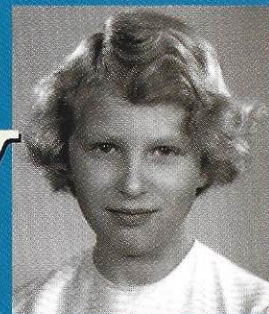


UMA THURMAN PRINCESS ANNE DUSTIN HOFFMAN

BIOGRAPHY MAGAZINE

Biography

Every life has a story.



Who am I?

See page 70

Jacqueline
Kennedy
**First Lady
of Style**

Conquer
Your Phobias
**Jerilyn Ross
Tells You How**

Cuba Gooding Jr.
Hollywood Hero

The Lawyer Who
Tracks Down
Online Predators

Will & Grace's
Debra Messing

Badfella:
The Life and
Crimes of
Al Capone

EXCLUSIVE!

The Goldie Touch

MAY 2001 / \$3.50 USA, \$4.50 CANADA
www.Biography.com

GOLDIE HAWN...FIRST LADY JACQUELINE KENNEDY...AL CAPONE

MAY 2001



Goldie Hawn on Motherhood, Marriage, and Making It in a Man's World

BY SHERYL BERK

Goldie Hawn recommends at least 10 minutes of meditation every day. And as New Agey as that sounds, who wouldn't be willing to chant and twist herself into a pretzel if it means looking as good as she does at 55?

"People are always asking me, 'Goldie, what's your secret?'" the self-described "Jewish Buddhist" says. "Well, honey, meditating does wonders. Close your eyes, quiet your mind, let the images come to you. It's the key to connecting with your true self."

It also is the key to connecting with the true Goldie: Close your eyes and you no longer see the giggly go-go girl from *Laugh-In* or the zany blond who's starred in countless comedies over the past 30 years. Instead, you focus on her voice—deep, determined, and cut-to-the-chase direct—and a picture of someone entirely different takes shape.

The real Goldie is full of surprises, including the fact that she is not Miss Happy-Go-Lucky all the time. She worries (usually about her kids Oliver, 25; Kate, 22; Wyatt, 15; and Boston, 20, from partner Kurt Russell's first marriage). She gets ticked off (especially when her office phone, her "lifeline," is on the fritz). She even cries.

