

THE WEST WING'S JANEL MOLONEY PETER FALK JACK THE RIPPER

Who Am I?

See page 12



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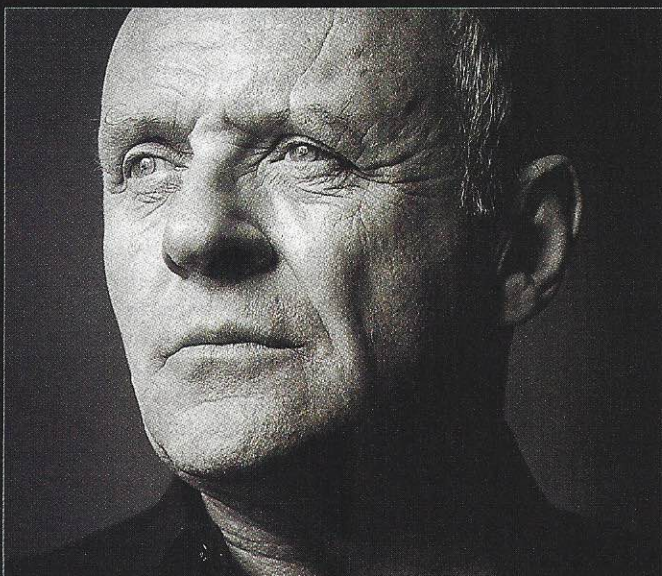
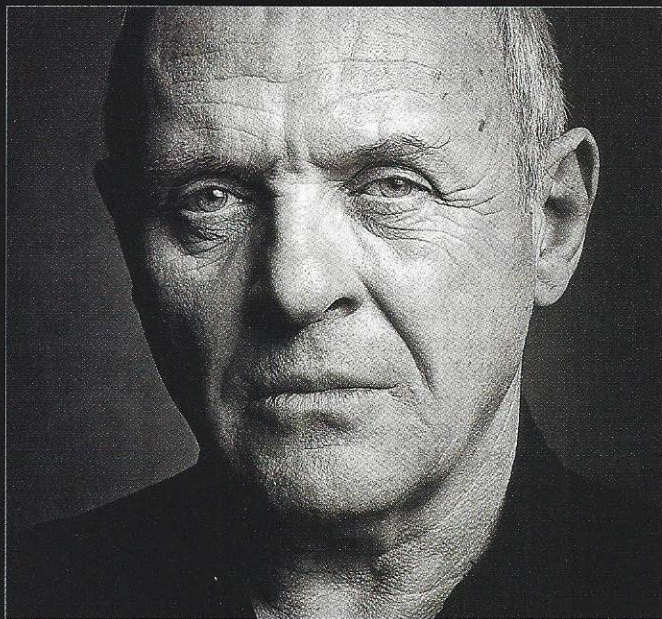
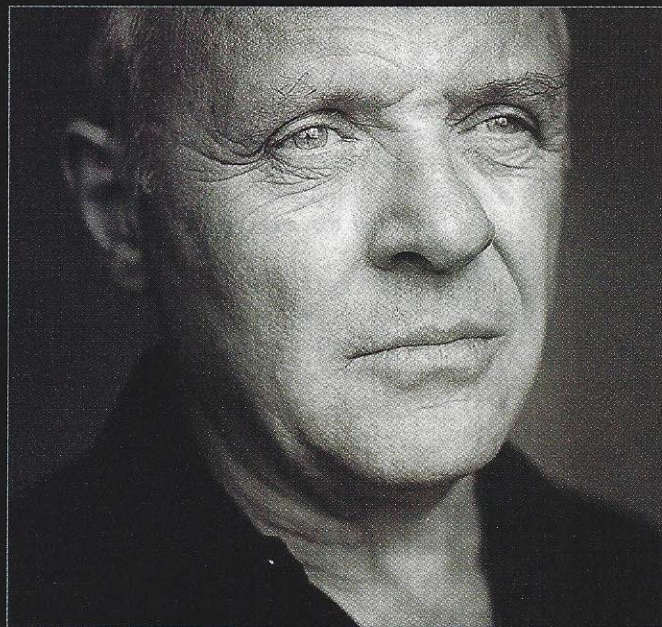
Hannibal is having a hard day—or at least Anthony Hopkins is. At the moment, it's difficult to differentiate between the actor and the character he played to perfection in *The Silence of the Lambs*. That's largely because Hopkins—trying to squeeze an interview in between takes of his new action-comedy *The Double* with Chris Rock—has a habit of being as enigmatic as the good doc. He answers questions with questions, dismisses his enormous acting talent with “I learn my lines and they give me a check—that's all there is to it.” His own wife, Jenni Lynton, has called him “a seething mass of contradictions, difficult to understand but very easy to love.” Which leaves you wondering: What lies beneath? What's going on inside Hopkins' head?

