Michael Apted directed). Foster has the title role of a backwoods woman completely shut off from the

world until her mother dies. (December.)

Robert Altman is on top of the world. *Short Cuts* made only a fraction of the money that *The Player* took in, but he's still treated like a prophet returned from the desert, still given the chance to move on projects like **Prêt-à-Porter**. A scathing look at the fashion industry, it has the vast canvas, numerous interlocking stories, and eclectic cast (Julia Roberts, Lyle Lovett, Lauren Bacall, Tim Robbins, Tracey Ullman, Sophia Loren) that made him famous and beloved the first time around. (December 21.)

Every movie Robert Redford has directed received at least one Oscar nomination. So there's no reason to expect less from his fourth, **Quiz Show**, a thoughtful look at the 1959 TV scandal that took away what little was left of America's innocence. It features Ralph Fiennes, Rob Morrow, and John Turturro, who gives a memorable performance as Herbert Stempel, the contestant who helped blow the whistle. "Herb didn't really feel like he was cheating," explains Turturro. "[In real life], Herb

was actually more upfront about everything. Everybody basically knew what was going on. His dentist knew. His maid knew. His barber knew. He didn't know how to deceive that much." (September 14.)



Cruise in 'Vampire.'

is a conniving executive and Michael Douglas the poor schlep who fends off her advances, only to watch Moore brazenly accuse *him* of harassing *her*. But don't ask Dennis Miller—a weasely office buddy of Douglas's—how he approached his role. "I don't know anything, quite frankly, about acting," he admits. Well, what's the movie like? Steamy? Tension-filled? "I kind of tried to stay away from reading the whole script," he says. "I didn't want to muddy my head. So I know as much about it as you do." (December 16.)

Wesley Snipes plunges into the world of skydiving in the

**B O F F O
B O X
O F F I C E**

Disclosure, Michael Crichton's novel about sexual harassment, arrives courtesy of director Barry Levinson, who could use a hit after *Toys* and *Jimmy Hollywood*. Demi Moore

thriller **Drop Zone**. This is the first chance for Snipes to carry a big-budget action flick since *Passenger 57* helped raise his asking price. John Badham directs, and Gary Busey looks to raise his profile, à la Tommy Lee Jones in *Under Siege*. (December 16.)

Jim Carrey's amazing rise continues. His new pic **Dumb and Dumber** has jumped into the end-of-the-year fray. The comedy stars Carrey and Jeff Daniels as two dopes trying to return a briefcase stuffed with cash to its rightful owners. (December.)

As Albert Einstein, Walter Matthau has a very high **I.Q.**, even when it comes to matters of love. His niece (Meg Ryan) plans to marry an egghead, but Einstein and his fellow scientists have their eye on a sweet mechanic (Tim Robbins). "They try to fob him off as a genius," says director Fred Schepisi. "The scientists have him around a bit to discuss this thing he's supposed to have discovered: cold fusion." Not that again, surely. "Actually, someone at Princeton came up with something while we

were there filming," he laughs. "I'm hoping he continues. It will make the movie very spot-on." (December 9.)

The romantic comedy **Junior** reunites director Ivan Reitman with Arnold Schwarzenegger and Danny DeVito, and gives him a chance to work with Emma Thompson. Here, Thompson is a scientist who develops an interest in Schwarzenegger, while *he* develops an

interest in having a baby. "We could really camp it up and go for cheap laughs, but it's not like that," says Reitman. "It's not silly. It's under control, and it evolves in a beautiful way." (November 23.)

Nora Ephron's latest, **Lifesavers**, takes place in a Venice, California, suicide-prevention center on Christmas Eve. Word from the set is that Juliette Lewis gives one of her funniest, most appealing performances. Steve Martin is merely effortlessly good.

Why you should see my movie

Scott Rudin (producer): "You should see *Nobody's*

Fool for Paul Newman. When I read the book by Richard Russo, I only wanted to do the movie with Newman. It was a chance to deliver him as a summation of all Paul Newman characters—he plays a 60-year-old reprobate, and it's *Hud* and *Harper* and *The Hustler* redux. In *Nobody's Fool*, you get to see a great artist at the peak of his talents. Besides Newman, *Nobody's Fool* is also a visual record of the worst winter in the history of New York. Watching the movie is like living through slush: seventeen snowstorms, and we've got them all."