CELEBRITY DOSSIER

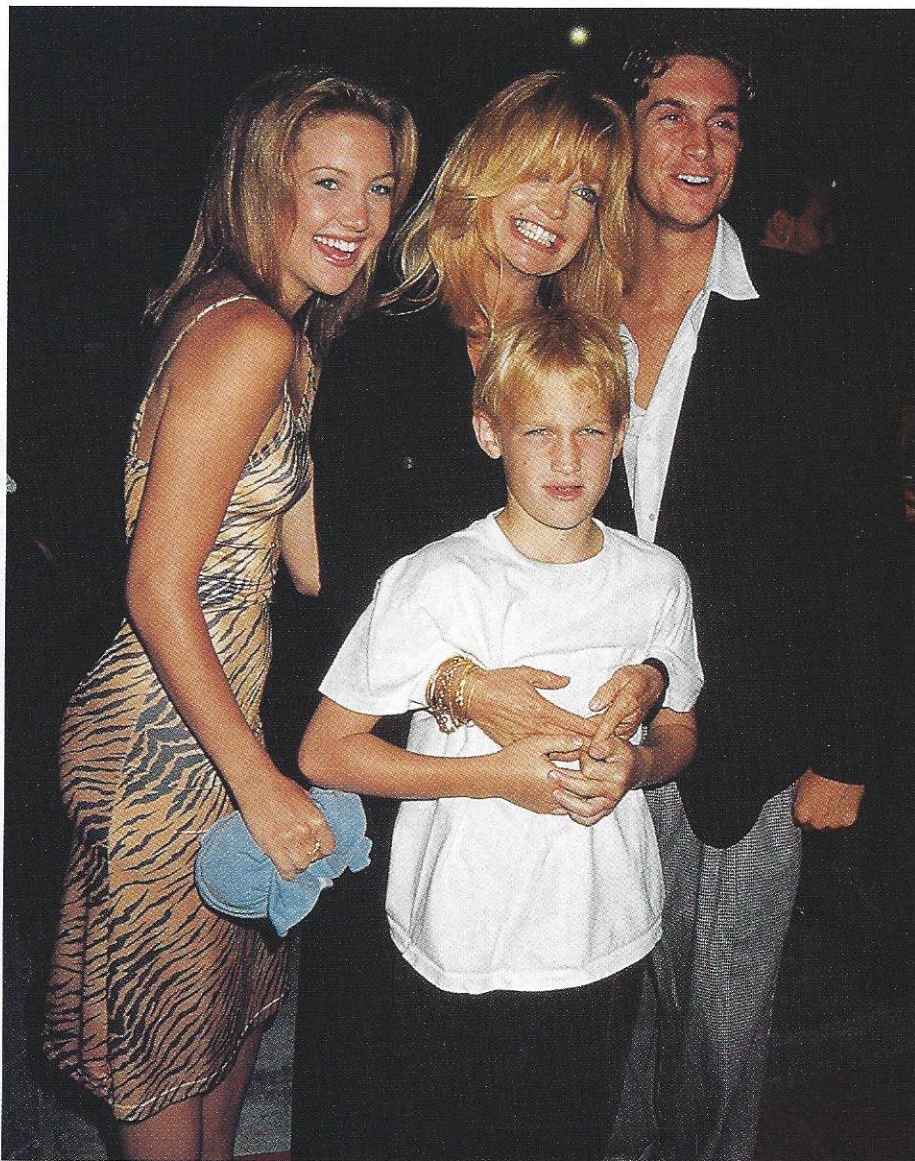
NAME: Goldie Jeanne Hawn**DATE OF BIRTH:** November 21, 1945**PLACE OF BIRTH:** Takoma Park, Maryland**PARENTS:** Edward Rutledge Hawn, a musician, and Laura Steinhoff Hawn, a dance school owner and administrator**SIBLING:** Patricia**EDUCATION:** American University, Washington, D.C., for two years (majored in drama)**RELATIONSHIPS:** Gus Trikonis, (married 1969–1976); Bill Hudson (married 1976–1980); Kurt Russell, together since 1982**CHILDREN:** Oliver Hudson (born in 1976); Kate Hudson (born in 1977); Wyatt Russell (born July 10, 1986); Boston (Russell's son from marriage to Season Hubley)**FYI:** Goldie has been to India almost every year since 1980 and even has an "India room" in her home. "I love going to countries where reality—whether you like to see it or not—is in front of your eyes. All the sights, smells, colors... nothing is behind closed doors. When I came home once, I was overwhelmed by the difference. Walking around Brentwood, there was no one on the street! It's sad—we've become a very reclusive society."

"I'm like everyone else," she says. "But I also understand that you have to feel the depths of sorrow before you can experience the heights of joyfulness. They go together. The idea that people are happy all the time—that's just a delusion."

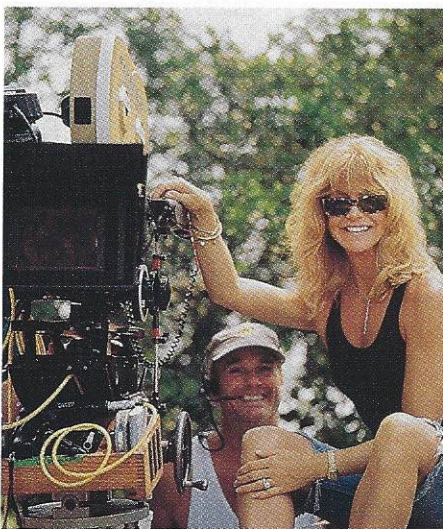
In fact, she shed a few tears of joy when her daughter Kate Hudson wed Chris Robinson, lead singer of the rock group The Black Crowes, on New Year's Eve. Goldie was elated over their union despite her own skepticism about matrimony: She and Russell have been together for 18 years without ever tying the knot. "I'm not anti-marriage—I'm anti-*fusion*," she explains, drawing out the word for dramatic emphasis. "You can do whatever you want to do, but it's your mentality that counts. You don't want to lose yourself."

