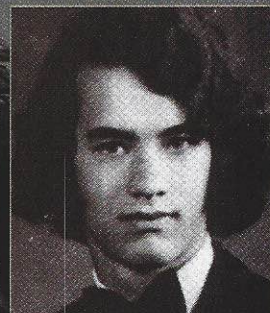


TAYE DIGGS PAULA ABDUL IAN MCKELLEN LUCY LIU

BIOGRAPHY MAGAZINE

# Biography

Every life has a story.



WHO AM I? SEE PAGE 16

America's  
First  
Serial Killer

Salute to  
Celebrity  
Moms

Julianne Moore  
Sarah Jessica Parker  
Catherine Zeta-Jones

The Newest Way  
to Spot Terrorists  
(page 72)

Inside  
*American Idol*  
and the  
Reality TV Craze

Clark Gable  
The Original  
King of  
Hollywood

*X-Men's* **Hugh Jackman**  
Reluctant Sex Symbol

HUGH JACKMAN... CLARK GABLE... CELEBRITY MOMS

MAY 2003

Want to hear me growl?" asks Hugh Jackman with a smile. It's a skill he's very proud of—right up there with juggling five balls at once and knowing the score of every Rodgers and Hammerstein musical by heart. As the big bad Wolverine in *X-Men* and its new sequel, *X2*, he plays a mutant superhero with a serious attitude problem—not to mention claws that can slice you to smithereens. So, does he ever give in to temptation and use his Wolf Man persona to intimidate people? "Well," the 6'2" Aussie actor slyly replies, "occasionally reporters...."

But getting alarmed would only be, well, crying

wolf. After just a few minutes chatting with Jackman, 34, it's clear he's got nothing against journalists. The press, he notes, has been kind; he doesn't even mind when they compare him to Mel Gibson, Heath Ledger, or any other actors from *Down Under*. "I watched Mel in all those *Road Warrior* movies and he was just brilliant. I thought if I could just be half as good...." And his personal life makes him a terrible target for gossip columnists: He's been happily married for seven years to actress Deborah-Lee Furness, with whom he has a 3-year-old adopted son, Oscar Maximilian. "I'm ultimately pretty boring for the tabloids," he says.

BY SHERYL BERK

# Hugh Jackman X-Posed!

The Aussie import talks about romance, range (from *Kate & Leopold* to tap dancing on Broadway), and sinking his claws into the *X-Men* sequel



Jackman prepares to slice up the competition in *X2*

## Celebrity Dossier

**NAME:** Hugh Jackman

**DATE OF BIRTH:** October 12, 1968

**PLACE OF BIRTH:** Sydney, New South Wales, Australia

**PARENTS:** Chris, an accountant, and Grace (divorced)

**SIBLINGS:** Two sisters and two brothers, all older

**EDUCATION:** Graduate of the University of Technology, Sydney

**FYI:** For his role in *X2*, the lanky actor needed to weigh about 200 pounds, and had to try very hard to gain the weight—a complaint few actors have. “My body just doesn’t want to go there,” he lamented.



