

## CONVERSATIONS WITH THE BATT



Matt McCormick  
The Battalion

# Reitman talks about *Evolution*

hoping that it would be helpful to me, editorially speaking, as another sort of screening but it really wasn't.

**Q: When this project originally began, I had read the spec script written by Don Jakoby was much more of a horror-type script. Can you talk about how the script has changed since you first read it?**

A: Don Jakoby's script, which we bought, was not a horror movie, it was a dramatic science fiction movie with this great idea that attracted us to it. The idea was that something would fall to Earth with these single celled organisms, which in a very short period, sort of evolved into things more complex and became a real threat to the Earth. It is very hard to find that kind of idea. I had been looking to do something with CGI because I had never really worked with it. *Ghostbusters*, which was like fifteen years ago, was back in the photochemical, rubber world. You are always looking for an interesting new thing. What it unfortunately did not have was characters, so I worked with Don for about half a year to sort of develop these characters, and then I brought in two guys, David Diamond and David Weissman, who are really good comedy writers, to further workout the story and characters. I love science fiction and I have made a whole lot of science fiction movies. I always bring a comic voice to it because that seems to be the language that I prefer. I couldn't see just doing a film that would just be a dramatic story, it would not be interesting to me.

**Q: With everything that must come your way, why did you pick something with no characters, but**



a strong idea to direct as your next film?

A: At that stage, it is not necessarily going to be your next movie, it's just something that is worth looking further at and seeing how it evolves, if you will excuse the pun. This developed really well and I liked the scenes. It took on the scale that I was looking for. I really liked the work that I could do with the actors and I like to be able to do these types of things against a larger-scale special effects background. I like to try to do these different kinds of things rather than what you would see in a normal science fiction movie. For me, that is the challenge.

**Q: You have the computer generated special effects and you have the comedy, but you also have some not-so-funny moments, some dark moments. How do you balance all the elements of this film?**

A: People die in this movie and also there are genuinely scary moments. It's hard to answer that question on this movie because I am not finished yet. I hope that I balance all those things right. You want it to be moving along at a real breezy-like way. That is a real good word for this movie, it is the breeziest of my films. It is not as funny as some of my other films, but I think the character work is about as good as I have done. In terms of all the scary parts, it seems to be working really well. It is hard to tell though until I get to the end and I am not there yet. In terms of how well it is going to work out, the early signs are optimistic. I am proud of the work done between Orlando and David. It just functions a lot of different ways.

**Q: What do you look for in a script? You must get scripts all the time, so what criteria do you have when you go through them?**

A: I'm looking for something fresh, something intriguing and something that I would like to spend a year of my time with. That is very rare.

Ivan Reitman has long been acknowledged as one of Hollywood's most successful producer/directors. He has directed such classic comedies as *Ghostbusters*, *Stripes*, *Twins*, *Dave* and *Kindergarten Cop*. As if that was not enough, Reitman has also produced films such as *National Lampoon's Animal House* and last summer's *Roadtrip*.

*Evolution*, Reitman's new film, stars David Duchovny, Orlando Jones and Julianne Moore. The film is a hybrid mixture of science fiction, horror and comedy that relies heavily on computer-generated images.

*Evolution* was originally slated for a late July release, but after showing the executives at DreamWorks a rough cut, they became so excited about the film and asked Reitman to have it ready for the second weekend in June.

Reitman has spent everyday working on the film; editing music and the special effects, and feeling the pressure of having to open in a short amount of time. In an interview with *The Battalion*, Reitman talked about his new film.

**Q: What was it like watching a cut of your film, that is in no way complete, with a room full of journalists?**

A: It's always difficult, but you learn a little bit. It wasn't one of my favorite screenings because it wasn't like real people in a real theater. Half the people had a pen and pad in their hands. It was not a real situation. I was



PHOTOS COURTESY OF DREAMWORKS

## People in the News

### Ripa takes maternity leave

WASHINGTON (AP) — Regis Philbin will have another round of new co-hosts on his morning talk show, at least for a little while.

Philbin's sidekick, Kelly Ripa of the ABC soap opera "All My Children," is going on maternity leave.



RIPA

Her last day is Friday, and she'll be gone just four weeks.

"Everybody's raising their eyebrows about that," he told AP Radio. "She's welcome to take six or eight or how many she needs. We understand, you know, but she wants to do it in four."