She's confident that Kate has that covered. "She's a very strong and independent person—just like my mom," she says. "And I love my son-in-law. He has such good energy—oh, God, if I could have picked one, I couldn't have done better!"

Yet, like any mom whose baby has just flown the nest, Goldie misses her. "It's just that Katie's so young and she never even moved out of her bedroom," she sighs.



Goldie with kids (from left) Kate, Wyatt and Oliver at the 1996 premiere of *The First Wives Club*



Goldie on the set of the 1997 television movie *Hope*, which she directed and produced

"They thought I was cute little Goldie. But when I stood up and said something... well, they didn't know where it was coming from."

"When I think, 'She's gone,' my heart sinks. But then I remind myself that this is the way life goes. You have to grow up; you have to move on. You have to take the journey."

Goldie Jeanne Hawn's journey began on November 21, 1945, in Takoma Park, Maryland, a suburb of Washington, D.C. She was named after a beloved aunt, her "Tante Goldie." Her Presbyterian dad, Edward Rutledge Hawn, was a professional musician (not to mention a descendant of one of the signers of the Declaration of Independence); her Jewish mom, Laura Steinhoff Hawn, ran a dance school ("She was quite the businesswoman," Goldie recalls). There also was an older sister, Patricia.

Under her mother's mentoring, Goldie began tap and ballet lessons at 3. Her dad also taught her a thing or two: "He once told me, 'If you think you're too big for your britches, go stand in the ocean and see how small you are.'"

Goldie's childhood did nothing to swell her head. "I didn't see myself as attractive," she says. "Nooo, nooo, nooo..." At 11, she was asked to give her first dance performance at a friend's bar mitzvah. "I fell down three times," she reminisces. "They had waxed that floor, and each time the music started, I'd get up and I'd fall down again. But I was not going to go off crying. And finally, I got up en pointe, just as I was supposed to."

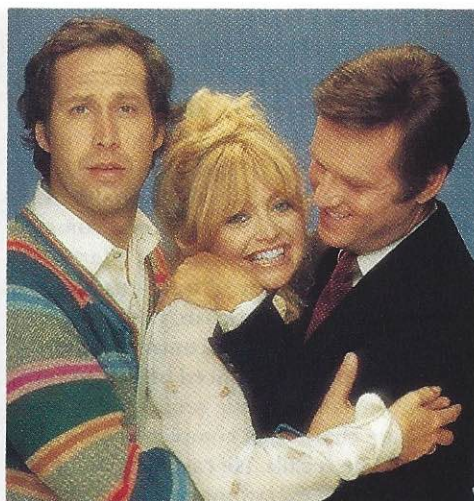
That same tenacity took her out of Takoma Park. After a few semesters at American University in Washington, D.C., as a drama major, she decided to thumb a ride to New York, where she made her professional dancing debut at the 1964 World's Fair. Shortly after, she moved into a small apartment in Manhattan's Hell's Kitchen and took a job as a go-go dancer. "That was a weekend gig in clubs and it was how I made my money," she says, sounding just a touch defensive. We don't dare bring up the fact that she gyrated in a cage wearing next-to-nothing. "Hey, it allowed me to try out for shows," she says firmly.

She toured on the road before landing in L.A. in 1967. "I did some dance shows [there], a commercial, even worked in Vegas." She finally secured a steady paycheck on the short-lived sitcom *Good Morning, World*. At the time, she was dating choreographer-actor Gus Trikonis (whom she married in 1969 and divorced in 1976, paying him alimony) and bumped into a young Kurt Russell when they both were working on Disney's *The One and Only, Genuine, Original Family Band*, in which she was a dancer.