Hard to tell—and Hopkins himself gives few clues. The 63-year-old star hates to overanalyze his craft or ponder his past. He'd much rather discuss the present—his latest projects and the characters he's currently inhabiting.

“I'm distrustful of journalists, so that makes me very guarded,” he says by way of apology. Despite the voice, low and smooth as silk, the words come in a rat-a-tat stream of nervous energy. “[Reporters] tend to get it all wrong. I don't know where they get this stuff from, really. You shouldn't believe everything you read.”

But volumes have been written on him—his career spans nearly 35 years. So you're left trying to separate the fact from the fiction and peel away the layers of a man who has morphed into King Lear, St. Paul, Quasimodo, Hitler, and Captain Bligh (among others).

BY SHERYL BERK



CELEBRITY DOSSIER

NAME: Philip Anthony Hopkins**DATE OF BIRTH:** December 31, 1937**PLACE OF BIRTH:** Port Talbot, Wales**PARENTS:** Richard and Muriel, bakers**SPOUSES:** Petronella Barker, married from 1967 to 1972; Jenni Lynton, 1973 to present (although they lead completely separate lives)**CHILDREN:** Abigail, age 33, an actress**FVI:** Despite their strained relationship over the years, Hopkins' daughter Abigail appeared in two of her father's films: as a nurse in *Shadowlands* and as a maid in *The Remains of the Day*.

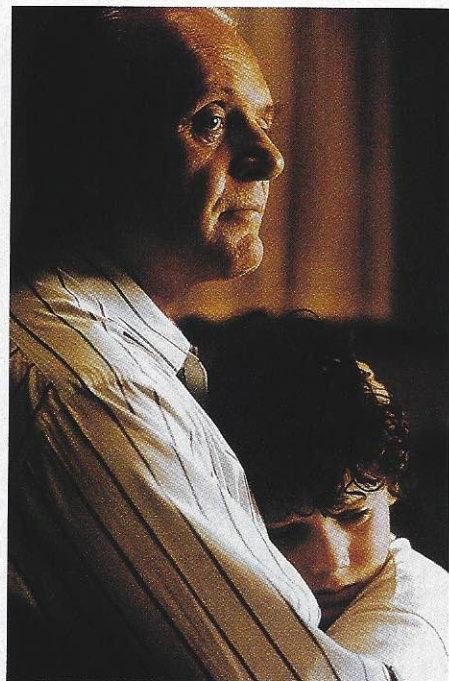
This month, he is also Ted Brautigan, a strange old man with special powers in Stephen King's new thriller, *Hearts in Atlantis*. By Hopkins' own admission, Ted is "a loner; he sees things differently." And what he sees are shadowy figures in yellow coats following him.

What kind of person is capable of embodying so many difficult, tormented characters? Surely, a complicated one.

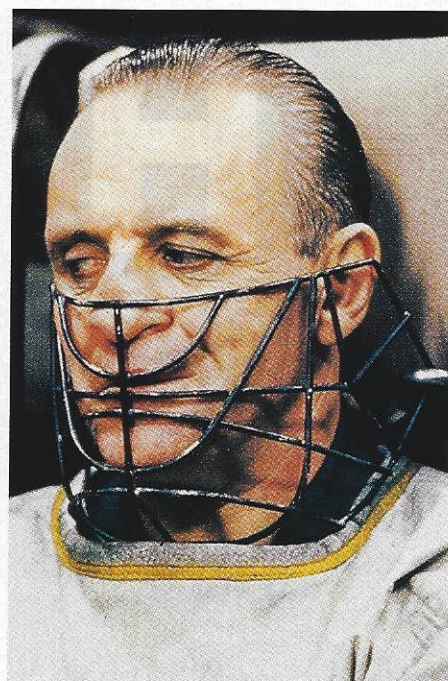
Philip Anthony Hopkins was born on New Year's Eve 1937 in Port Talbot, Wales, where his parents, Richard and Muriel, owned a small bakery. He was an only child who struggled to fit in socially and academically. "I wasn't very good in school. An idiot," he admits. "So I became an actor because it beats working for a living."

