

SPECIAL **FAN-MADE** EDITION IN HONOR OF **HENRY IAN CUSICK**'s BIRTHDAY

APRIL 17, 2017

# EMPIRE

**LOST**

DESMOND-ORIENTED  
REVIEWS YOU'LL  
NEVER FORGET

*KABBY:  
thorny path  
of love*

**EXCLUSIVE!**

INTERVIEWS WITH CREATORS OF  
CHIMERA, PALI ROAD, JUST LET GO,  
THE CONTRACT  
and

**ANNIE CUSICK WOOD**  
TALKS ABOUT THEATRE DAYS

EVERYTHING YOU WANTED TO KNOW ABOUT HENRY IAN CUSICK, BUT WERE LAZY TO GOOGLE



**KEEP  
CALM  
AND PUSH**

4

8

1

5

1

6

2

3

4

2





THERE GOES THE NEIGHBORHOOD.



AGES 4+

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WARNING:

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# LETTER FROM THE EDITOR

Hi all!

This is my very first time doing something like this, and I do hope this magazine will be readable despite that fact. Because, you know, this fan-made magazine is dedicated to a handsome and multitalented man. ;-)

I thought it would be a good idea, to celebrate a great birthday with such a tribute; and I certainly had a very good time doing this and going through all reviews, photos, and interviews etc. I really hope you'll find it interesting to look through. Not only that, please read the original reviews written by my fellow fans Sam McCoy, Tiphaine Le Roux, L.Mo and Mianne. Won't call you to check exclusive interviews 'cos I'm sure you'll read them first thing anyway. They are very interesting and informative, that I can assure you.

For my part, I want to wholeheartedly thank Mr. Haeems, Mr. Lim, Mr. LaPray and Mr. Morrison for answering our questions and providing additional materials. I also want to say a very special thank you to Annie Cusick Wood for giving us not only unique insight, but also sharing never seen before photos. Thank you all very much!

On that thankful note, I can't pass over the wonderful people without whom this magazine would not have happened in the first place. They are: Mianne, with her awesome archive of many years currently stored at CusickGallery website, Erika, who provided much needed moral support, talented writers Tiph and Sam, and our very own negotiator and proofreader L.Mo. Thank you, ladies!

And last but not least, let me on behalf of all people named above, address the hero of the occasion, Mr. Henry Ian Cusick.

*Dear Ian! Allow us to congratulate you on your birthday and wish you all the happiness in the world with more accomplishments in your acting and directing career.*

And few more messages:

*Ian, I've loved you since you played Jesus, in that special way only you could do. I wish for you great joy and continued blessings on this, your 50th birthday! Thanks for the years of fun!*  
**Mi xx**

*Ian, I hope your birthday is truly something special because 50, although the number is a bit unappealing, it is only that...a number. But it also is a milestone you should embrace.*

*Happy birthday wishes to you and may the light always shine on you and keep you in our sites.*

**Erika xoxo**

*You know what's also its best at 50...? Scotch whiskey.*  
*Happy Birthday, Ian!*  
**Sam**

*Wishing your birthday and all to come to be filled with lots of love, laughter, happiness and zest!*

**L.Mo**

*Wishing you all the great things in life, hope this wonderful day will bring you an extra share of all that makes you happiest. Happy Birthday!*  
**Tiphaine**

And now - enjoy your read!



Tat

**TAT YATANIS**  
**EDITOR-IN-CHIEF**

# EMPIRE

## FAN-MADE EDITION

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<http://www.henriancusick.com>



<https://www.facebook.com/hicusick>



<https://twitter.com/hicusick>



<http://henryjoe productions.com>

## BY NUMBERS

1967

YEAR OF HIS BIRTH IN  
TRUJILLO, PERU

181 cm

HEIGHT

3:20

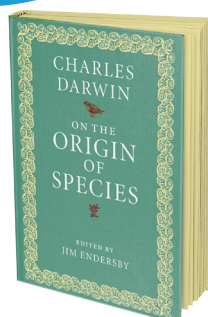
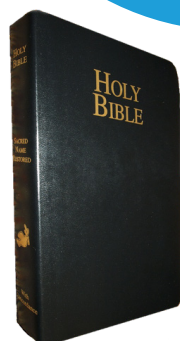
MINUTES ON SCREEN IN HIS FIRST  
APPEARANCE IN "LOST" AS A MYST-  
ERIOUS HATCH HABITANT, DURING  
WHICH THE AUDIENCE WASN'T ABLE  
TO TAKE A GOOD LOOK AT HIS FACE

## TRIVIA

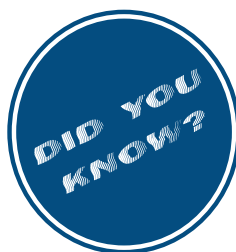
- ▶ His mother is Peruvian and his father is Scottish.
- ▶ He was raised in Peru, Spain, Trinidad and Tobago and Scotland.
- ▶ He was asked to leave The Royal Scottish Academy of Music and Drama before joining the Glasgow Citizens Theatre where he performed for a number of years.
- ▶ He also performed with The Royal Shakespeare Company, Royal National Theatre, The Almeida, Liverpool Playhouse, Babel Theatre Company, 7:84 Theatre Company (Scotland) etc
- ▶ Special commendation for the Ian Charleson Award 1994 (Best performance by an actor under 30 in a classical role) for the title role in Torquato Tasso at the Edinburgh International Festival and Creon in Oedipus at the Glasgow Citizens Theatre.
- ▶ Married to Annie Cusick Wood and has three sons: Elias, Lucas and Esau.
- ▶ Speaks fluent Spanish.
- ▶ Plays guitar and drums.
- ▶ Sings, released his first song in 2016.
- ▶ Likes to play football and used to be a coach in his son's school team.
- ▶ Dog person and proud owner of two dogs.