"How funny is that?" she squeals. "[Kurt]



As *Private Benjamin* (1980); Goldie was executive producer and star of the hit film



Seems Like Old Times (1980) starred Goldie with Chevy Chase (left) and Charles Grodin



Goldie and Kurt Russell in 1984's *Swing Shift*, the film that sparked their romance



Cuddling with Burt Reynolds and canine pals in the 1982 comedy *Best Friends*

was 17—such a baby, and so out of my league! I was really into older guys. He was just The Drummer Boy in the band and I was one of the dancers. I had no interest.”

Shortly after this first foray into movies, her series was canceled, and fate—or rather producer George Schlatter—stepped in. He asked her to audition for a new comedy-sketch show called *Rowan & Martin's Laugh-In*. During her tryout, a nervous Goldie misread the cue cards, fumbled her lines, and erupted into uncontrollable giggles. Schlatter was convinced he had stumbled onto a natural comic genius. “She had this innate charm that completely bowled you over,” he recalls. He cast her immediately—then did everything in his power to elicit the same giddy reaction every week on-air. The crew held cue cards upside down or backwards—even wrote dirty words on them. Each time, a flustered Goldie would crack up. In her belly-baring bikinis and body paint, she was dubbed “The Giggle and the Wiggle” and quickly became a household name.

Yet not everyone was a fan, she points out. “It was the late '60s. Bras were burning, and I was the dumb, airy blond. People would say to me, ‘You seem to be unconscious of the Women’s Liberation Movement that is going on—you’re perpetuating a negative image.’ I looked at them and I said, ‘But I’m already liberated! I’m 22 years old and I’m doing what I want.’ Let me tell you something: Liberation is so much in the mind.”

Goldie used her *Laugh-In* popularity to win a role opposite Walter Matthau and Ingrid Bergman in the 1969 comedy *Cactus Flower*. Playing Matthau’s kooky girlfriend, she succeeded in upstaging her veteran co-stars, and was rewarded with a Best Supporting Actress Oscar (she was so convinced she didn’t stand a chance of winning, she didn’t attend the ceremonies). *There’s a Girl in My Soup*, *Butterflies Are Free*, and *The Sugarland Express* (directed by a then-unknown Steven Spielberg) further proved that she was more than a brainless bombshell. Declared Matthau at the time, “She’s an actress with a capital A.”

After two years on *Laugh-In* (and a solo prime-time special), Goldie decided it was time to devote herself to the big screen. In the '70s, she made several films—some more memorable than others—including *The Girl from Petrovka*, *The Duchess and the Dirtwater Fox*, *Foul Play*, and *\$* and *Shampoo*, both with Warren Beatty.

With *Shampoo*, she became the first actress to ever receive a percentage of the



With Walter Matthau in 1969’s *Cactus Flower*, which brought her an Oscar



Goldie and Mel Gibson in the 1990 action-comedy *Bird on a Wire*



The 1992 black comedy *Death Becomes Her* teamed Goldie (right) with Meryl Streep and Bruce Willis



In *Butterflies Are Free* (1972), Goldie played Edward Albert’s kooky next door neighbor



The First Wives Club: (from left) Goldie, Diane Keaton, and Bette Midler made clever work of their former husbands (1996)



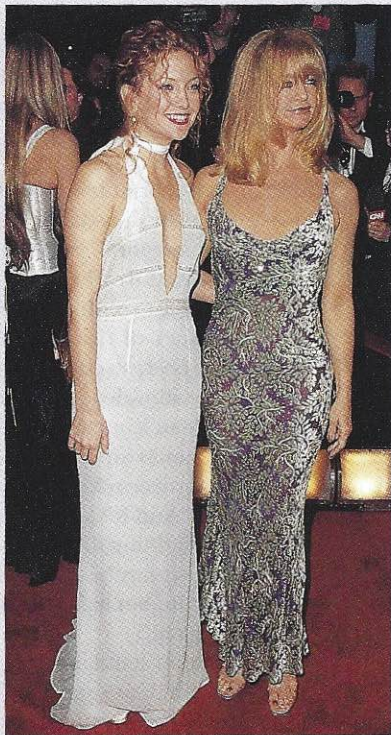
With Diane Keaton in her latest release, *Town & Country*