His dad did little to encourage his artistic pursuits. "He was a down-to-earth, basic man. Didn't give a s*** about culture," Hopkins once confided. But there were other influences, some right in his own backyard. "I was born in the same area as Richard Burton," he says. One day, when Burton was visiting his sister, who lived nearby to the Hopkins' house, 15-year-old Tony stopped by to ask for an autograph. Though they barely exchanged words, it was enough to plant a seed in Hopkins' head. "I wanted to be famous. I wanted to have money and cars. I wanted to get out of Wales," he says.

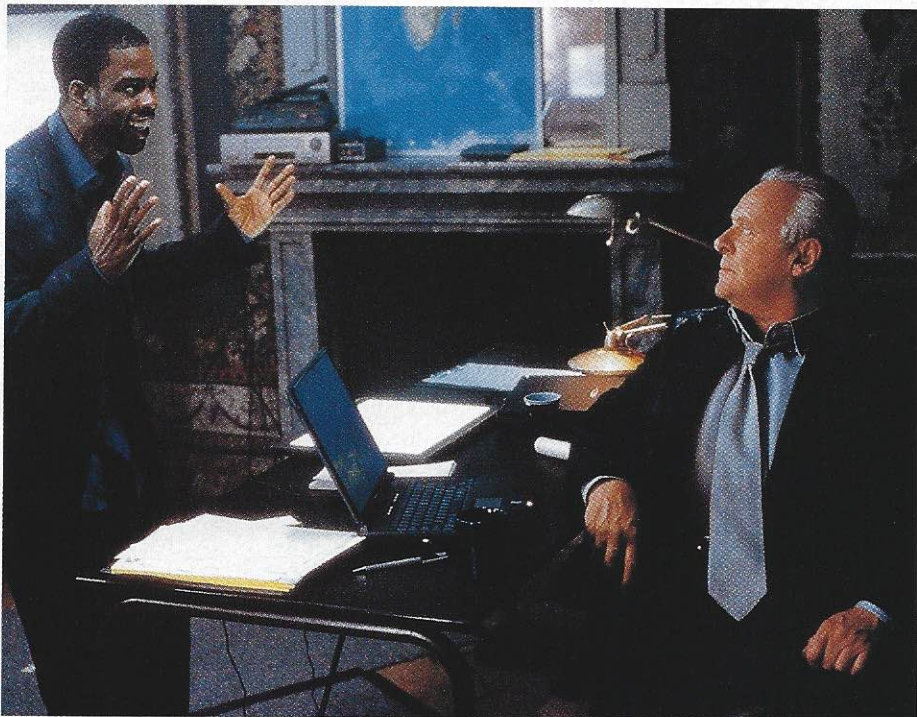
And he did...eventually. Following a few years of amateur theater (including shows at his local YMCA), he won a scholarship to the Cardiff College of Music and Drama. After graduating, he enrolled in the Royal Artillery (working his way up the ranks to bombardier), but immediately after his discharge, returned to acting. In 1963 he graduated the prestigious Royal Academy of



As the mystery man who befriends a lonely boy in *Hearts in Atlantis*, based on a Stephen King book



Monster success: Hopkins' Oscar-winning portrayal of Hannibal Lecter in *The Silence of the Lambs*



Playing a CIA agent who recruits inept rookie Chris Rock in the upcoming action-comedy *The Double*

Dramatic Art in London and became a member of Britain's National Theater under Laurence Olivier. He reportedly auditioned with one of Olivier's monologues from *Othello*—a cheeky move to say the least, but the stage and screen legend admired it. He cast Hopkins in productions of *As You Like It*, *Hamlet*, and *The Taming of the Shrew*, among others.

The young Hopkins, however, was a hand-

ful. He drank heavily and berated his directors; he was prone to dark, melancholy moods and fiery temper tantrums. Perhaps, he has reflected, he was making up for all the years of being bullied as a boy back in Wales.

But not even a rebellious reputation could hold him back. In 1968 he made his feature film debut in *The Lion in Winter*, playing Richard the Lion-Hearted, opposite Katharine Hepburn and Peter O'Toole

That's "Sir" to You, Buddy

In 1993, Anthony Hopkins was knighted by Queen Elizabeth II, permitting him to be addressed as Sir Anthony. Other famous Brits who have knelt before the queen to receive the sword tap on each shoulder include:

