

# CINEFANTASTIQUE

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## GEORGE LUCAS STAR WARS MOGUL



STAR WARS I:  
THE PHANTOM EMPIRE

*George Lucas*

THE MATRIX  
CARRIE II  
WING COMMANDER  
THE MOVIE

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THE 75 MOST POWERFUL IN SCIENCE FICTION



rector of the film, and none of the three really knows what the movie costs. The reason why that's great is that their job is to dream the impossible and go out and do it. There is no money hanging over their heads. There are other people who look after the money. The objective here is to let their imaginations genuinely go wild so they could come up with the biggest, best-est, most incredible thing they could imagine, then go try and execute it. Nobody was standing next to them or was on their backs every day about commerce."

Yet, commerce has been the arena where Katzenberg made his name as head of Disney's animation division. Under Katzenberg, Disney underwent a phenomenal resurrection with hits such as *THE LITTLE MERMAID*, *BEAUTY AND THE BEAST*, *ALADDIN* and *THE LION KING*. Now, with his own company, the energetic executive has eclipsed even Eisner as the nearest thing Hollywood has to another real-life Walt Disney.

Just as the Disney Company has done with *ALADDIN* and *LION KING*, DreamWorks intends to create direct-to-video sequels for its theatrical releases, too. *JOSEPH* (without the Technicolor Dream Coat) will be the direct-to-video sequel for *PRINCE OF EGYPT*. Another direct-to-video feature will tell the further adventures of the CGI production *ANTZ*.

DreamWorks has an ambitious slate of theatrical release animated features on the boards as well: *EL-DORADO*, *ASH*, and *SPIRIT OF THE WEST* will be created with traditional animation; *SHREK* and *TUSKER* will be done in CG. Another film that DreamWorks will distribute, *CHICKEN RUN*, is being done in stop-motion by Aardman Animations.

Katzenberg also revealed that DreamWorks has been in contact with Japanimation icon Katsuhiro Otomo, creator of the seminal work *AKIRA* to see if some mutual project could be worked out. "We talked to him about maybe coming to work with us and coming in," Katzenberg said, "but nothing yet."

For the time being, the very future of DreamWorks animation—certainly its direction—seems to have been strengthened by the response to *PRINCE OF EGYPT*. His company's first traditional animated feature merits the highest praise its DreamWorks partner can muster. "I got what I wanted," he said. "I wanted to make a movie that I could look back on and say 'We did our best work.' We got it. We did our best work. Whatever happens, we did our best work."

**Dan Gire**



#16: With *THE TRUMAN SHOW*, Jim Carrey proved he could draw audiences to a smart film but the film still made less money than most of his dumber efforts.

## 9 BOB WEINSTEIN

(Last year: not ranked)

One half of Miramax (along with brother Harvey), Bob Weinstein heads up the company's genre division, Dimension, which has managed to revive the teen horror genre with Kevin Williamson's *SCREAM*, *SCREAM 2*, and *THE FACULTY*. A genre-smart guy, Bob Weinstein's hands-on approach has also attracted a roster of important (if not quite as successful talents), such as Guillermo Del Toro and Robert Rodriguez.

## 10 JOHN LASSETER

(Last year's ranking: 21)

With approximately \$150-million in the U.S., *BUG'S LIFE* proved that *TOY STORY* was no one-shot fluke for Lasseter; the blockbuster box office was all the more impressive since the film opened after DreamWorks' similarly themed *ANTZ*. Next up, Lasseter's Pixar company has *TOY STORY 2*; originally scheduled for DTV release last year, the film was bumped up to theatrical when Disney execs were impressed with the early footage.

## 11 BARBARA BROCCOLI & MICHAEL WILSON

(Last year: not ranked)

Since the death of Albert Broccoli (long-time custodian of the James Bond franchise), these two producers have continued to guide the series to even greater success, turning out two films in the '90s (*TOMORROW NEVER DIES* and *GOLDEN EYE*) that went past the \$100-million mark.

## 12 RICHARD ZANUCK & DAVID BROWN

(Last year: not ranked)

Like Jerry Bruckheimer, this producer team does not specialize in genre material (although they do have hit films like *JAWS* to his credit). Also like Bruckheimer, they ousted *GODZILLA* from its expected box office supremacy with a killer asteroid flick, *DEEP IMPACT*. Although the film's soap opera melodrama fell flat, it captured some of the human element missing from the giant iguana pic, and thus connected with viewers who made it a hit.

## 13 ROLAND EMMERICH & DEAN DEVLIN

(Last year: 2)

What was supposed to be *the* big film of the year turned out to be—well, not a bomb but definitely a disappointment, with a U.S. gross of \$136-million that barely covered the cost of production and distribution. The dynamic duo hardly helped themselves by blaming everyone else—the studio, the press, and the fans—for the negative reaction to the film. After foreign, TV, and video sales, the film will turn a profit; however, Toho (owners of *Godzilla*) dropped a bombshell, announcing plans to proceed with their own version of *Godzilla*, rather than wait for TriStar to complete its planned trilogy. With their *GODZILLA* sequel now on the back burner, Emmerich & Devlin are stepping away from the genre with a revolutionary war film scripted by Robert Rodat (*SAVING PRIVATE RYAN*); in the meantime, they have exec produced the sci-fi themed *13TH FLOOR* and are planning another, *THE MARK*, with Will Smith.

## 14 CHRIS CARTER

(Last year: 9)

*THE X-FILES* feature film did good business last summer, but at \$80-million it fell short of blockbuster status; meanwhile, the show continues to be top in its time slot (although the ratings have slipped a bit from the previous year). Still, the continuing success of the franchise earned Carter a new multi-million dollar deal with Fox, ensuring that he will continue to be a major player, even if his brainchild seems to be doing little beyond retreading old ground.

## 15 RICK BERMAN

(Last year: 8)

Berman managed to pull off the neat trick of producing two good *STAR TREK* films in a row; unfortunately, *STAR TREK: INSURRECTION*'s box office (under \$70-million) failed to surpass its predecessor, *STAR TREK: FIRST CONTACT*. Still, the new film proved there is continuing life for the *NEXT GENERATION* on the big screen, and the TV shows continue to be strong in syndication.

## 16 JIM CARREY

(Last year's ranking: 10)

*THE TRUMAN SHOW* became a high-brow hit, expanding Carrey's appeal beyond his usual audience. Although its \$126-million U.S. take failed to match that of his previous effort, *LIAR, LIAR*, it proved that his name above the marquee could draw viewers to a challenging piece of science-fiction that otherwise might have had a hard time finding an audience.

Art house favorite Neil Jordan made another foray into big-budget studio filmmaking with *IN DREAMS*.