Like Mother, Like Daughter

She may have started out as Goldie's little girl, but 21-year-old Kate Hudson quickly has forged a high-profile career of her own. And nepotism had nothing to do with it: Her recent Golden Globe win and Academy Award acknowledgment are proof that she both inherited mom's acting genes and knows how to use them. As '70s rock band groupie Penny Lane in Cameron Crowe's *Almost Famous*, Kate had critics raving.

Like Goldie, Kate passed on college (for now) to try her luck in show biz. She made her big-screen debut in 1998's *Desert Blue* as an ambitious ingenue; a year later, she played a love-hungry klutz in *200 Cigarettes* and a prudish college student in *Gossip*. Next up is *Four Feathers*, a 19th-century saga about a British officer (Heath Ledger) and his fiancée (Kate).

"I don't ever worry about Katie being an actress," says Goldie, who raised Kate with her companion Kurt Russell. "We did our work on our kids early, so she was pretty much who she is today by the age of 7. I know she can handle anything. She's a very strong girl; she's got great taste, and she's seen the way Kurt and I have dealt with our business. She's very, very smart. And beautiful! Okay, now I really sound like a mom..."



Goldie and Kate looking glamorous last year

movie's earnings ("A big deal back then," she acknowledges).

It wasn't until the '80s, however, that Goldie feels Hollywood truly began to take her seriously. In 1979, while pregnant with Kate (she married Bill Hudson, a member of the recording group The Hudson Brothers in 1976), she formed a company, Cherry Alley Productions (named after the street Goldie's mom grew up on). Goldie began to shop around *Private Benjamin*, the story of a spoiled and sheltered "Jewish princess" who enlists in the Army. She was passionate about making the film ("It had a strong message about how much women

to oversee everything, be involved in all aspects. For every project you get going, you have 10 of them that don't. So you spend a lot of time wheel-spinning, and that's a tough, tough thing to do.

"There was some backlash from *Private Benjamin*," she recalls. Besides making a lot of money, *Benjamin* brought Goldie and costar Eileen Brennan Oscar nominations. Yet even with rave reviews and big box-office numbers, directors still looked the other way. "The big ones didn't want to work with me," she says. "They would say, 'But doesn't she just take over the project? Doesn't she

When Billie Beat Bobby

It was billed as "The Battle of the Sexes": On one side of the net was 29-year-old Billie Jean King, the world's top female player; on the other was Bobby Riggs, a 55-year-old former tennis champ and self-proclaimed male chauvinist. And as they smashed the tennis ball back and forth in the Houston Astrodome, some 50 million people around the world sat glued to their televisions, watching this male-female showdown that had ultimately become about much more than athletics.

"It wasn't about tennis," King said recently on CBS, reflecting on the September 20, 1973, contest. "It had very little to do with sports. He was as old as my father. It was not an athletic achievement for me personally to beat Bobby, but it certainly was a social achievement."

And beat him she did, in three straight sets—6-4, 6-3, 6-3 (and picking up \$100,000 prize money in the process). To place her triumph in context, at that time women earned only 59 cents for every dollar a man earned, they could be refused credit cards based on their sex, and only 1 in every 27 high-school girls participated in varsity sports (compared to 1 in 2 boys).

Goldie Hawn, executive producer of the ABC television movie *When Billie Beat Bobby* (starring Holly Hunter and Ron Silver), calls it "a microcosm for that time period." The film's writer-director Jane Anderson called it "a seminal moment in social history."

Even Riggs ultimately acknowledged what a huge effect the match had. Prize money in women's tennis began escalating after King's victory, and before his death in 1995, Riggs joked that professional female tennis players "owe me a piece of their checks."