Sean Connery

Laurence Olivier

Alec Guinness

Michael Caine

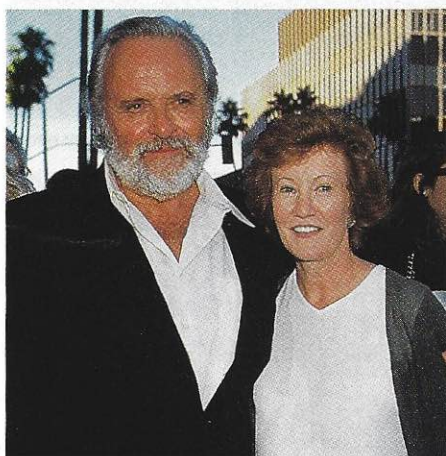
John Gielgud

Michael Redgrave

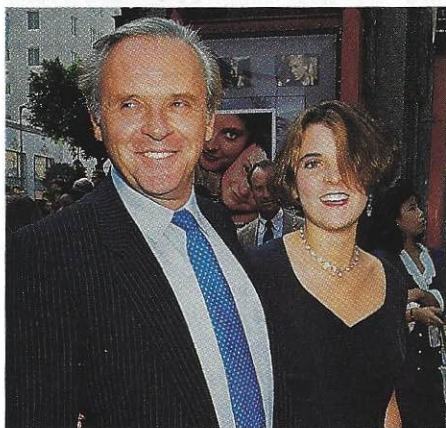
Paul McCartney

Elton John

Andrew Lloyd Webber



In a rare appearance with his long-distance wife Jenni at a *Mask of Zorro* premiere, 1998



With daughter and sometime co-star Abigail

(who handpicked him for the part). Hepburn, he claims, gave him the best acting advice he's ever heard: Don't act at all—just learn your lines and say them.

At the time, he was married to actress Petronella Barker (they had a daughter, Abigail, together), but he broke it off in 1972 when he met Jennifer Ann Lynton, a film production assistant. He and Jenni married in 1973 and remain legally wed to

this day—although they live thousands of miles apart (she in London, he in Los Angeles). Hopkins has been romantically linked to other women, and Jenni seems amenable to their open marriage. He recently told Barbara Walters, "We are good friends, but I live a separate life now."

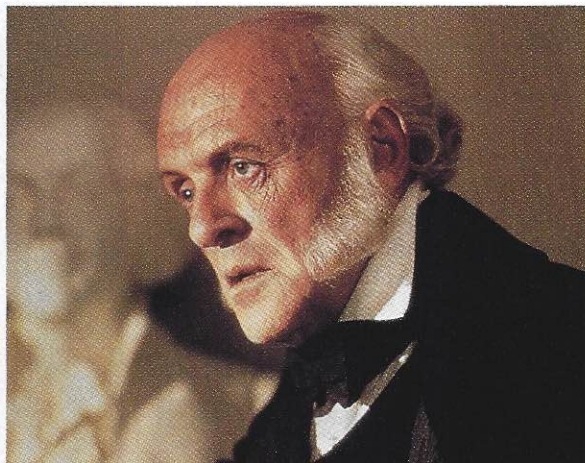
The '70s—despite a critically acclaimed Broadway production of *Equus*—proved a difficult decade for Hopkins: He starred in a string of disappointing movies (including *The Girl from Petrovka* with Goldie Hawn, *Audrey Rose*, and *International Velvet*) and drank more than ever. Realizing his problem would eventually kill his career and him, he joined Alcoholics Anonymous and quit cold turkey; "And that was the end of that," he says. It's been 25 years since a drink has touched his lips.

A new man with renewed energy and fervor, Hopkins went on to play two Emmy-winning TV roles: alleged kidnapper Bruno Hauptmann in *The Lindbergh Kidnapping Case* (1976) and Hitler in *The Bunker* (1981). There were memorable movie parts as well, including a homicidal ventriloquist in 1978's *Magic*, a kindhearted physician who befriends *The Elephant Man* (1980) and Captain Bligh in *The Bounty* (1984).

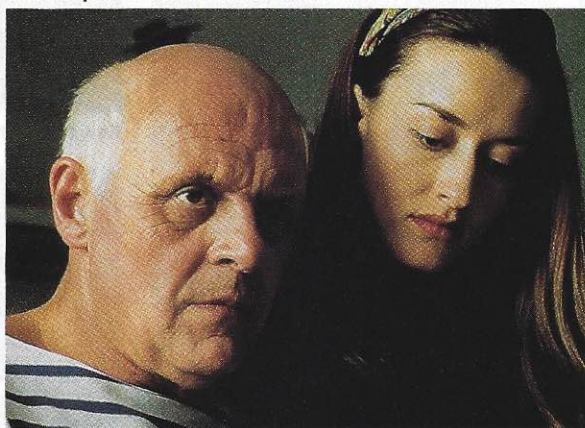
But it was the part of the deliciously demented man-eating shrink in 1991's *The Silence of the Lambs* that he really sank his teeth into. Audiences, critics, and colleagues alike were enthralled by Hopkins' Hannibal Lecter.