## Too much information HENRY IAN CUSICK

THE LIFE, TIMES AND FILMS  
OF THE SCOTTISH-PERUVIAN  
WHO NOW CALLS  
HAWAI'I HOME



PLAYED BOTH  
JESUS CHRIST  
AND CHARLES DARWIN



HE PREFERS TO  
GO BY IAN



IAN HAS BEEN "CRUCIFIED"  
TWICE\* IN HIS CAREER;  
ONCE AS JESUS CHRIST IN  
"THE GOSPEL OF JOHN"  
AND ONCE AS MARCUS  
KANE IN "THE 100"

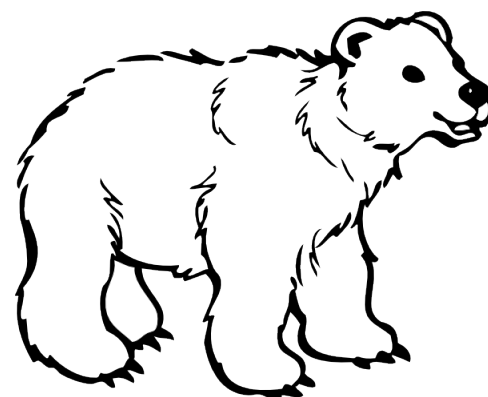
\*read about 3rd crucifixion on page 77



IN 2006 WAS NOMINATED  
FOR AN EMMY AWARD



WON AN AUDIENCE AWARD FOR BEST  
SHORT FILM WITH "DRESS" THAT WAS  
HIS DIRECTORAL DEBUT, FILMED IN  
HIS OWN HOUSE IN KAILUA, HAWAII



CUSICK'S FIRST ROLE AT  
CITIZENS THEATRE WAS A  
FLUFFY POLAR BEAR

NOT TO BE  
CONFUSED  
WITH

JOHN  
CUSACK

American actor, producer  
and screenwriter





## GREATEST QUOTES

“You called, I came,  
and I brought our best  
friend Shiraz”

**SCANDAL**

“I will be in a toe,  
in a foot,  
in a grave!”

**FRINGE**

“One decision  
does not  
define a man”

**THE 100**

“I’ll see you in  
another life,  
brother!”

**LOST**



**BEST AND  
WORST on  
ROTTEN  
TOMATOES**

**95%**  
**Scandal**

**14%**

**Hitman**

# PREVIEW

PULSE-QUICKENING MOVIE AND TV NEWS

---







FIRST  
LOOK  
EXCLUSIVE

CHIMERA

# CHEATING DEATH

*A brilliant but disturbed scientist decides to freeze his children alive, while he races against time to cure their deadly genetic disease by unlocking the secret of immortality*

**HENRY IAN CUSICK** plays Quint, a scientist who has lost his wife Jessie (*Karishma Ahluwalia*) to an incurable genetic disease. His kids Miles (*Raviv Haeems*) and Flora (*Kaavya Jayaram*) have inherited this disease and are dying.

Quint moves Miles and Flora into an abandoned biochemical research facility where he works on an experimental project to save them. The focus of his research is the *Turritopsis Dornhii* (the “immortal” jellyfish) known for its ability to spontaneously regenerate.

In a secluded back-room, Quint keeps Jessie’s brain-dead body going artificially on life-support machines. He is haunted by visions of her — complicated, terrifying, and romantic.

The scientist is confident that through genetic engineering he can get his children’s failing organs and cells to regenerate spontaneously. His work has profound implications since spontaneous regeneration would lead to an eternal victory over old age, disease, and death—rendering all humans biologically immortal. But he fears that he will lose his kids before he can complete his work. So, he develops and eventually perfects Cryptobiosis — a technique to preserve his kids in a frozen ametabolic state of suspended animation. He plans to wake them only after he is certain that he can stimulate jellyfish-like spontaneous regeneration in their bodies.

Quint desperately needs human embryonic stem cells for his research. He reaches out to Charlotte (*Jenna Harrison*), his protégé and former colleague. She is sympathetic of his plight and supportive of his quest to save his kids. She refers Quint to Griffin (*Jennifer Gjulameti*), a black market dealer, who attempts to steal the stem cells from Masterson (*Kathleen Quinlan*), a shadowy businesswoman, whose selfish and bizarre ulterior motives endanger Quint’s kids and trigger a chain of events with far-reaching consequences for scientist, his children, and for all of humanity.



## CHIMERA

## EXCLUSIVE INTERVIEW WITH WRITER, DIRECTOR AND PRODUCER MAURICE HAEEMS

IMDb

Maurice has a Bachelor's degree in Engineering from the University of Mumbai and an MBA

in Finance from the Wharton School of the University of Pennsylvania. He has enjoyed successful careers as a mechanical engineer, as an investment banker, and as a software entrepreneur.

Since 2014, Maurice has studied Filmmaking, Screenwriting and the Entertainment Business at the New York Film Academy (NYFA) and at the University of California Los Angeles (UCLA) Extension. Maurice wrote the first draft of the screenplay for *Chimera* in his 8-week screenwriting class at NYFA in January and February 2014, and did a comprehensive rewrite while enrolled in an online 12-week screenplay rewriting class at the UCLA extension in the spring term of 2014. *Chimera* is Maurice's first feature film.

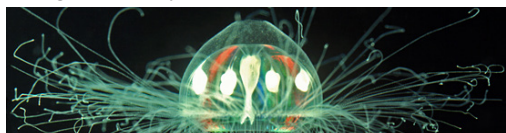
**Mr. Haeems kindly agreed to answer our questions**

## ORIGINS OF CHIMERA

I am a huge fan of smart sci-fi and so when I decided to try my hand at writing, naturally that was the genre to which I gravitated and aspired. Since I wanted to write a screenplay, and since I know that we would be operating in the low-budget world, I attempted to craft a story that could be told in a single location and with only eight or nine characters.

I wanted to explore what contemporary research might achieve 20-50 years into the future. For example, will scientists learn how the *Turritopsis Dohrnii* jellyfish can reverse their biotic cycle? Will they perfect the technology to freeze people and bring them back? Will it be possible to grow human organs in animals? Will gene editing and engineering lead to the elimination of disease? How much can the human lifespan be extended?

Yet, the central themes of *Chimera* - love and loss, regret and redemption - are intensely personal and emotional, and easily relatable for everyone. How far would you go to save the ones you love? And, if they were gone, would you want to live forever?