Quentin Tarantino (director): "You should go to *Pulp Fiction* to see John Travolta roll a cigarette, to see Samuel Jackson's Afro, and to watch one of the best heroin montages ever. You should see this movie for my bathrobe, Uma Thurman's feet, and Bruce Willis's Aldo Ray haircut. You should go to *Pulp Fiction* to hear Dick Dale over the opening credits and to



watch Uma Thurman dance by herself to *Urge Overkill*. You should go to see Tim Roth and Amanda Plummer as the ultimate couple and to listen to Christopher Walken's monologue. You should go to *Pulp Fiction* for the small things. It's a big movie, but when John Travolta says, 'Oooo-kaaay' into the intercom, it cracks me up every time."

Elijah Wood (actor): "My new movie [*The War*] is very funny. It's got some heart-stopping moments and some very touching moments, so there is something in it for everyone. It was a challenging role, because there was a lot of sad stuff, like one scene where—no, I can't tell you that."



Nora Ephron's 'Lifesavers,' with Steve Martin.



(December 16.)

Kenneth Branagh brings to life **Mary Shelley's Frankenstein**. Expect a nerve-rattling performance from Robert De Niro as the monster. Expect the beautiful Helena Bonham Carter to be frightened. And expect a buffed Branagh to deliver as many or more Gothic chills and swooning romance than Francis Ford Coppola's wiggled-out, blood-soaked 1992 take on *Bram Stoker's Dracula*. (November 4.)

James Carville and Mary Matalin might enjoy **Speechless**, a political comedy about two rival speechwriters (Michael Keaton and Geena Davis) who fall in love. Which is the Democrat, and which is the Republican?



Ralph Fiennes, Christopher McDonald, John Turturro in 'Quiz Show.'

in turn, against a madman (Malcolm McDowell) who threatens the universe. Director David Carson poochs any suggestion that other cast members might be unhappy with its focus. "I think the cast is very wisely thinking, Well, if we make this into a wonderful movie, then there will be a lot more movies which will hopefully focus on the other characters." (November 18.)

In **The War**, Jon Avnet's follow-up to *Fried Green Tomatoes*, there's more than one battle going on. A father (Kevin Costner, in a supporting role) tries to adjust after returning from the war in Vietnam, while a group of kids—including Elijah Wood—fight over a treehouse. Avnet described one boy with an especially creative approach to acting. "We would sit there and wonder, How is he going to find another way to hide his face from the camera? It was amazing." Did the

kid ever loosen up? "Nope. He hid his face the whole movie." (November 11.)

IN ITS OWN CATEGORY

Ed Wood, DIRECTOR TIM Burton's black-and-white homage to the cross-dressing auteur behind awful fifties movies like *Plan 9 From Outer Space* and *Glen or Glenda*, is odd and endearing. Notable among the terrific supporting cast is Martin Landau as a morphine-addicted Bela Lugosi and Bill Murray as

Bunny Breckinridge. Sarah Jessica Parker plays Dolores, the girlfriend of Wood's (Johnny Depp) who never quite got over seeing him in drag—just as Parker's never gotten over Depp. "Johnny looks, by the way, beautiful, which is disheartening," she says. "He's so beautiful as a man and then he's so beautiful as a woman, and you think, I can't compete." (September 28.)

SMALL BUT GOOD

I Like It Like That, ABOUT the travails of a young black-and-Latino couple, is a terrific debut for Darnell Martin. (October 14.)

British director Ken Loach delivers another wrenching drama, and Crissy Rock gives an amazing performance in the fact-based **Ladybird**. (December 9.)

With **Red**, Krzysztof Kieslowski concludes his trilogy based on the colors of the French flag, ending on a marvelous and inspired grace note. (November 25.)

Frank Darabont delivers a promising feature-film debut with **The Shawshank Redemption**, the Stephen King story of a convicted murderer (Tim Robbins) and his friendship with a prison lifer

Irene Jacob in 'Red.'



(Morgan Freeman). (September 23.)

NEW YORK FILM FESTIVAL

TWO OF THE BEST FILMS OF THE year open and close the festival: *Pulp Fiction* and **Hoop Dreams**, an exceptional documentary that looks at five years in the life of talented high-school athletes dreaming of the NBA.

There's equally intriguing fare during the run of the festival, September 23 to October 9. Hal Hartley's latest, **Amateur**, has Isabelle Huppert as a former nun who writes for a porn magazine. Already pegged as a crowd-pleasing favorite is **Strawberry and Chocolate**, a comedy set in Havana that details the romance between David, an uptight college student, and Diego, an older, openly gay, and far more cosmopolitan man. Italian



Jodie Foster in 'Nell.'