Silence, it turns out, was golden: Hopkins won the Oscar for Best Actor.

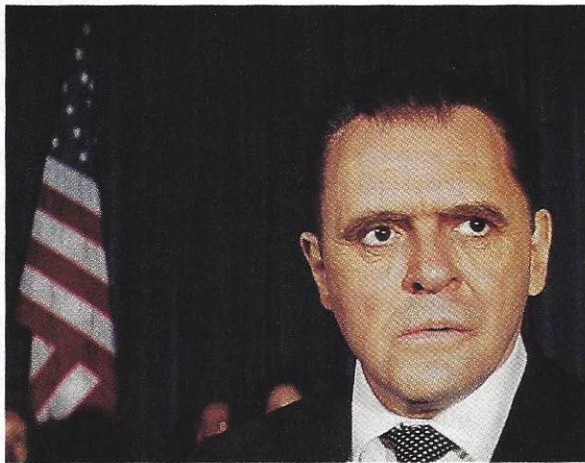
Perhaps fearful of getting stuck playing psychopaths ("Well I suppose he's quite hard to get out of your head," Hopkins says of Hannibal's lasting impression on moviegoers), he chose more reserved roles for his next films, *Howards End* and *The Remains of the Day*. In *Remains*, he played a proper



Hopkins' portrayal of the brilliant John Quincy Adams defending a slave-ship rebellion in *Amistad* earned him an Oscar nomination



Bringing another talented but tortured genius to life onscreen: in the title role of *Surviving Picasso* (1996)



Never one to shrink from playing controversial or unpopular figures, Hopkins earned a Best Actor nomination as *Nixon* (1995)

British butler who stoically hides his feelings for the housekeeper (Emma Thompson). "Something about the accent I suppose..." he suggests when asked why he is so believable as a buttoned-up type in Merchant-Ivory period pieces. He continues to stretch himself dramatically, playing, among other roles, a vampire hunter (*Bram Stoker's Dracula*, 1992), a retired swashbuck-

ling hero (*The Mask of Zorro*, 1998), and two American presidents (*Nixon*, 1995, and John Quincy Adams in *Amistad*, 1997).

He was rewarded for all his efforts with knighthood in 1993, although he asks that you call him “Tony rather than Sir Anthony—a bit uppity, don’t you think?” In fact, with no offense to the queen, he prefers America to England any day and is now a U.S. citizen (they let him keep the title anyway).

“He’s well aware of the ‘Sir’ before his name—and how that can intimidate peo-



As rich industrialist Henry Wilcox in *Howards End*, co-starring Emma Thompson

ple,” says Joel Schumacher, his director in *The Double*. “But that’s not how Tony sees himself. He’s just a blue-collar boy from Wales. He does everything he can to immediately put people at ease around him.”

He recently bought a two-bedroom house in L.A.’s Pacific Palisades with a breathtaking view of the ocean. Here, he relishes solitude, playing his own compositions on the piano and reading poetry. But categorize him as a loner (much of the media already has) and he bristles.

“They always want to make out that I’m some problematic guy,” he says. “Not true. No. I’m actually a lot of fun. I’m very easygoing. I’m always joking, always laughing.”

Colleagues will attest to that. “This is a great time in his life,” says Alec Baldwin, who directs Hopkins in the upcoming film *The Devil and Daniel Webster*. “He loves making movies. I think he’s very comfortable where he is.”

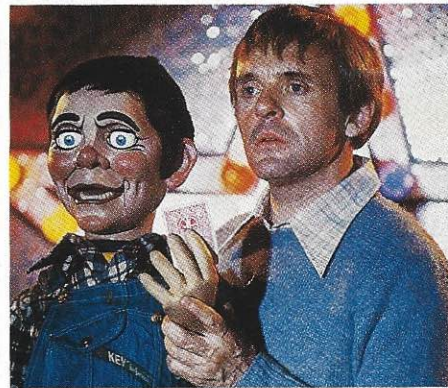
“There is a reserve there, but once you get behind that, there’s a tremendous fund of stories and humor and startlingly brilliant mimicry,” adds Scott Hicks, Hopkins’ director for *Hearts in Atlantis*. “In one moment, [Anthony] switched between Alec Guinness, John Gielgud, and Laurence Olivier—



Re-teaming with Thompson as *The Remains of the Day*’s self-sacrificing butler and earning an Oscar nod



Barely recognizable as Quasimodo in an acclaimed 1982 TV version of *The Hunchback of Notre Dame*