## CASTING IAN IN THE LEAD ROLE

I had never watched *Lost*, and did not know of Ian but luckily for us, his name was suggested by Mark, our very wise casting director. One evening, Jay (our producer) and I committed to some uninterrupted HIC binge-watching. We started with an episode of *Lost* and were completely sold on Ian midway through that episode and we just knew instinctively that Ian would be the perfect Quint. Just for the heck of it, we kept watching (a little bit of *The 100*, *Scandal*, and *Girl on the Train*) and by the end of the evening we had both become die-hard HIC fans. We were thrilled when Mark told us that Ian had read the script and had liked it.

Dr. Peter Quint is a very complex character - on the one hand, he feels deeply for his wife and children and will do anything to protect them, so there was a need to portray him with sensitivity, warmth and tenderness. But, on the other hand, Quint has a dark side and is not afraid to do whatever must be done - his actions may sometimes appear to be cold, harsh and unfeeling.

Quint has a dark past for which he feels deep regret and his actions are largely motivated by his misguided quest for redemption.

He is a study in contrasts - a very intelligent man who may be losing his mind, a soft, gentle man who must make very tough decisions. A dedicated husband to Jessie, but in an illicit relationship with Charlotte (Charlie). A father who cares deeply about his children, but who is so deeply focused on being their doctor that he has forgotten how to be their dad. He is not an action hero, but he acts decisively when called upon. He is a man of science, not a fighter - but he is unafraid to fight for those he loves. The script gave Quint absolutely no exposition, so Ian had to figure out how to be consistent and convincing in portraying this complicated character. Now, having seen what Ian has done, it is simply impossible to imagine anyone else as Quint.







### MEMORABLE MOMENTS ON SET

- Celebrating Ian's birthday on set
- Celebrating our producer, Jay's birthday on set
- Daily discussions that Ian and I would have, regarding whether Quint would do or say what was in the script!
- Being a true professional, Ian suppressed his gag reflex, when he realized that the prop he had to work with all day for the liver transplant scene was a real dead pig that smelled worse with each passing hour
- Without realizing it, I was being very hard on my son Raviv, who plays Quint's son. I really appreciated that, midway through the first day, Ian took a moment to pull me aside and point this out. I took Ian's advice, eased off, and after that we all had much more fun on set. Thanks to Ian's intervention, to this day, Raviv and I look back fondly on *Chimera* as a father-son project where we enjoyed collaborating.
- After we wrapped, celebrating until the wee hours of the morning, with Ian and with all the cast and crew!



Not only Raviv worked with his father. Eli had the same pleasure.



Wrap party



***HAPPY BIRTHDAY IAN!***

*With fond memories and best wishes from Maurice  
(on behalf of all the cast and crew of CHIMERA)*





# TIME TO REMEMBER

***"Rememory," a new movie about what our minds forget, tries to teach a tech lesson that its makers hope you'll remember.***

WORDS **JOAN E. SOLSMAN, SCOTT BEGGS**

**THE FILM,** A SCI-FI crime drama about a groundbreaking device that records unfiltered memories, spins a cautionary tale of how even well-intentioned technology can, well, ruin lives. Premiered at the Sundance Film Festival, it stars *Peter Dinklage*, best known for playing sharp-witted Tyrion Lannister on *"Game of Thrones,"* and it was written and directed by *Mark Palansky*, who also directed Dinklage in 2006's modern-day fairy tale *"Penelope."*

*Dinklage* plays Sam Bloom, a model-maker still grieving long after causing the drunken car crash that killed his brother Dash (*Matt Ellis*). He attends a lecture by Gordon Dunn (*Martin Donovan*), who's on the verge of releasing a machine that captures memories so that you can watch them unclouded

by the faulty theater of your mind. After Dunn dies under questionable circumstances, Bloom decides that he might as well help solve the case while searching for the memory machine prototype he thinks can bring him closure.

He crosses paths with Dunn's widow, Carolyn (*Julia Ormond*), a corporate suit named Lawton (*Henry Ian Cusick*), and two experimental subjects who haven't weathered the machine's grip very well. Todd (*Anton Yelchin*) is erratic and violent, while Wendy (*Orphan Black's Evelyn Brochu*) is desperate to get the recorded memories back from Dunn's company.

Sam steals the only prototype in existence (which Dunn created himself), and while Lawton and the company are desperate to find it, Sam uses it to piece together clues about its maker's death from a box of stored memories — as well as to investigate forgotten details buried in his own brain.

And when Dinklage's character continues to administer the machine on himself, even after he learns it could damage his brain, it's like watching a horror-movie heroine slowly open



a door you know hides an ax murderer. It takes everything in you to resist yelling "Stop!" at the screen.

During the making of *"Rememory,"* Palansky caught wind of studies that mapped brain activity and matched it with videos to make movies of subjects' memories and dreams. Will *"Rememory"* be among a class of films that imagines a technology before it becomes a reality? Maybe.

Despite the film's bleak take on technological progress, both Dinklage and Palansky tipped their hats to the creative doors that technology opens. For *"Rememory,"* the pair crowdsourced memories online to include in the movie, via the site [therememoryproject.com](http://therememoryproject.com). They encouraged anyone to film one of their memories and upload it, keeping their instructions intentionally vague. They received about 1,000 clips from around the world; about a half-dozen of them are included in the final film.

FIRST  
LOOK

FRANK  
vs GOD

# THE MAN WHO SUED GOD

*The rules of religion and law are meant to hold people accountable to a higher authority. But what if they were against such an authority as a means of social retribution?*

WORDS CLAUDIA MUNDY

**FRANK VS. GOD** is one of my favorite films thus far into the movie year, and it is without a doubt one of the better “religious” films of those recently released. The plot is believable, the acting is credible, and the humor is comically ironical rather than salacious—all elements which give the film a definite edge over other films directed at the same demographic. The plot follows the developments of a lawsuit brought to the Florida state court by renowned attorney David Frank (*Henry Ian Cusick*). While visiting his niece on her birthday, Frank’s house is destroyed by an inexplicable tornado. Frank claims his house to insurance only to be told that a certain clause in his contract expressly denies compensation to the homeowner if/when a house is damaged by tornadoes, hurricanes or a number of other natural weather patterns as these storms are deemed “acts of God.” It is this language which sends Frank over the edge and into the court-room, calling for a full-court press on and prosecution of the One and Only, the Beginning and the End—God. The plot summary suggests a sort of far-fetched illegitimate sketch of a movie which very likely could have ended blasphemously. (Though when you consider the nature of some lawsuits being brought to trial today, the topic at issue here seems more realistic than far-fetched.) Nonetheless, I think the film did not. I am by no means a legal scholar, but I did study political science at the undergraduate level. And from the perspective of one with such a background, the film’s depiction and portrayal of legal proceedings inside the court-room—even down to the politics involved in a judge’s preliminary decision to hear a case—are better