"Geena's the Democrat," says co-star Christopher Reeve, "and Michael will basically write for anybody—whoever pays the most." And Reeve's role? "I'm Geena Davis's fiancé, a war correspondent known as Baghdad Bob. Whether there's any resemblance to the Scud Stud, I leave you to guess." (December 16.)

The plot of **Star Trek: Generations** seems sensibly action-oriented. A rip in time brings together Captains Kirk (William Shatner) and Picard (Patrick Stewart); they unite,



Dianne Wiest and John Cusack in Woody Allen's 'Bullets Over Broadway.'

director Nanni Moretti, voted Best Director at Cannes, shows **Caro Diario**.

WILD CARDS

TOMMY LEE JONES HAS A perfect, meaty role as **Cobb**, the bigoted but supremely talented baseball star. Sports auteur Ron Shelton wrote and directed. (December 25.)

There's another Stephen King adaptation, this one from the novel **Dolores Claiborne**. Kathy Bates is a murderer, and Jennifer Jason Leigh is her journalist daughter who tries to understand. (December 23.)

Paul Newman is **Nobody's Fool**, but he plays Sully, a down-on-his-luck construction worker in a down-on-its-luck Hudson River town. Robert Benton directs; Jessica Tandy, Philip Bosco, Bruce Willis, and Melanie Griffith star.

What I'm looking forward to

Jane Rosenthal *producer/president, Tribeca Productions*
"Frankenstein. Not just because Bob [De Niro] is in it. I'm a huge fan of Kenneth Branagh [the director and co-star]. It's *Mary Shelley's Frankenstein*, and from that point of view, I think it will be interesting. The script was terrific."

Annette Insdorf *chairwoman, Columbia University film division*
"Arizona Dream, because the previous film of the director Emir Kusturica—*Time of the Gypsies*—is one of the most magnificent movies I've seen. And the cast mix—Johnny Depp, Jerry Lewis, Faye Dunaway, Lili Taylor—sounds quite intriguing!"

Harvey Weinstein *co-chairman, Miramax Films*
"Not withstanding our own films, *Bullets Over Broadway*, *Pulp Fiction*, *Prêt-à-Porter*, and *The Crossing Guard*, Robert Redford's Quiz Show is top on my list. He is one of our great American directors and a man of vision and integrity."

(October 28.)

The supremely talented Meryl Streep, reportedly tired of conventional Meryl Streep roles, continues to search for big grosses and the clout that brings. She'll try not to get wet on **The River Wild**, a modest "troubled family in trouble on the water" thriller directed by Curtis Hanson. (September 30.)

T. Coraghessan Boyle's tale of health-obsessed cereal magnate John Kellogg (Anthony Hopkins) is served up by director Alan Parker. Taking **The Road to Wellville** is Matthew Broderick, who thought of his character as "a 5-year-old, a little kid who had failed his potty training and was sent someplace to be fixed." At one point, to help him focus, Broderick used a vivid memory from his childhood. "I was painting with a lot of intensity," says Broderick, "painting a big piece of paper on an easel, and spilling so much paint that it was running all over my shirt, my shorts, and running down my leg, and it gave me some kind of clue." (October 28.)

Twenty-three-year old Kevin Smith wrote and directed **Clerks**, an audience fave at the Sundance festival that details a day in the life of two friends. One is a fairly responsible clerk at a convenience store; the other, a stunningly rude video-store employee. (October 21.)

Jean-Claude Van Damme is

still looking for the hit that will turn him into a star. Maybe **Street Fighter** will do the trick. It marks the directing debut of Steven E. de Souza, the scribe behind *Die Hard* and its sequels. No stranger to giving orders (he worked as a producer on *Simon & Simon* and *Knight Rider*), De Souza says his lawyers suggested he *take* an order from the United Nations and eliminate references to it in the movie. "We showed the U.N. successfully waging a war, rescuing hostages, and feeding hungry children," he says. "I guess it was so contrary to their public image that they worried people would get confused."

(December 23.)

DUELING SANTAS

WHY REDO *Miracle on 34th Street*? Producer John Hughes has argued that the original had a terrific Santa in Edmund Gwenn but was noticeably lacking elsewhere. He's countered early criticism with the dead-on casting of Richard Attenborough as Saint Nick. (November.)