Billie Jean King and Bobby Riggs kidding around courtside



Ron Silver and Holly Hunter as Riggs and King in the TV movie

give up of themselves to be whole"), but studio after studio rejected it. Finally, Warner Bros. agreed, with Goldie executive producing as well as starring.

Private Benjamin went on to rake in \$50 million at the box office, and *Newsweek* ran her photo on the cover with the headline, "Dumb as a Fox." "I don't think it was ever my intention to get into producing," she says. "To get a movie up and going, you have

just want to do her own thing?' They were scared of me. If I were always a b**** on wheels, at least people would have known what to expect. But they thought I was cute little Goldie—someone they could dismiss. Suddenly I had power—I had veto power! When I stood up and said something...well, they just didn't know where it was coming from. Or worse, what was coming next."

She didn't let it get to her. "I was very se-

BRING A&E HOME with MasterCard®

SAVE 20% on A&E Videos when you use your MasterCard® card.

For a complete selection of videos eligible for this special offer call 1-800-399-1070 or visit us online at BIOGRAPHY.com.

The Rat Pack

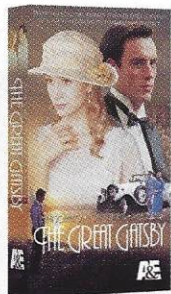


In a time when excess was cool and style was king, Frank Sinatra, Dean Martin, Sammy Davis, Jr., Peter Lawford, and Joey Bishop were the ultimate bad boys. Their films were box office gold. Their performances were magic. And when they went out on the town, they were legend. Now, *The Rat Pack* explores their lives and legacy.

AAE-17334 for VHS
Approx. 3 hrs. 20 mins. on 4 videos

~~\$39.95~~  NOW \$31.96

The Great Gatsby

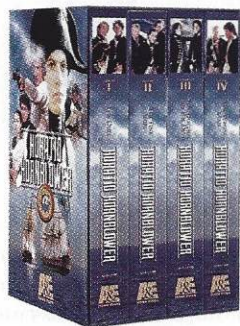


The Jazz Age explodes onto the screen in this masterful adaptation of F. Scott Fitzgerald's classic novel. Determined to win the heart of the rich and remote Daisy Buchanan, Jay Gatsby transcends his humble origins to become a fixture among the social elite of Long Island's Gold Coast. But the spoils of success do not always suffice, and Gatsby's long-imagined romantic triumph fails to materialize. Mira Sorvino, Paul Rudd, Toby Stephens, and Martin Donovan star in this mesmerizing A&E Original Movie that journeys into the heart of the American dream and out the other side.

AAE-17785 for VHS (approx. 2 hrs.)
AAE-70127 for DVD (approx. 2 hrs.)

~~\$19.95~~  NOW \$15.96

Horatio Hornblower



Based on C.S. Forester's classic novels, this epic saga sets a course for high-seas adventure with the legendary seafaring hero Horatio Hornblower. You'll follow Hornblower's meteoric rise from seasick landlubber to swashbuckling commander of ships and sailors. Already an A&E classic and winner of an Emmy® Award for outstanding miniseries, this action-packed voyage features a powerful performance by Ioan Gruffudd (*Titanic*).

AAE-17186 for VHS (4 video set, approx. 6 hrs. 40 mins.)
AAE-70062 for DVD (approx. 7 hrs. 30 mins.)

~~\$59.95~~  NOW \$47.96



To order call 1-800-399-1070 or visit us online at BIOGRAPHY.com

cure with who I was," she says. "I'm incredibly fair, but I don't have any problems calling it like I see it."

Professionally, she was doing well, but her personal life was the opposite. After filming parts of *Private Benjamin* abroad, Goldie returned home to find Hudson was filing for divorce. Then in 1982, while on the set of *Best Friends* with Burt Reynolds, she received word that her father had been rushed to the hospital (he died a few months later). Her dear friend and *Private Benjamin* co-star Brennan was also struck by a car and seriously injured that year. She had just met Goldie for dinner.