researched than expected from the typical “comedy” movie. It is this layer of realism which grounds a somewhat far-fetched plot, and keeps the film in the realm of satire rather than farce. Writer-director, *Stewart Schill* (whom also directed episodes of the TV series *Dexter* and *Charmed*) clearly did his research—even going so far as to cite recent Supreme Court rulings in the film’s script. This kind of research is difficult to conduct, it takes time and effort to read and comprehend such legal jargon, let alone incorporate these findings into pop-culture film. Schill does a commendable job in all three aspects. The film is humorous, comical, and trusts the audience’s intelligence more so than do many faith-based films. With *Heaven is For Real*, for example, much of that film’s humor was contrived out of situational irony, which while it was humorous, lacked a certain edge. *Frank vs. God* employs puns, innuendos, sarcasm, and various other rhetorical devices. Frank’s lines are predominantly funny quips which are subtly humorous—maybe not laugh out loud funny—but certainly entertaining and without a doubt refreshing. That being said, while nothing in the film is inappropriate for children, the film itself, because much of the humor revolves around irony, it may be better appreciated by a more mature audience.

**N.B.** Back in 2001 there was an amiable Australian comedy called *The Man Who Sued God*, the story of an ex-lawyer whose property was destroyed by a sudden burst of Mother Nature. The insurance company refused to pay up insisting that it was an ‘Act of God.’ So, instead of suing the insurance company for his money the ex-lawyer, played by Scottish comedian *Billy Connolly*, did exactly what the title suggests - he took God to court. The film was a hit on its own turf, less so in Europe, and virtually unknown in America, which is a major plus to this comedy from director Stewart Schill.



WORDS MIKE GORDON

For much of his career, and certainly during the past decade, actor *Henry Ian Cusick* has built a reputation on dramatic roles.

But in “*Frank vs. God*”, which had its Hawaii premiere at the Maui Film Festival, the Lanikai resident works to make the audience laugh.

“It’s a strange little comedy,” Cusick said of his role as David Frank. “It’s about a man suing God. He has lost his wife. He has lost his house. He has lost his dog. And when he finds out he is not covered by insurance because it is an act of God, he wants someone to pay for it.”

The part is Cusick’s first comedic role in a feature film and his first comedy since he was a regular on the Scottish television series “*The Book Group*” in 2003, Cusick said in a telephone interview.

“I would love to do more,” he said. “I got a taste for it. This is light comedy, but it also has some serious arguments to make, which I enjoyed as well, about religion and faith. And these are topics that have always interested me.”

The film was shot in 21 days in Orlando, Florida. It also stars Ever Carradine and was directed

by Stewart Schill.

Audiences will be able to relate to Frank, a cynical, burned-out attorney who finds inspiration in his case, Cusick said.

“They will root for him and his journey in the film,” he said. “He is fairly likable. This is a fun movie, I think.”

The film premiered at Dances With Films in Los Angeles, where Cusick watched it for the first time. It went well, he said.

“The audience laughed at the right places and some surprising places,” he said. “But by and large they were with it. They were touched and some cried.”

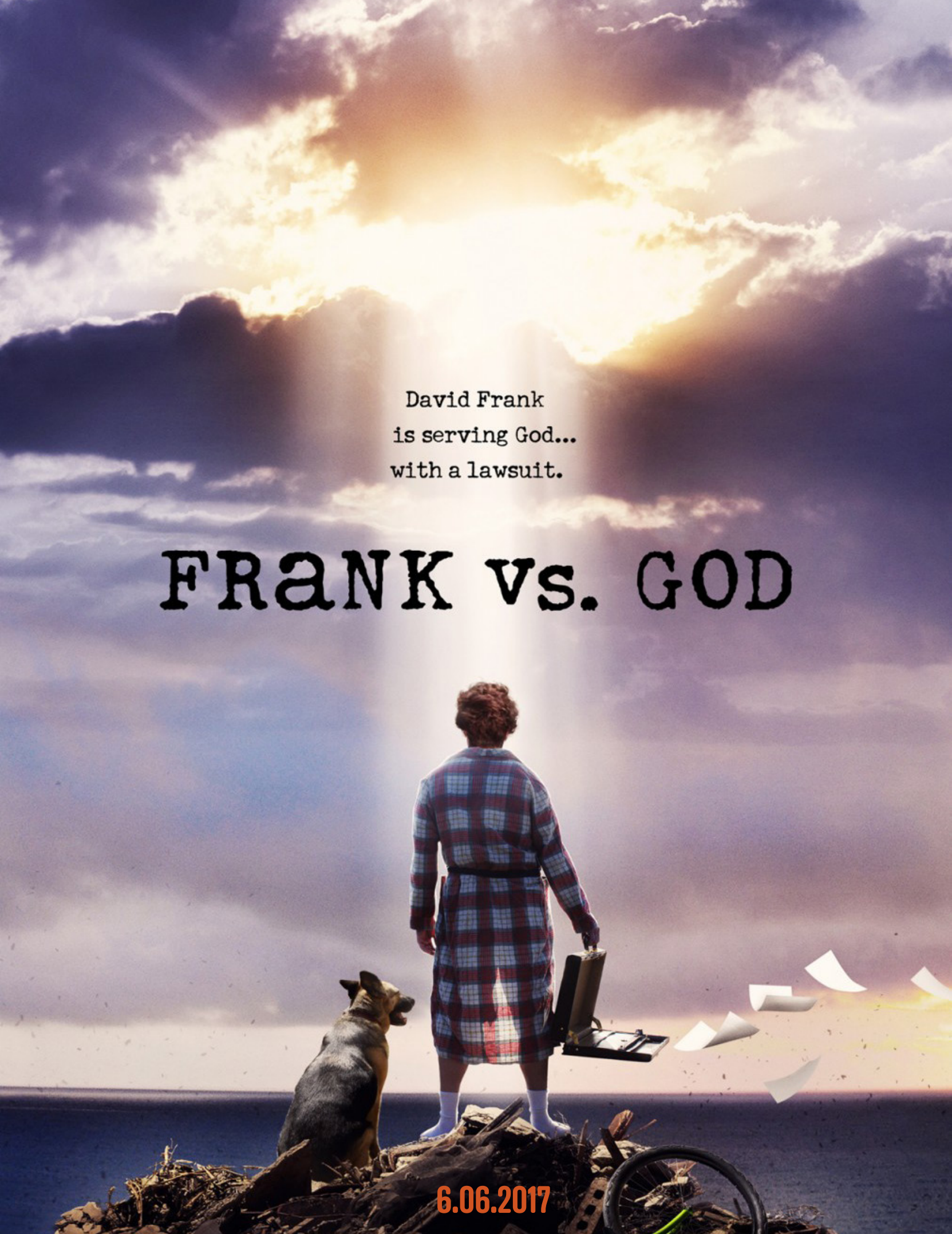
Right after that film Cusick was offered a lead role in “*Just Let Go*,” the story of a pastor who forgives the drunken driver who killed his wife and some of his children.