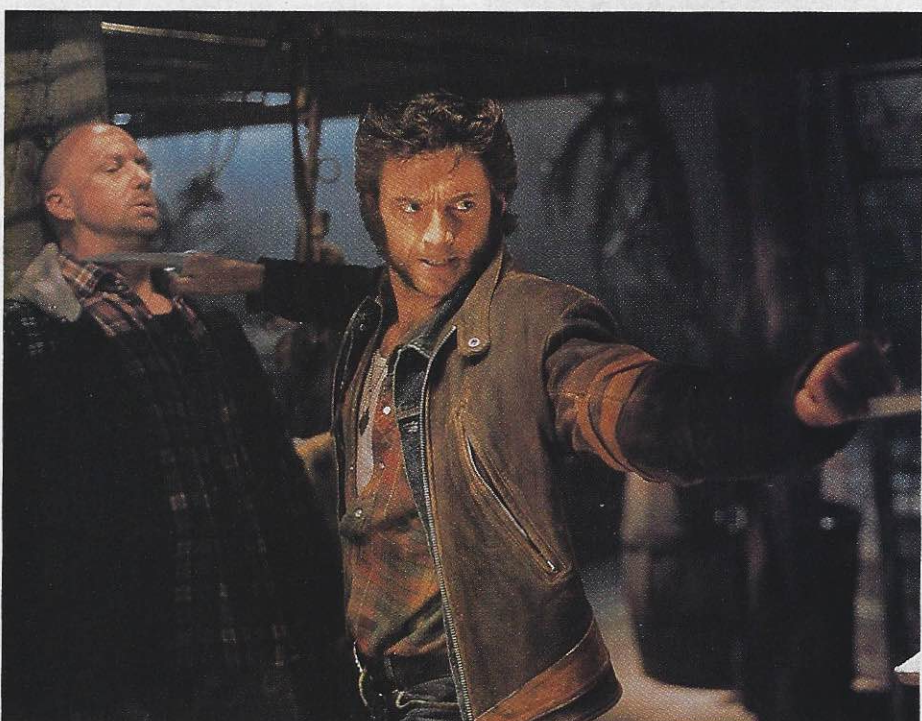
Halle Berry seduces Jackman into criminal computer hacking in *Swordfish* (2001)



His womanizing ways come to an end when he finds Ashley Judd in *Someone Like You* ('01)



Jackman charmed Meg Ryan in *Kate & Leopold* ('01)



He X-ploded from obscurity into stardom as mutant Wolverine in 2000's *X-Men*

Considering the way his leading ladies love to sing his praises, it's amazing more rumors haven't started. "He's a gentleman in every sense of the word," says Halle Berry, who plays Storm in the *X-Men* films and co-starred with Jackman in 2001's *Swordfish*. "He immediately puts you at ease with his warmth and generosity." Meg Ryan, his *Kate & Leopold* love interest, commented, "Hugh possesses an indestructible kindness."

In fact, Jackman is so amiable, it's easy to forget that this is an *interview*. Perhaps that's because he loves asking questions himself, a throwback to his days as a journalism major

at the University of Technology at Sydney. On this particular morning, he's planning a move to New York with his family—he's set to star in the Broadway musical *The Boy From Oz* this fall—and would like some ideas for fun places to take his son ("The Central Park Zoo? FAO Schwarz?"). He's been scouting out nursery schools and apartments, and can't wait to get settled. "My wife and I figured we've moved something like 27 times," he says. "So to have one place for 18 months is thrilling."

Jackman's father, Chris, was also a man on the move. He relocated his family from England to Australia in 1967. Hugh, the youngest of five children (he has two sisters

and two brothers), was born on October 12 the next year, into a small home in an upper-class suburb of Sydney. "My father was an accountant for Price-Waterhouse," he explains, "so he could pretty much pick and choose where he wanted to go." His parents split up when he was about 8 and his mother, Grace, went back to England in 1977, remarried, and had another daughter. His father, whom Jackman has called "a superhero who never complained," raised the five kids on his own.

"Hughey," as his family called him, showed some talent early on: "I soloed when I was 5 or 6 and I was in school plays"—as, for example, Henry Higgins in *My Fair Lady*—

“but nothing heralding me as the next big thing.” As a teen, he showed no sign of becoming the man *People* magazine has twice dubbed “One of the 50 Most Beautiful People in the World.” In fact, he was so skinny, his nickname was “Worm.” At university, he studied communications, planning to become a TV reporter or a talk show host. “Journalism was the closest I could come to finding some kind of intellectual rigor as well as practical study involving people,” he says. “It was just something a little different. I didn’t want to go down the normal route—business or law or whatever.”

**F**or fun, he enrolled in an evening class at the Actors Center in Sydney, using the inheritance his grandmother had left him to pay tuition. “It wasn’t until I was 22 that I ever thought about my hobby being something I could make a living out of,” he says. Toward the end of the class, he applied full time to the prestigious Western Australian Academy of Performing Arts (Australia’s equivalent of Juilliard) and was accepted.