After all of this, Goldie needed something to lift her spirits, and she found it in the romantic comedy *Swing Shift*. Jonathan Demme would direct, and Kurt Russell—now a ruggedly handsome 33-year-old—would be her leading man. The couple's chemistry onscreen quickly evolved off-screen. They would co-star in another movie together—1987's *Overboard*—a year after their son, Wyatt, was born. "We live together, we love together, we think together, we have a family together," she summed up their relationship at the time.

Kurt was also her rock when in 1992, her mother had a heart attack and fell gravely ill. Goldie moved Laura into their Los Angeles home, withdrew from Hollywood for nearly two years, and selflessly dedicated herself to her mother's constant care. Laura's death was—and still is—devastating to her. "My mother was always a big part of my life and a big reason why I did what I did," she says. "I wish she could have seen Katie get married. But I know she was there. I just know it."

Then her mood brightens; Goldie hates to dwell or dilly-dally. "Now where was I, sweetie?" she asks as she politely but firmly changes the subject back to business. She's the executive producer of the ABC TV movie *When Billie Beat Bobbie* (scheduled to air April 30) about the showdown between tennis champs Billie Jean King and Bobby Riggs, starring Holly Hunter and Ron Silver. "This movie is like a microcosm for that time period," she explains. "And it's so relevant today: Women are still fighting for a level of equality. Consciousness has been raised, people are more tolerant, but let's face it—it's still a boys' club, isn't it?"

Not that she has let that stand in her way. Yearning for better vehicles to star in, she produced *Protocol*, *Wildcats*, *Swing Shift*, and even a few films without her in the cast (*My*

(Continued on page 114)

Goldie Hawn from page 52

Blue Heaven, *Something to Talk About*, and a 1997 TNT original movie, *Hope*, which she also directed). "The movies I put my heart and soul in all address psychological contradictions and fears, and what people have to work against—or with—to survive," she explains.

In the '90s she dabbled in drama (*Deceived* and *CrissCross*) but audiences still seem to embrace her more in laugh-provoking roles (*HouseSitter*, *Death Becomes Her*, *The First Wives Club*). So her first release of the new millennium is the ensemble comedy *Town & Country*, co-starring Warren Beatty, Andie MacDowell, Diane Keaton, and Jenna Elfman. She's also written a movie (with Jeremy Pikser, who co-wrote the screenplay for *Bulworth*), called *Ashes to Ashes*, which she hopes to direct late this year. The premise, she explains, is a woman searching for her soul and learning to make the right choices. And while it's fun and entertaining on the surface, at its core it has a much deeper meaning.

Sound familiar? "Oh, no! It's not autobiographical," she protests. "Really it's not. Although it's taken from all of my studies, and the way I want to walk my talk...so to speak."

The play on words is unintentional—but it makes Goldie giggle. ●

SHERYL BERK IS SENIOR ENTERTAINMENT EDITOR FOR THIS MAGAZINE.

Jerilyn Ross from page 83

quered her tall-buildings phobia that she discovered what type of change she wanted to make. Her brother, her best friend from childhood, and an old boyfriend were all living in Washington, D.C., and the three of them urged her to leave New York to live near them. She heeded their advice and settled into a job selling printing materials in the nation's capital. Soon after her move in July 1977, she got a call from Bob DuPont, a respected Washington psychiatrist and the former director of the National Institute on Drug Abuse. He'd developed an interest in helping phobic patients, and had asked the staff at Roosevelt Hospital if there were any therapists in the Washington area who could assist him in treating patients. The therapists there recommended Ross, who'd just "graduated" from Roosevelt's phobic clinic.

DuPont asked if Ross would be willing to work with him. Thrilled at the chance for what she thought would be a volunteer job, she leapt at the offer. A week later, Ross sat in on one of DuPont's phobic group therapy sessions. At the end of the evening, he

handed her a slip of paper with four names on it. "Here are your patients," he said. "Call me if you have any questions."