Cusick said he isn’t looking for projects with a religious or spiritual backdrop.

“I don’t know if I am being drawn to these movies or they are being drawn to me,” he said. “I am just going with the flow. But I like the message of love and forgiveness. It’s good to put that out for the universe.”







David Frank  
is serving God...  
with a lawsuit.

# FRANK vs. GOD

6.06.2017









Frank vs God





# ON.SCREEN

REVIEWS OF NEW FILMS, SHOWS AND GAMES ON EVERY SIZE OF SCREEN

---



# INVISIBLE WORLD

**DIRECTOR:** Clay Delauney

**CAST:** Henry Ian Cusick, Sonya Walger

**PLOT:** Seventy years ago the entire human race turned invisible. Ten years ago, a small number of people began to mysteriously reappear. Should Guy, a conflicted artist, become visible and accept a life of vulnerability and possible judgment, or stay invisible and risk losing an existence of passion, honesty, and love?

**WORDS** Tom Bond and William Robinson

**VISIBLE** is an inspiring short film about the importance of being yourself, delivered with an intriguing sci-fi twist.

In this future Earth, most people have inexplicably become invisible, with only those who “express who they truly are, good or bad,” reappearing. It’s a pointed metaphor about how we can hide our true selves through fear of being judged, raising questions about depression and loneliness in the process.

LOST’s *Henry Ian Cusick*, looking like a young, stubbled *Alan Rickman*, gives an entrancing lead performance opposite the excellent *Sonya Walger*, whilst the direction from *Clay Delauney* is superb at capturing a melancholy yet hopeful mood.

The story of how *Visible* came to be a short film is an interesting one - a tale of starting with nothing and making something special. What director *Clay Delauney* and *Andrea Snider* have done here is quite special.

Talking to the director, *Clay Delauney*, exposes more information on this subject.

*Your short film Visible has quite an original sci-fi premise, of everyone being invisible and only those who express themselves truly becoming visible again. Explain how this idea came to be?*

**[Clay Delauney]** My friend, *Andrea Snider*, called me one day and said: “I have this idea for a short film. I’d really like to know what you think about it.” Rather than pitch it to me she went off and (within a week) wrote it. When I read it I loved it. The thing that resonated with me, and I believe was partially her inspiration, was that we’re probably not that far off from the world we show in the movie. While we are not physically invisible to each other, at times it seems, we might as well be. We have become very proficient in only noticing the things we want to. I also loved the idea (and was also *Andrea’s* inspiration)

that we have our public personas (this includes the way we look/dress/carry ourselves) that we show the people around us, and then a wholly different private persona. The one that makes us truly unique, that we hide.

*There are certainly themes of identity and societal judgment present here - was this something you set out to explore?*

**[Clay Delauney]** We certainly were interested in exploring the two sides (public and private) of ourselves that we deal with everyday. I believe that most people are so concerned with fitting into a model that we hide the thing that makes us individual. I love the idea that if you take the physical appearance out of the equation then you have a world where people would be forced, in most cases for the first time ever, to fall back on what is inside them to make them stand out. I think that a lot of people would collapse under such pressure, while others would endure. Its those who would triumph over such a challenge that I am interested in. My hope is that *Visible* would make everyone ask themselves that question.

*Were these themes part of the reason that certain parts aren’t shown, especially at the end of the film?*

**[Clay Delauney]** Absolutely! This is a world where labels don’t apply any more. The people who have made it this far (most born in a world that was already invisible) don’t think about these things (sexy/ugly, thin/fat, tall/short). There are still two types of people, those who “show” their true selves and those who cannot yet. They still deal with some of the same things we deal with today in terms of the inner struggle we face over being our genuine selves, but with added benefit of being able to hide from the world easier if they choose.

*What was the thinking behind the visual direction of the film, with the mix of white, futuristic areas and the artistic paintings?*

**[Clay Delauney]** I wanted a stark contrast between our character’s professional life (public space) and home life (personal space). His home looks like a place where you could curl up with a cup of tea and be free, while the gallery he displays his paintings in looks like a space where you could perform open-heart surgery. It’s sterile, bland. It represents his public persona. Pretty, but lackluster. This is also represented in his artwork.

The painting we see him working on in the beginning of the film is inspired and special (so unique he ultimately decides to hide it under a coat of white paint). The art he displays in the gal-



lery is nice, but safe. It represents his character, afraid to take chances.

**Henry Ian Cusick** does fit the role fantastically. *Visible* is essentially a story about self-worth and how you, and others, see yourself. In this version of the world, a condition has struck the human race which makes everyone invisible - the twist being that those who truly become themselves become visible again. Therefore, as the main character and the main reference for the audience, *Henry Ian Cusick* (Guy) has to be both the heart and the conflict of the film. Not easy to do on your own, but he shows a great acting range in making us root for the guy (no pun intended) immediately.

**How Sonya Walger and Ian Cusick became part of the film?**

**[Clay Deauney]** I'm a huge *LOST* fan and always loved the Desmond/Penny storyline. While we were casting for *Visible* I happened to have turned *Andrea Snider* onto the show. She was watching it for the first time and I began re-watching it. There was one day when I was going through video auditions from actors and becoming frustrated that no one was nailing the character. I happened to have *LOST* on in the background and kept looking up at *Henry Ian*

*Cusick*. I called Andrea and made a joke that "We need Desmond in this, he would be perfect."