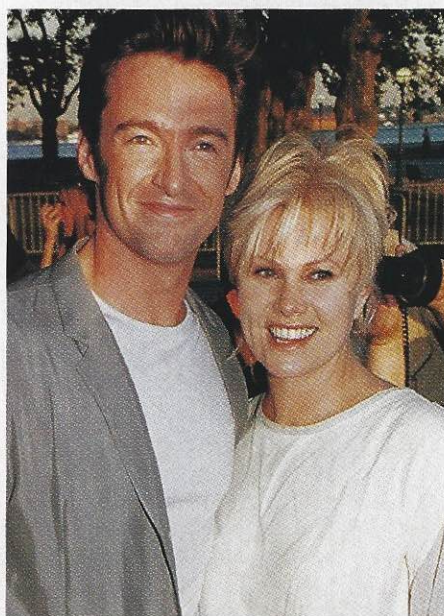
He immediately set himself apart. He turned down a role on the popular Australian soap opera *Neighbours* (where Russell Crowe and Guy Pearce launched their careers) to commit to honing his craft. Friends told him he was crazy for passing up a paycheck, but Jackman felt he had some learning—and growing up—to do before embarking on a career. “I remember being in drama school and thinking, ‘God, everyone should do this for a year,’” he says. “It’s so great in terms of understanding yourself and relationships and the human condition.”

As it turns out, spending three years in the classroom didn’t dampen his career prospects one bit. On the night of his final graduation performance in 1995, he got a phone call: He’d been cast in the Australian TV series *Correlli*. “I was technically unemployed for about 13 seconds,” he says. “I didn’t expect to get it. I read a couple of scenes on an audition while I was in school. I remember it was a Saturday morning and I just walked, probably hungover from the night before.”

In the series, Jackman played a sexy convict who falls in love with his counselor—played by his future wife, Deb. “It seemed very worthy when I read the script, but it ended up a little more on the Danielle Steel side,” he admits. “Meeting my wife was the greatest thing to come out of it. The sexual tension between her character and mine kind of bubbled over into real life. We didn’t get together until about two months

into the filming. I proposed five months later, but I knew about two weeks into it that this was it for me.”

Right before commencing *Correlli*, he auditioned for the Australian production of the Disney musical *Beauty and the Beast*. Once again, he says, “dumb luck” was on his side. He read for the part of Gaston, the comic, conceited muscleman who tries to woo Belle, but he had a hard time hitting



Jackman and wife Deborra-Lee Furness were all smiles at the *X-Men* premiere on Ellis Island in 2000

the notes. “I guess they liked me enough to send me away for singing lessons,” he says. “Either that or they were desperate to fill this role. I worked with a singing teacher for two weeks and I wasn’t making a lot of progress. But this guy was a great singer, so after a while, I just said, ‘You sing it,’ and he did and I mimicked him. My technique was awful—I was literally doing an impression of him—but it worked.”

While shooting *Correlli*, he would run between the faux-prison set, a rehearsal studio, and the gym. “I was pumping iron every day. It was brutal. If you watch *Correlli*, part of it looks like I’ve been in solitary confinement, the other part like I’m a professional bodybuilder.”

Meanwhile, the singing lessons paid off. Following *Beauty and the Beast*, he was cast as Hollywood screenwriter Joe Gillis in the 1997 Australian musical production of *Sunset Boulevard*, then won raves as cowboy Curly in 1998’s acclaimed Royal National Theatre revival of *Oklahoma!* in London. “We were all set to go to America with it,” he explains. “We had a limited run in the West End because we wanted to open on Broadway. We were just waiting for the theater to

become available, really planning our lives around it.” But for the first time, fate didn’t go his way. “Equity [the actors’ union] put the kibosh on it—there are rules about the number of non-American actors who can perform in shows—and it kind of died while they argued it out.” The show eventually opened on Broadway last year—without Jackman.