Long before *Hannibal*, Hopkins cut his teeth in horror films as *Magic*’s murderous ventriloquist ('78)

Frightening Films from Stephen King

When a new novel or short story by Stephen King is published, a film or TV movie usually isn’t far behind. Here are some of the many screen adaptations made from the horror master’s prolific print output:

FILMS

Hearts in Atlantis
The Green Mile
The Shawshank Redemption
Thinner
Dolores Claiborne- Needful Things*
- The Dark Half*
- The Mangler*
- Misery*
- Graveyard Shift*
- Pet Sematary (I & II)*
- The Running Man*

Stand by Me
Maximum Overdrive
Cat’s Eye
Firestarter
Children of the Corn
 (seven movies)
Christine
The Dead Zone
Cujo
Creepshow (I & II)
The Shining
Carrie

TELEVISION

Salem’s Lot
It
The Stand
Sometimes They Come Back
 (I & II)
The Tommyknockers
The Langoliers
The Shining
Storm of the Century



in the space of a sentence. It’s not just vocal, it happens in the face.”

Of course, the imitation folks most want to hear is Hannibal. Ask him politely and he’ll

purr “Why, hello, Clarice...” He enjoys it immensely, which is why he said yes (for the hefty sum of \$10 million) to this year’s *Silence*

(Continued on page 111)

thick brown water. A woman sits unmoving, deep in meditation. Family members stand guard over dead bodies lining the river's edge, waiting for cremation. Already the first of the funeral pyres are sending up smoke, the ashes to be later scattered in the water. Hired men scrub clothes in the river; the laundry will be returned bearing a label that reads "Purified with Ganges Water."

As we splash along, each of us is given a small candle offering to float on the river on this New Year's Eve Day. "Remember the god. Remember the last year. Chant *ohm*," our guide gently counsels. We do so, as our wishes—glimmering brightly—float down the Ganges, carrying our hopes for the new millennium with them. ●

MELISSA BURDICK HARMON IS BIOGRAPHY MAGAZINE'S TRAVEL EDITOR.

Breast Cancer from page 80

sadly—"I'm continually humbled by what I don't know. You're always learning."

With about two-thirds of his patients with advanced breast cancer participating in clinical trials at some point in the course of their illness, Winer copes with a "constant tension. You want to move new treatments into more people as fast as you can, because you don't want one additional woman to die. But you don't want to assume something works when it doesn't and cause more harm than good. Some combination of patience and impatience is critical."

Winer is constantly seeking new ways to improve the quality of life for breast cancer patients, and he's given years of thought and study to helping people weigh the risks and benefits of their options. He's acutely aware that the decisions breast cancer patients must make about their care can be overwhelming: For the typical woman facing a new diagnosis of early breast cancer, he offers some heartening advice.

First, "She has a little time. In general, breast cancer isn't changing day to day. It's important to get prompt treatment, and I'm not suggesting she should delay, but in most cases she has at least a few weeks to sort out what's going on, decide the best approach for her, and where she wants to get her care."

Winer recommends a medical center with a team of doctors—oncologists, surgeons, radiation oncologists, and pathologists—who are close-knit and comfortable working together. One option to consider is a large cancer center, but many local hospitals offer this team approach as well, he says. (For more information on finding cancer treatment in your area, call the National Cancer Institute's Cancer Information Service at 800-4-CANCER, Monday–Friday,

9 A.M. to 4:30 P.M., or log onto <http://cis.nci.nih.gov>.)

Third, "I don't say this to everyone," he notes, "but I say it a lot: She should be aware that having any significant illness is going to change her life—and hopefully not all in bad ways," he adds gently. "Not that she would ever choose to have breast cancer. But there will be ways that she can grow, and hopefully some good will come of it. I've seen many women with breast cancer turn their lives around in very positive ways."

"Beyond that," he adds, "it's important to remember that most women diagnosed with breast cancer do well and go on to live long and healthy lives." ●

BIBI WEIN IS AN EDITOR AND WRITER LIVING IN NEW YORK CITY.

Laura Dern from page 63

of the challenge and the risk inherent in that kind of part. I had so much fun, too. Every second of it was a life-changing blast. It's very freeing to play an intolerable, thoroughly unlikable character. It's like, my God, this is the heroine of the movie and there isn't one thing pleasant about her."