She wholeheartedly agreed. As we had an insanely low budget at the time I knew that we had no chance to make him a formal financial offer that would entice him. So on a whim, Andrea tracked down an email for him and I reached out to him and pitched the idea. He responded that he was interested and a few emails and a Skype call later (he was in Vancouver shooting *The 100* at the time) he not only agreed to star in it, he wanted to be a part of the production team. He said he wanted to help us attract a female lead and suggested Sonya. We loved the idea and he reached out to her and got her to agree to do the film. She was pregnant at the time and was concerned that we would not want that for the character. Andrea and I discussed this and ultimately decided it was a perfect flourish on her character. She plays one of the "visibles". Someone who has shown their true self. I think someone who decides to become pregnant and bring a new life into a world where a lot of people have given up is someone who has embraced the challenge of life as it is in this world and is hopeful of where it will lead.

We ultimately had to postpone our filming dates and in the meantime Sonya had her baby. We liked the idea of her being pregnant so much that we kept it. Her baby-bump is a prosthetic.

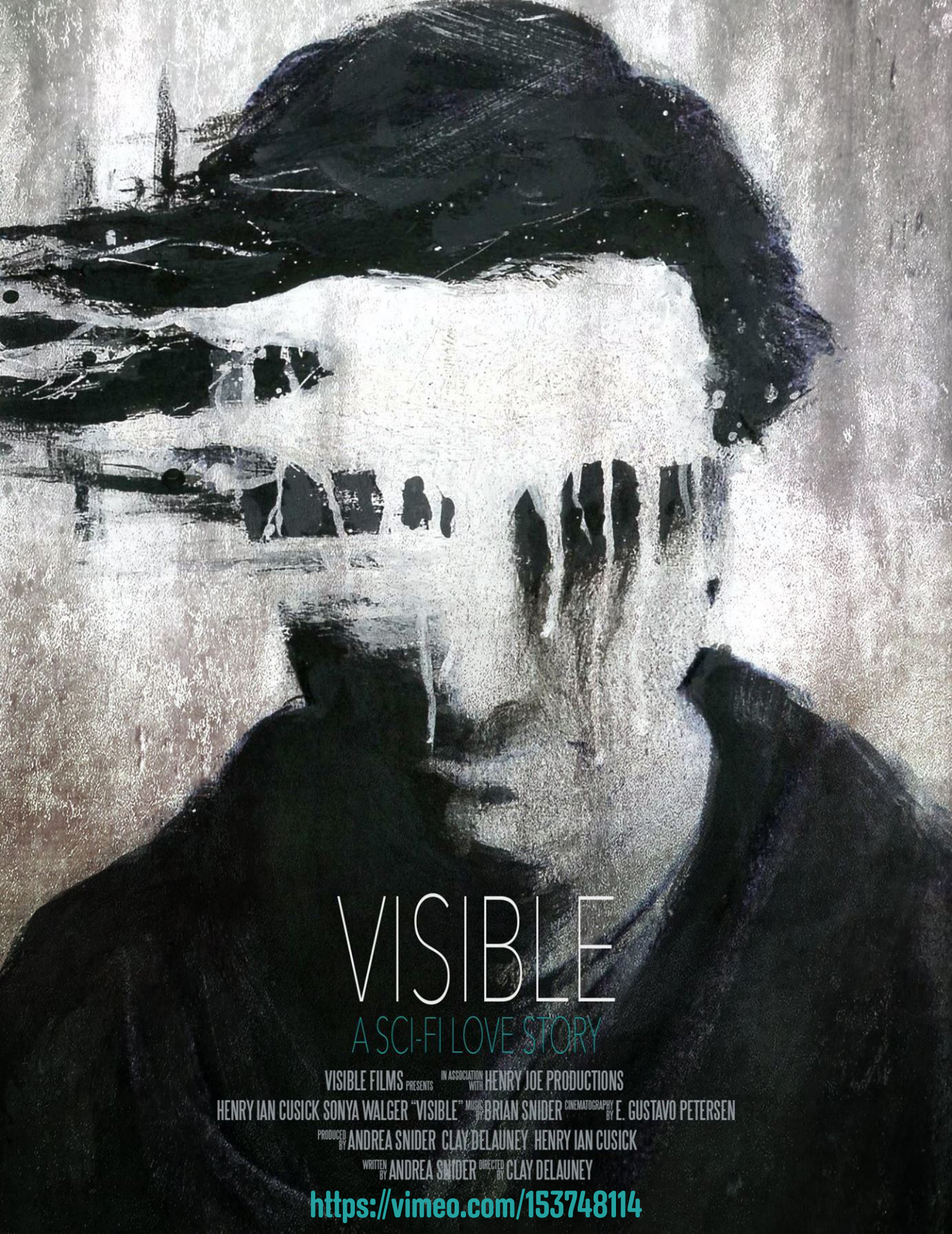
## **SPECIAL ADDITION** *from writer and producer* **ANDREA SNIDER**

*Working with Henry Ian Cusick on "Visible" was such a memorable experience. He brought his absolute best and completely blew me away with his ability to inhabit the role.*

*Can't wait to see what he does next!*  
**HAPPY BIRTHDAY, IAN!**







# VISIBLE

A SCI-FI LOVE STORY

VISIBLE FILMS PRESENTS IN ASSOCIATION WITH HENRY JOE PRODUCTIONS

HENRY IAN CUSICK SONYA WALGER "VISIBLE" MUSIC BY BRIAN SNIDER CINEMATOGRAPHY BY E. GUSTAVO PETERSEN

PRODUCED BY ANDREA SNIDER CLAY DELAUNEY HENRY IAN CUSICK

WRITTEN BY ANDREA SNIDER DIRECTED BY CLAY DELAUNEY

<https://vimeo.com/153748114>



MICHELLE CHEN  
陳妍希

JACKSON RATHBONE

SUNG KANG

HENRY IAN CUSICK

Directed and Produced by Jonathan Lim

# PALUROAD

夏威夷之恋



SOME MEMORIES LAST FOREVER



## WRAPPED IN MYSTERY

**DIRECTOR** Jonathan Lim

**CAST:** Michelle Chen, Jackson Rathbone, Sung Kang, Henry Ian Cusick, Lauren Sweetser, Maddox Lim, Elizabeth Sung, Tzi Ma

**WORDS** Christopher Bourne

PALI ROAD, the romantic mystery thriller, derives its title from an actual road on the island of Oahu, Hawaii, where the film is set. This road is said to be haunted, with many mysterious and unexplainable happenings said to have taken place there.