“I was disappointed, but I don’t have a right to complain,” he says. “Musical theater was something of a pleasant surprise for me. There was a musical theater school where I studied acting and I never took those classes. I feel like I hijacked the roles that some of those guys were supposed to get.” Besides, he notes, the change of plans allowed him to change course. “What really shocked me was one day, after touring in *Sunset Boulevard*, I saw my name in the paper and it said, ‘Hugh Jackman, singer.’ I thought, ‘What? This is wrong.’ It was at that point that I decided I should try some straight acting because I worried about being typecast. After *Oklahoma!*, I made a pretty conscious choice *not* to do any more theater for a little bit. It’s a very difficult life. After spending two or three years in it, eight performances a week, without realizing it, you use up a lot of your stored adrenaline. You don’t realize how much it takes out of you.”

After some unmemorable film and TV work, he clawed his way into *X-Men* in 2000. Dougray Scott (*Ever After*) was originally cast as Wolverine but had to back out when shooting on *Mission: Impossible 2* ran into overtime. Initially, Jackman worried he wouldn’t be able to summon the character’s angst and anger. Also, as a comic book novice, he had no idea that *The X-Men* was the most successful comic series of all time, selling 30 million copies of 10 different storylines each year. “I didn’t realize the extent of it, how big a thing it was,” he says. “But now I meet people with full-color Wolverine tattoos on their backs. Thank God I did okay, because I think if I hadn’t, they’d spit on me in the street. It’s the kind of challenge you relish as an actor; it’s there whenever you step into any role that’s well-known—Curly in *Oklahoma!*, or Hamlet. You have to be a bit of a masochist to give it a go.”

Luckily, *X-Men* satisfied the X-philes and newcomers alike, bringing in a whopping \$157 million at the U.S. box office. The original cast—including Sir Ian McKellen, Anna Paquin, Halle Berry, and Patrick Stewart—have all returned three years later for the sequel (with the third movie in the series in negotiations). “In the first film, a lot

(Continued on page 106)

dot, composing at lightning speed until the final duet. He couldn't find a way to make it work—perhaps subconsciously he knew that its completion would mark the end of his career.

In 1924, after years of complaining about a lingering sore throat, Giacomo consulted a new doctor who discovered inoperable throat cancer. The composer rushed to Brussels for experimental radiation treatments, which involved the insertion of needles directly into the tumor. Unable to speak, he wrote, "I seem to have bayonets in my throat. They have massacred me." The doctor was optimistic, but the composer was tired. He suffered a heart attack on November 28, 1924, and died the following morning—the last, still unfinished duet for *Turandot* at his side. He is buried in Torre del Lago, beside Elvira. ●

**MELISSA BURDICK HARMON PROFILED NAPOLEON AND JOSEPHINE FOR THE APRIL ISSUE OF THIS MAGAZINE.**

**Ekman** from page 74

people say it has a distinctly menacing aspect. A California scholar named Julian Bleeker, noting that science has a long, misguided history of attempting to classify people according to their physical characteristics, suggests that face reading is just another effort in this "pernicious and racist" tradition. Cynthia Cotts wrote in *The Village Voice* last September that the government's embrace of Ekman's ideas "could be seen as a major psychological advance—or a flimsy excuse for rounding up suspects."

Ekman responds vigorously: "The basic thing that my work shows," he says, "is that people all over the world, in all cultures, share physical characteristics and have the same expressions. This isn't part of any racist tradition; quite the contrary, this shows the unity of mankind. It doesn't demonstrate that one racial group is better than another, it shows that we're all the same, in something that's very fundamental." ●

**BOB FROST IS A FREQUENT CONTRIBUTOR TO THIS MAGAZINE.**

**Dan Barker** from page 85

Over the winter, Barker found dedicated souls who want to launch gardening projects in several U.S. cities, including Portland and Boston. He funneled money to them and is now guiding them through the process, offering advice on a thousand details: What's the best kind of soil to use? Where can we find a tractor? How many gardens should we try to build per day? Who should we ask to serve on our governing board? How do we

encourage the involvement of local schoolkids? How do we report our non-profit activities to the IRS? When should we plant our collards?