Dern was also powerfully drawn to the film's political theme. This is one modern actress who still likes her movies to have a message. "As an actor I'm certainly interested in making movies that have something to say," asserts Dern. "I was lucky enough to have grown up watching the movies of the '70s, which not only made me want to be an actor but made me interested in political issues. I mean, *Coming Home*, *Norma Rae*, *Silkwood*, *The China Syndrome*—these were the movies I grew up on, saying, 'Wow, there's so much going on in the world!' Films affected so many issues. But it's very rare that those movies get made anymore. It's sad because there's a whole generation growing up now without films being sort of a guide to asking the right questions."

Not if Dern has anything to do with it. In the upcoming drama *Focus*, based on an Arthur Miller novel, she and William H. Macy play a genteel couple mistaken for Jews in an anti-Semitic Brooklyn neighborhood during World War II. "She does seek out those roles," says Macy. "The films that she's chosen are a bit at odds with her sunny personality. They do seem darker than she is." But Dern takes her activism beyond the screen. She has consistently appeared at rallies, fundraising dinners, and charity auctions, for causes including women's rights, animal rights, domestic abuse, amnesty for political prisoners, and environmental protection. She knows that many celebrities are mocked for using their fame to sound off

about pet causes, and even for using the soapbox for free publicity. But that's not what her social activism is about. "To me a huge part of it is just the education. I try to show up to educate myself, particularly if I'm ever going to be in a position to speak about an issue."

She only wishes that her activism garnered as much press as the ups and downs of her personal life. But like any celebrity, she has had to cope with tabloid coverage of her many offscreen romances—which have frequently been with co-stars, from ex-boyfriends Treat Williams (*Smooth Talk*) and Kyle McLachlan (*Blue Velvet*) to former fiancés Jeff Goldblum (*Jurassic Park*) and, most notoriously, Billy Bob Thornton (the not-yet-released *Daddy and Them*). "I left our home to work on a movie," Dern told *Talk* magazine last year, "and while I was away, my boyfriend got married, and I've never heard from him again."

But for Dern, last year's tawdry tabloid tales are no longer a topic for conversation. "I'm just trying to live my life in as authentic a way as possible," she says. "The biggest challenge for me is learning to be private about that now. I think sometimes you earn the right to be private when you've gone through that kind of stuff. I hope that to be the case."

Laura Dern is even able to laugh about last year, though she spends little time looking back. She's eagerly awaiting the fall releases of *I Am Sam*, *Focus*, and the comedy *Novocaine*, with Steve Martin. And she's ready to move on to the next phase in her life: motherhood. "I've been fortunate enough to grow and expand because of all my experiences," she says. "I have gratitude for all of them—both the hardships and the joys." ●

MICHAEL SAUTER IS A FREQUENT CONTRIBUTOR TO THIS MAGAZINE.

Anthony Hopkins from page 48

of the *Lambs* sequel. Not even co-star Jodie Foster or director Jonathan Demme passing on the project deterred him. Hannibal, he insists, is a lot of fun to play and he wouldn't rule out the possibility of a third go-round.

He's also quite fond of his latest character, Ted in *Hearts in Atlantis*. "I don't play him as a man who is losing his sight, I play him as a lonely man who is isolated." Is this what drew him to the film—a character he could relate to? "No, no, not at all," he insists.

His 12-year-old co-star, Anton Yelchin, seconds that. "The first time I met him, my eye started twitching because I was so nervous, but that wore off really quickly [because] he made me feel so comfortable,"

says Yelchin. "There was a scene [in *Hearts in Atlantis*] where I needed to laugh a lot, and I was kind of faking it. So Sir Anthony started making all these funny noises and howling like a dog and I cracked up.

"He'd invite me into his trailer—he plays keyboards in there to relax—and teach me to play *Für Elise* and *Moonlight Sonata*," adds Yelchin. "After we'd finished the film, he gave me a copy of *Moby Dick*. He's a really generous person."

Hopkins describes how the *Hearts in Atlantis* role came to him as "quite like something out of a Stephen King [book]. You see, I was in Italy making a movie [*Hannibal*], and I was reading a memoir [called *What Lie Did I Tell?* by screenwriter] William Goldman that talks about Stephen King's *Misery*. So I started thinking, 'God, I'd love to do a William Goldman movie.' I had done two with him [*Magic* and *A Bridge Too Far*], but I thought I'd love to do a Stephen King one with him as well. Anyway, my agent came to see me right after and he said, 'Look here, I've got a Stephen King/William Goldman script for you.' That was it. Strange. Sometimes you just have to leave it at that." ●

SHERYL BERK IS BIOGRAPHY MAGAZINE'S SENIOR ENTERTAINMENT EDITOR.