In the meantime, Philbin said, a series of college students will fill in on the syndicated "Live with Regis & Kelly." Ripa, 30, and her husband, "All My Children" co-star Mark Consuelos, al-

ready have a 3-year-old son, Michael Joseph. She replaced Kathie Lee Gifford as Philbin's co-host in February.

### Mattel to market Cher doll

EL SEGUNDO, Calif. (AP) — For many doll collectors, it's a dream come true — Cher, immortalized in plastic.

First seen on an episode of the NBC sitcom "Will & Grace," a Cher doll made by Mattel Inc. will be dancing onto store shelves in the next couple

of weeks and the doll world is in a frenzy.

Dressed in a lavender halter dress ensemble designed by Bob Mackie, Mattel's latest celebrity doll was the centerpiece of a "Will & Grace" episode last November, which featured a cameo appearance by Cher.

After the show aired, doll stores and Mattel's Web sites were bombarded with inquiries about how to buy the doll, which will be priced at \$39.95.



*We Were the Mulvaney's*  
Joyce Carol Oates  
Published by Plume

Joyce Carol Oates' novel *We Were the Mulvaney's* transports the reader into the turbulent life and times of the Mulvaney family. With Oates' thorough personal descriptions of the family members including the father, Michael, mother, Corinne and their children, Mike Jr., Patrick, Marianne and Judd, it is easy for readers to quickly connect with at least one character.

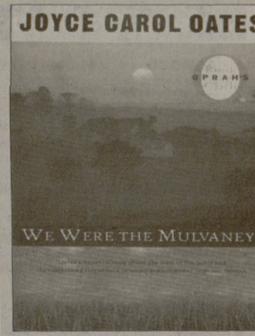
The story of the Mulvaney family is told from Judd's point of view, the youngest child. His perspective is not an easy story to read and should not be considered light. The book circles around the sexual assault of Marianne on the night of her senior prom and its aftermath.

Oates leads the reader through a story of negative and positive family moments. However, the main conflict of the story is not between Marianne and her assailant, but between Marianne and her father. Michael Mulvaney, Sr. struggles with the fact that a single night tears his family's life apart.

After months of trying to deal with the assault, Michael refuses to speak to his daughter and sends her to live with her aunt, which starts a string of negative consequences. After Marianne leaves, she develops anorexia and loses her self-esteem almost completely.

The oldest son, Michael Jr., leaves the family to join the Marines, Patrick, the middle son leaves home for college, and Michael Sr. turns to alcohol to ease the pain of his family's demise. It takes him nearly twenty years to speak to his daughter again.

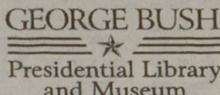
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George Bush Presidential Library and Museum  
and MSC Film Society  
**Classic Film Series**  
Summer Program  
**Meet Me in St. Louis**  
June 7, 2001, 7:00 p.m.  
George Bush Library Auditorium

Admission to the *Classic Film Series* is free and open to the public. Films will be shown in the auditorium of the George Bush Library. Patrons should enter the building through the main rotunda entrance. Seating is limited, so come early and enjoy the show. For more information, please call (979) 260-9552, ext. 266.

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SWORDFISH (R)	PEARL HARBOR (R)
12:00 1:45 4:20 7:05 9:45 12:25	11:15 3:00 7:30 10:45
12:05 2:30 5:10 7:45 10:20 1:00	12:30 4:30 8:30 12:10
	1:30 5:30 9:30
SHREK (PG)	MOULIN ROUGE (PG-13)
12:00 2:20 4:45 7:20 9:40 12:20	1:05 4:10 7:10 10:05 1:00
12:30 2:50 5:15 7:50 10:10	THE ANIMAL (PG-13)
11:30 1:50 4:15 6:50 9:10 11:25	12:20 2:40 5:05 7:40 10:15 12:40
A KNIGHT'S TALE (PG-13)	THE MUMMY RETURNS (PG-13)
12:15 2:30 4:55 7:10 9:25 11:40	12:40 3:40 6:45 9:50 12:45
2:00 7:35	1:25 4:25 7:30 10:25
ANGEL EYES (R)	WHAT'S THE WORST THAT COULD HAPPEN (PG-13)
11:25 5:00 10:30 12:55	11:35 2:05 4:35 7:25 9:55 12:30
BRIDGET JONES'S DIARY (R)	
11:40 2:25 4:40 7:15 9:35 12:15	

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