Today Barker lives on five acres near Medford with his wife Cynthia, to whom he's been married for 17 years, their three dogs, and their large backyard garden, where he raises Silver Queen corn, heirloom tomatoes, French melons, and other goodies.

Should some angel appear in his life with \$15 million, Barker is prepared to move full-speed ahead with his dream of changing the nation. He has a budget set up. He'll fly people in from around the country for one-week workshops on building gardens. He'll distribute checks for \$25,000, and he'll watch his disciples go to work in 200 cities. "I'd say my odds for getting the money are pretty good," he says. "I think it's time for this to happen."

He speaks of the "magic finger of fate" bringing him the money, but he also knows that hard work is the essential ingredient. He laughs his hearty laugh and says, "All the saints I've ever read about were pretty darn hard-working." ●

**BOB FROST WRITES OFTEN FOR THIS MAGAZINE.**

**Tuscany** from page 98

into a backwater. Without money to rebuild, the medieval architecture remained—providing a great treat for travelers today. Wandering up narrow streets and brick alleyways, I discover the home of Saint Catherine of Siena, Italy's patron saint (along with St. Francis of Assisi), who took the veil at age 8 and lived out her life as a nun in a cell in her family home. St. Catherine is best known for her body of writings, including the solid arguments she used to convince Pope Gregory XI to move the Papacy back to Rome. All of her work, however, was dictated because she was illiterate.

My home base for this trip has been a cozy hotel in Castellina-in-Chianti, its bright and airy rooms all situated in farm buildings. It's been lovely waking up every morning literally *in* a vineyard, and I decide to spend the last day of my stay just enjoying the quiet Tuscan countryside. I do, however, venture as far as the medieval hill town of San Gimignano, actually a small village of tall medieval towers, built by feudal lords long ago to show just how rich and prominent they were. In the 14th century this tiny city on a hill boasted 76 skyscraper-like towers. Today only 13 remain, but they still make an impressive sight when the town suddenly appears Oz-like on the horizon. Sadly, every bus tour in Italy has discovered San

Gimignano and it is packed with tourists. Its old buildings are mostly shops, but I enjoy loading up on local wine and olive oil and tapenade (as well as a nice Italian handbag). Go if you have time—it's worth it for the pretty buildings, especially along Via San Matteo—but don't expect to be alone. ●

**MELISSA BURDICK HARMON IS THIS MAGAZINE'S TRAVEL EDITOR.**

**Hugh Jackman** from page 49

of groundwork had to be covered, a lot had to be explained about this world and these characters to non-comic book fans," Jackman explains. "Without giving too much away, the second one is a little freer—the characters are established so there's more humor. The relationships between them are stronger and, having had a hit with the first, there's more money there to spend on it." As if \$75 million—the reported budget on the first film—wasn't enough.

Between *X-Men* and *X2*, Jackman also managed to squeeze in two romantic comedies, *Someone Like You* (with Ashley Judd) and *Kate & Leopold*, as well as the action-thriller *Swordfish* with John Travolta, all released in 2001. "Twelve-year-olds come up to me and say, 'I really liked you as Wolverine—but my mum made me watch *Kate & Leopold*,'" he laughs. "In the end, it's all about variety—mixing an action film with something lighter." Or darker: He recently went to Prague to shoot a gothic horror flick, *Van Helsing*, playing the mercenary who hunts down Dracula.

Jackman is much in demand these days. But success has a downside: He misses his little boy. "My son is in London with my wife and he's sleeping in the bed with his Wolverine doll," he says. "It's very cute, except when you press a button, out of the mouth comes, 'I'll slice you in half!' or 'Feel the pain of this kick!' But he gets it. He walks around a movie set and says, 'Dada's office.'" ●

To further broaden his horizons, Jackman will be taking on Broadway, playing flamboyant music man Peter Allen—the songwriter and performer who was married to Liza Minnelli in the '60s—in *The Boy From Oz*. "I'll be tap dancing in sequins and boas," he laughs. "I've never felt such freedom onstage. Peter was outrageous. He was infectious. It's total joy to play out his life story."