Ross, who despite her degree had no formal training in how to work with patients, was terrified. But the next day, she met with her first client—a 68-year-old woman who had been unable to ride in an elevator for 50 years. The woman had seen numerous therapists, but none had been able to help. After three weeks with Ross, however, she stepped through the metal doors of an elevator and arrived on the top floor of a building, glowing with pride.

Since then, Ross has treated thousands of patients from around the globe, including China, Iran, and Brazil. Among them: a woman who hadn't left her house in 30 years, a man who couldn't drive across the 17-mile-long Chesapeake Bay Bridge-Tunnel unless his hands were handcuffed to the steering wheel, and a woman with claustrophobia so severe that she avoided all flights over three hours, since she was terrified of being caught in the airplane lavatory. Celebrities including Donny Osmond and Willard Scott have sought out Ross to help them overcome fears of panic. Ross was asked by Rosalynn Carter to appear at a conference on mental health and has testified before Congress on the importance of recognizing anxiety disorders. And in 1979, she worked with a group of distinguished psychiatrists and psychologists to create the Phobia Society (now the Anxiety Disorders Association of America), the first organization created to help spread awareness about phobias and other anxiety disorders.

"Jerilyn is an extraordinarily gifted therapist," notes Dr. DuPont, now a clinical professor of psychiatry at Georgetown Medical School. "She has a great way of communicating with people. And she's done a great job of helping to bring anxiety disorders to the national consciousness."

What's involved in curing a phobia? Almost every patient at The Ross Center undergoes behavioral therapy to help them identify their fears, change negative thought patterns into positive ones, and learn effective relaxation techniques such as deep breathing. Typical therapy sessions take place not inside Ross' neatly appointed office, but in a mall, a restaurant, at home, or in a car to gradually expose patients to the places or things they fear most. Ross remembers one client who had a phobia about water heaters. "Every week we'd go to the local Sears. First I would touch the water heater. Then the next time the client would touch me while I touched the heater. Finally, she worked her way up to actually hugging the

water heater," she recalls. "The salesperson seemed a bit confused by it all!"

A good deal of progress has also been made in treating phobias with medications like Zoloft and Paxil. Ten years ago, says Ross, around 20 percent of her patients took some sort of medication; today, that number is closer to 75 percent. And while Ross prefers to start patients out using minimal medication so that they can better learn the behavioral tools that will help them overcome the phobia, she believes both types of therapy are valid. "In the past few years we've seen great progress made with newer, more effective medications with fewer side effects," she observes. "For most people, some combination of [medication and behavior modification] seems to work the best." She hopes that new research on anxiety and depression being spearheaded by the NIMH will advance treatment even further.

Ross continues to divide her time between her practice, where she still sees patients for initial counseling and oversees a staff of six, and her work at the ADAA, where she remains an important voice in raising mental health awareness. She is the author of *Triumph Over Fear: A Book of Help and Hope for People with Anxiety, Panic Attacks and Phobias*, and she recently created a self-help therapy program with audio and videocassettes that people can use at home.

And while she believes almost every phobic person can improve, she knows well that phobias can resurface. Last spring, Ross and her husband, a real estate developer whom she met and married three years ago, attended a cocktail party on the 94th floor of a building during a professional conference. Ross admits to feeling a twinge of fear at the prospect. "There was definitely a part of me that said, 'You don't have to do this,'" she recalls. "But I talked to myself just like I would a patient, and once I got up there I was fine. And it was a great party." ●

ALYSSA SHAFFER WRITES ABOUT HEALTH AND FITNESS.

Leopold II from page 87

tailed charges of cruelty in the Congo, based on the remarkable detective work of a solitary individual, an English shipping clerk named E.D. Morel. These accounts were not the first such reports out of the Congo, but they were the most effective—they forged the foundation of an international protest movement that enlisted thousands of crusaders including Mark Twain, Booker T. Washington, and Arthur Conan Doyle. Leopold resisted the idea of reform. He tried desperately to stamp out the fire of outrage by enlisting powerful new voices of support. He hired lobbyists to get him good press, and he granted Congo