The film injects the mysteries, spiritual atmosphere, and landscape beauty of Hawaii into the familiar genre trappings of the psychological thriller, centered on the story of Lily Zhang (*Michelle Chen*), a young doctor practicing in Oahu. Pali Road references both Hawaiian and Chinese legends, attempting to use these cultural touchstones to inject some novelty into the often overworked tropes of psychological thrillers.

Pali Road opens as Lily, just out of medical school and now doing her residency at a hospital in Oahu, fails to save one of her patients, becom-

ing quite despondent over it. Her supervising doctor Mitch Kayne (*Sung Kang*) tells her to keep her head up and to not lose sight of her goals. We learn later that Mitch isn't just Lily's boss; the two had a brief fling in the past that she broke off. Mitch, however, still can't quite let her go, even though now Lily is seeing Neil (*Jackson Rathbone*), a schoolteacher on the island. Combined with the fact that in later scenes Mitch – most pertinently at a swanky hospital staff party – comes across as kind of a jerk, this makes his continued ministrations toward Lily veer dangerously close to sexual harassment.

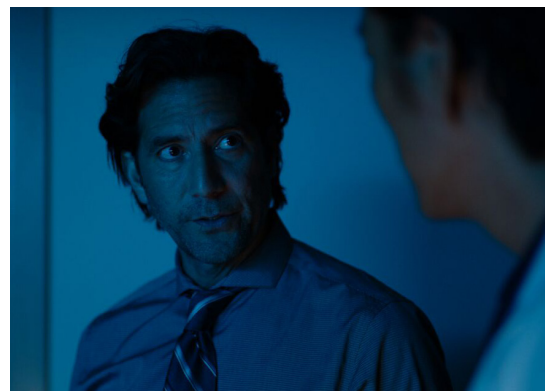
Lily, however, though she likes Neil a lot, has qualms about fully committing to him, most obviously demonstrated when she rejects his elaborate marriage proposal – complete with a cute picture book drawn by his students – driving a definite wedge between the two. Lily wants to remain focused on her career goals, and she is also quite mindful of the disapproval of her parents (*Tzi Ma* and *Elizabeth Sung*) concerning her relationship with Neil, which seems mostly due to the fact that he's Caucasian; Mitch was much more to their liking.

This leads to a fight, which causes the fateful event that will spin this story into a very different direction. While driving home after the failed proposal, Lily and Neil argue over what has just happened, Lily insisting that she's not yet ready for marriage, while Neil berates her for being overly cautious and fearful. While they're fighting, Neil, who's been driving, takes his eyes off the road, causing them to collide with another vehicle.

When Lily awakens in the next scene, she's not in a hospital bed, as we'd expect, but at home. However, this is not the home where she's been living with Neil, but in another place with Mitch.

To her confusion and horror, Mitch insists that he's her husband, and in fact they have a young son named James (*Maddox Lim*). Mitch, as well as everyone else around her, insists that this Neil she keeps talking about is a figment of her imagination, a symptom of delayed amnesia from a concussion caused by another accident that happened in this alternate reality Lily has been thrust into.

Lily continues to have flashbacks and memories of her life with Neil, recalling how they met and other significant moments of their relationship. But everyone else, including her best friend Amy (*Lauren Sweetser*), Mitch's psychotherapist friend Tim (*Henry Ian Cusick*), and even Lily's parents, tells her that other life never really existed. Lily, however, refuses to believe them, and doggedly searches for clues that will prove that she's right, and that she's not crazy. Her desperation escalates the tensions and conflicts between Lily and her loved ones, upsetting them and making them scared for her sanity and safety, and having them even contemplate committing her to an institution.







## Director of “Pali Road” Jonathan Hua Lang Lim kindly answered our questions

*How did you come up with the idea to make Pali Road?*

**[Jonathan Lim]** We were looking for a mystical/spiritual place & story that could connect the east & west while dealing with themes of love & afterlife. We were drawn to Hawaii and Pali Road. The further we researched into Pali Road the story began to develop organically into a romantic mystery thriller and take a life of its own.

*Why did you cast Henry Ian Cusick?*

**[Jonathan Lim]** When we arrived to Hawaii and realized that Ian Cusick actually lives in Hawaii we got very excited by the idea of him joining our ensemble. We got the chance to meet up with him in person and talk and he was perfect.

*Any memorable moments from on the set?*

**[Jonathan Lim]** I remember a moment where I was talking to Ian about his character, his motivations his back story and going on for a bit making sure I gave him as much detail as possible and then he looked at me and smiled and said: “So

basically you want me to be the bad guy, right?” Sometimes simple is better. LOL...

*Was it a fantastic experience filming in Hawaii?*

**[Jonathan Lim]** I will be always eternally grateful, thankful for the opportunity to have filmed in Hawaii. It was truly a blessing. The people, the crew and the experience was something that I will always cherish.

*Thank you for answering our questions! Anything else that you would like to add?*

**[Jonathan Lim]** I am a huge huge fan of Ian (as an artist and a human being) and hold him in the highest regards. I’ve never met someone who is so gracious, kind and supportive. You can’t fake that in a person.



### IMDb

Jonathan Lim has more than 10 years of experience in the entertainment business in China

where he produced and managed numerous film & television projects. Mr. Lim is a graduate of both New York and Beijing Film Academy and his first feature film “SLAM” was distributed by Sony Pictures Television International and CCTV. Other notable projects include Sony Pictures Television International China’s remake of “Sofia’s Diary,” an interactive Web series that had over 100 million views, and the localized launch for China of the “Dr. Oz” show. Mr. Lim was also the creator/producer of “Made in NBA,” a weekly television show for the NBA for over eight years that was broadcast over 40 channels in Mainland China.