And how would Jackman's life translate as a musical? "Uh, I'm not sure it would make a good one just yet," he admits. "But I'm working on it. No worries." ●

**SHERYL BERK IS SENIOR ENTERTAINMENT EDITOR OF THIS MAGAZINE.**

# They Met on the Set



Wilson and Hanks in *Volunteers*

**ANTONIO BANDERAS** and wife **MELANIE GRIFFITH** met and fell in love while filming *Two Much* (1996). Here are some other celebrity couples who met on the job:

**LUCILLE BALL** and **DESI ARNAZ** first met on the set of the musical comedy *Too Many Girls* (1940).

**RICHARD BURTON** and **ELIZABETH TAYLOR** created a firestorm of publicity when they began their affair during the filming of *Cleopatra* (1963).

**KYRA SEDGWICK** and **KEVIN BACON** first met when they played the leads in the TV movie *Lemon Sky* (1987).

**PAUL NEWMAN** and **JOANNE WOODWARD** got to know each other while acting in the 1953 Broadway production of *Picnic*.

**KATE CAPSHAW** met her future husband **STEVEN SPIELBERG** while playing the female lead in *Indiana Jones and the Temple of Doom* (1984), which he directed.

**KELLY PRESTON** met husband **JOHN TRAVOLTA** when she was cast with him in *The Experts* (1989).

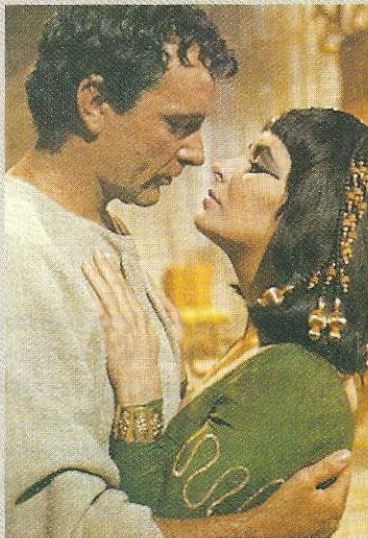
**TOM HANKS** met his second wife, actress **RITA WILSON**, on the set of the movie *Volunteers* (1985).

**JADA PINKETT** met **WILL SMITH** when she tried out for the role of his girlfriend on *The Fresh Prince of Bel-Air* (1990). She lost the role to Nia Long, but won his hand in marriage in 1997.

**HILARY SWANK** and **CHAD LOWE** met on the set of *Quiet Days in Hollywood* (1997).

**VIVIEN LEIGH** and **LAURENCE OLIVIER** fell in love during the filming of *Fire Over England* (1937).

**KURT RUSSELL** met partner **GOLDIE HAWN** when they filmed *Swing Shift* (1984).



Burton and Taylor sizzle in *Cleopatra*



Hawn and Russell in *Swing Shift*



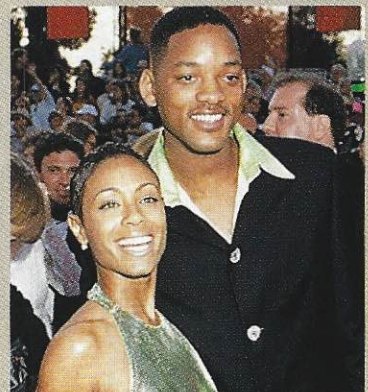
Arnaz and Ball in *Too Many Girls*



Leigh and Olivier in *Fire Over England*



Travolta and Preston getting to know each other in *The Experts*



Pinkett lost the role but won Smith

should *Evita's* composer, Sir Andrew Lloyd Webber, make him a formal offer to star in the movie version of *Phantom of the Opera* (there have been initial talks). "Oh, I would love to do it," he sighs. "It is an incredible role, and if they offer it to me, I think I should take it, no?"