Home Improvement's Tim Allen plays a divorced father who temporarily takes over for Santa. In **The Santa Clause**, that entails battling a weight gain of about 200 pounds and handling labor relations with all those elves. "I think we came up with a real gem," he says. "Disney was not looking for what this is. We came in under budget, we did it on time, and we worked our asses off." (November.)

ODDS AND ENDS

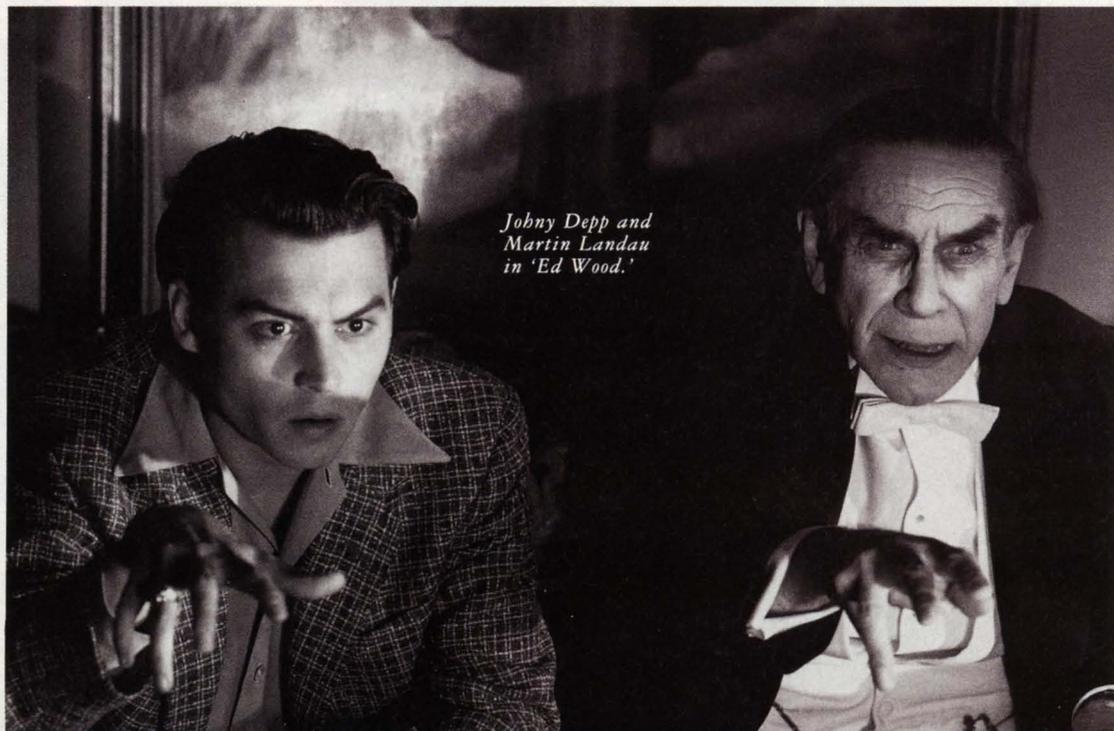
STALLONE (SYLVESTER) AND Stone (Sharon) team up in **The Specialist** (October 7)... **Sigourney Weaver** seeks revenge in Roman Polanski's **Death and the Maiden** (December 23)... **Claude Chabrol** descends into **L'enfer** with Emmanuelle Béart, which doesn't sound so bad (November)... **Dana Delany** grabs a whip in **Exit to Eden** (October 14)... **Marisa Tomei** only has eyes for **Robert Downey Jr.** in **Only**



Kenneth Branagh and Helena Bonham Carter in 'Frankenstein.'

You (October 7)... **Miranda Richardson** and **Willem Dafoe** come and go, talking of Michelangelo in **Tom & Viv** (December 9)... **Kurt Russell** and **James Spader** jump into **Stargate**, a massive "space opera" (October 28)... **Jennifer Jason Leigh** tosses bons mots in **Mrs. Parker and the Vicious Circle** (November 23)... **Albert Finney** is **A Man of No Importance**, a Dublin bus conductor who dreams of mounting a production of Oscar Wilde's *Salomé*, not to mention the handsome young bus driver (December)... **Mira Nair** persuades **Marisa Tomei** and **Anjelica Huston** to become members of **The Perez Family** (December)... **James Woods** has a very high I.Q. (just ask him), but he can't escape **Course of the Starving Class** (October 28).

MICHAEL GILTZ



Johnny Depp and Martin Landau in 'Ed Wood.'