Interiors from page 103

INTERIORS GUIDE: **Curtain** (in foreground), silk organza in pink sangria; **fabric on mattress**, Czarina in royal rust; **fabric on left bolster**, Como Silk in burnt orange, all from The Silk Trading Company, 800-854-0396. Nineteenth-century silver embroidered **shoes** and 19th-century **low table**, both from Sarajo, 212-966-6156. Amagansett Stripe cotton **rug**, Sari Border **cushions**, Corfo **pillows** in rose, orange/pink rose **throw**, all from ABC Carpet & Home, 212-473-3000.

Answers to puzzle from page 104

C	L	A	W		A	B	O	U	T		P	A	D	S
H	I	V	E		R	A	T	S	O		E	L	E	E
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			W	E	N	O		A	R	L	O			
M	A	S	O	N		T	H	E	U	N	D	E	A	D
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C	O	I	F		H	A	L	O	S		S	A	I	L
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Page 1: (center) CPI, Parry; (center right) Outline, Berman. Page 2: (middle left) Classmates.com Yearbook Archive; (inset) Retna, Gallo. Page 3: (bottom left) Outline, Greenfield-Sanders. Page 12: (top left corner) A&E; (top row left to right) Photofest; (top row left to right) Photofest; (top row left to right) Everett; (top row left to right) Retna, Granitz; (middle row left to right) Classmates.com Yearbook Archive; (middle row left to right) Photofest; (middle row left to right) Allsport Archive, Greule; (middle row left to right) Allsport Archive, Lyons; (bottom row left to right) Everett; (bottom row left to right) Photofest; (bottom row left to right) Photofest. Page 14: (left center) Outline, Hollands; (bottom right) MPTV. Page 16: (left center) Courtesy of George Eads; (top right) Shooting Star. Page 18: (left center) Kobal, Fineman; (top right) Globe. Page 20: (top right) Globe; (top left in "L" shape down) Classmates.com Yearbook Archive; Retna, Pele; Photofest; MPTV Marshak; Touchstone Pictures, Parker; Globe, Noble; Sipa, Lehr. Page 21: (top right) Globe, Kobrin; (bottom left to right) Sipa, Allstar; Shooting Star, De Falco; MPTV Traxel. Page 22: (top right down) Warner Brothers, Baldwin; Hirschfeld; AP/World Wide, Drew; TNT; Retna; A&E. Page 24: Everett. Page 26: (top left) Hulton Archive; (bottom center) Flash Focus; (bottom left) Everett; (center) International Stock, Jacobs. Page 28: (top left) Shooting Star; (top right) Globe, Rodriguez; (bottom left) Shooting Star; (bottom right) Globe, Bennett. Page 29: (top left) Globe; (top right) Globe, Mackler; (bottom left) Outline, Camp; (Don Johnson) Globe, F. Barret; (Philip Michael Thomas) Globe, J. Barrett. Page 30: (Pierce Brosnan) Globe, Harvey; (Aidan Quinn) Retna, Davila; (Jon Bon Jovi) Globe, Weissman; (Michelle Williams) Retna, Davila; (Caroline Rhea) Retna, Marzullo; (Kirsten Dunst) Outline, Slocomb; (S. Epatha Merkerson) Retna, Spellman; (Marlee Matlin) Sygma, Trapper; (Melissa Joan Hart) Outline, Slocomb. Page 32: (left) Globe, Pelhan; (right) Sygma, Pacc. Page 33: (top left) Globe, McGee; (bottom middle) Retna, Davila; (right) Globe, Rose. Page 34: Outline, White. Page 36: (middle left) Outline, Alston; (center) AP/World Wide. Page 37: (top left) Courtesy of the U.S. Space & Rocket Center; (bottom middle) AP/World Wide, Lindsay; (top right) Shooting Star, Marshall; (middle right) Shooting Star, Langdon; (bottom right) Granger. Page 38: (Reagan) Hulton Archive; (Library) Globe, Rose; (Johnson) Globe; (Library) Globe; (Eisenhower) Globe; (Library) Courtesy of the Dwight D. Eisenhower Library & Museum (Bush) Hulton Archive; (Library) AP/World Wide, Sullivan; (Truman) Globe; (Library) Courtesy of the Truman Presidential Library & Museum; (Nixon) Globe; (Library) Globe, Barrett. Page 39: (Ford) Hulton Archive; (Library) Courtesy of the Gerald R. Ford Museum; (FDR) Globe; (Library) Courtesy of the FDR Presidential Library; (Hoover) Globe; (Library) Courtesy of the H. Hoover Presidential Library; (Carter) Hulton Archive; (Library) Courtesy of

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