Is Antonio Banderas actually asking advice? "Well, not really," he admits. "I tend to make up my own mind very quickly and just do it." He has two more movies wrapped and slated for release next year: *Spy Kids*, a family film from *Desperado* director (and close friend) Robert Rodriguez ("It's kind

of the *Chitty Chitty Bang Bang* of the new generation," Banderas says) and an independent film, *The Body*, in which he plays a priest. He is also eagerly awaiting ("any day now") a script for *Zorro 2*. "I have done so many different types of characters," he says.

(Continued on page 122)

Not that Hurley's had much down time to dwell on life without Hugh. With three films awaiting release, she's on the road promoting them. She's also reading scripts for potential new film projects, in addition to those she's developing at Simian Films—one partnership she and Grant have no plans to dissolve. Hurley believes their business relationship can survive the breakup.

And what if the partnership doesn't work out? And what if Estée Lauder decides to find a new face? And what if Hollywood never puts her on the A-List? For the very solvent Ms. Hurley, these are no longer economic issues. "I suppose I could stop working," she recently mused, "but I wouldn't really want to. What would I do? I'm not very good at doing nothing."

**MICHAEL SAUTER OFTEN WRITES FOR THIS MAGAZINE.**

**Antonio Banderas** from page 61

"The only thing I probably cannot play is a guy from Oklahoma. My accent, after all, might get in the way..."

Yet if there is one thing Banderas yearns to be remembered for among his large body of work, it's the fact that he has enjoyed every minute of it. "I would like people to say of me, 'Antonio Banderas was a man who was crazy about his profession.'" He adds, "And that he lived and laughed and loved as much as anyone can."

**SHERYL BERK IS SENIOR ENTERTAINMENT EDITOR OF THIS MAGAZINE.**

**Dr. Bonnie Spring** from page 92

doing research on schizophrenia, Spring decided to focus on smoking cessation—a decision which helped her give up her own habit.

During her career she's explored many aspects of smoking—from ways to avoid weight gain during the quitting process to the effects of a high-carbohydrate diet on stopping. Currently, in addition to the mood-management seminars she's experimenting with, Spring is running several studies to see whether the antidepressant Prozac helps some smokers quit (many other antidepressants have proven helpful and so far the results on Prozac look promising, as well).

In her off hours, Spring, a 51-year-old single mother, can often be found shuttling her daughter Heidi, 10, to karate or piano lessons, or in-line skating with her near their Chicago home. Spring is delighted to report that Heidi finds cigarettes disgusting. "She'll even point out people on the street and say, 'Ugh, that person is smoking.' I just hope she stays that wise," she says.

**Laura Muha is the contributing health editor of this magazine.**

**Buyer's Guide** from page 114-117

**Food Guide:** Page 114: **table** and **flower vase** from Istanbul Grand Bazaar, Inc., 212-779-7662 or igbhome.com. Page 115: **teapot**, **tea glasses**, mirror used as **tray**, **table**, all from Istanbul Grand Bazaar. **INTERIORS GUIDE:** **Table** (at left), \$285; **turquoise tagine** (on square table), \$55; **box** (on square table), \$168; **bowls** (at foot of square table), \$56 (large), \$20 (medium), \$21 (small); **shawl** (at foot of square table), \$25; **sugar bowl** (used as vase), \$25; **hanging starlights**, \$68 large, \$48 medium; **teapot** (on tray on carpet), \$63; **mirror** (on wall), \$270; **round box**, \$50; **candlesticks**, \$25 each; **Berber drum sets**, \$24 each, all from Istanbul Grand Bazaar, 212-779-7662 or igbhome.com. Tall goatskin and henna **lamp** (on square table), \$198; small **chest** (on floor), \$185; **pillows**, \$148-\$298; **throw**, \$135; **screen**, \$350, all from eZiba.com or 888-404-5108 (Prices do not include shipping.) **Berber rug**, \$850; reproduction hand engraved brass **tray**, \$100; **round coffee table**, \$650; **cedarwood chair** (reflected in mirror), \$550, all from Sam's Souk, 212-535-7210.

**Answers to puzzle** from page 118

A	L	E	C	M	A	L	T	D	A	R	E	R
N	E	A	L	A	D	A	H	I	R	E	N	E
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