BASED ON THE INSPIRATIONAL TRUE STORY OF CHRIS WILLIAMS



# JUST LET GO

PROPEL PICTURES AND NUMBERZ ENTERTAINMENT PRESENT HENRY IAN CUSICK AND BRENDA VACARRO IN "JUST LET GO"







## REVISITING FAITH

**DIRECTORS:** J Christopher S. Clark, Patrick Henry Parker

**CAST:** Henry Ian Cusick, Brenda Vaccaro, Jacob Buster, Sam Sorbo, Renny Grames, Sewell Whitney, Eli Cusick

**WORDS** L. Mo

**FATHOM EVENTS** collaborated with Excel Entertainment, Number 7 Entertainment, Propel Pictures and Delilah Radio to provide a special sneak peek viewing of *Just Let Go* on Monday, September 28, 2015 to audiences nationwide. *Just Let Go* is the true story of *Christopher Williams* portrayed by *Henry Ian Cusick*. Loss of a loved one is always a difficult circumstance people are forced to deal with throughout their lifetime. This situation was especially heartbreaking and devastating because an intoxicated teen took the lives of Chris's pregnant wife and two of his children when he crashed into their car. His life would never be the same. He had to contend with the loss of multiple family members as well as confront the culprit of the incident.

*Christopher S. Clark* and *Patrick Henry Parker* directed the film. Producer *Dan LaPray* took some time to share some thoughts about the motion picture creation process, *Chris Williams*'s story, and working with *Henry Ian Cusick*.

"Faith inspiring" is a phrase that can be used as a starting point to describe the film. Yes, a central message of the story is forgiveness but there are so many diverse, important concepts that are presented to the viewers. Various themes resonate differently with people who watch the film. Adults, and especially those who are parents, will view the film from a gamut of emotions one would face if losing a loved one because of the actions of a careless individual. Especially in regards to choices thrust upon them concerning retribution and punishment. The stark, glaring realization that an unintended tragic accident of this nature could happen to them or someone they know is wake-up call for teens and young adults. Wide varieties of religious denominations have embraced the film due to its transferable universal message. There is a deeper level to be explored by all – that of the human condition and what it means. Because of the deeply emotional personal elements to the story, the directors and producer knew that the person that was going to portray *Chris Williams* had to be amazing at their craft.

Casting director *Addrienne Stern* was a believer in the story and the script and took the initiative to add *Henry Ian Cusick*'s name to the list of consideration to play the lead role. It was challenging since it was a sensitive personal story by filmmakers in Utah with a limited budget. The Directors watched a short film, *Dress*, that featured Ian and immediately identified with the emotional performance. The part was played with sincerity, compassion and grace. Upon reading the *Just Let Go* script Ian fell in love with it and they followed up exploring the opportunity to cast him. After an introductory conversation, another component fell into place – the coveted directors/lead actor bond. It turned out this match was even more magical when shared with *Chris Williams*. It just so happened that Chris was a fan of the ABC series *Lost* and one of his favorite characters was *Desmond*, played by Ian. The hope was to find a quality actor that was diverse and would bring the role to life. Chris was overjoyed and felt a special connection when told that Ian was considering the role. It turned out to be a very remarkable connection that resulted because those involved were all striving to achieve the best. It was crucial to put together the right team and the stars were beginning to align. Ian was meant to play this role. All involved believed they hit a grand slam the day that Ian officially signed on. He had a great look, could effortlessly switch the accent, and had proven his talent while on *Lost*. They soon found out first hand that Ian was a very serious actor who was able to successfully carry the film on his shoulders. He was a consummate professional and they could not imagine a better actor to make the story real.

Reflecting back on the time when "making it real" really hit home occurred during an early take. They were filming a scene after the terrible accident took place and *Chris Williams* was trying to get his life back together. One of those

steps was returning to work. A female co-worker entered his office and, along with some casual conversation, flirtatiously offers her phone number. After she departs, he is left with the shocking reminder of his departed cherished wife and as the realization becomes more apparent, his response was to cry. Ian cried on cue and started weeping. One camera kept rolling at the end of the scene capturing his intensifying sobbing. The reality had hit home as to the ordeal this man went through and Ian realized all of this happened to a real person. He was truly identifying with the tragic consequences of the ordeal and feeling a profound sense of loss. It was a transformational moment where *Henry Ian Cusick* became *Christopher Williams*. He felt the emotional turmoil if all of this had happened to him and it all actually did happen to this gentle kind man. He sobbed because of the reality of the story. They knew immediately, without a doubt, that they found the perfect artist to help them successfully make this film. The fact that Ian had put himself so much into the role and couldn't stop crying made the moment very powerful and the emotion was captured and shared on screen. It was clearly apparent that he loves his family deeply and could identify with the emotional distress Chris had to face with the profound loss.

In *The Gospel of John* Ian portrayed Christ in the events that happened during his final years. This time the role he was playing was a modern day person who once had an idyllic life (which tragically changed at the hands of a teenager) and the victim of this ordeal was there on the set. He was real. This all happened to the man he was playing. It not only had a profound effect on Ian it also resulted in Chris feeling the reality once again from what previously had transpired. It was a powerful memorable moment for all involved.

*Chris Williams* is an exceptional and special individual. It is difficult to describe, yet becomes very apparent upon meeting him. There is





something about him that is just different. On the outside, he is an average looking man and could be described as normal or ordinary. However, there is something very special from within that that can be felt when in his presence. He has a unique perspective on humanity and love and it was an honor to be a part of telling his story. Chris is a very special individual who inspires people to care about other people as a “human family.” It is a rare and treasured find that simply needed to be shared with others.

*Let it Go* is the title of the book that *Chris Williams* wrote as part of the healing process about that time in his life. The goal was to have the movie go much deeper, a higher level of the story. Forgiveness is not an easy path to take. The book, personal journals, and feedback from the man himself were all carefully utilized to bring the story to film. It was a platform where more attention could be given to detail and to the pain that he had to ordeal. He decided to forgive. It was not easy and the forgiving process has been revisited more than once.

Ian had the unique opportunity of working with his eldest son, Eli, on the set. Eli had his acting debut as the younger version of *Chris Williams* in a flashback scene. It was fun to watch Ian, a professional actor, on set with Eli. Not only is Ian a great actor but a great parent. Very present and has high expectations and effectively communicates to achieve them. *Eli Cusick's* role was no easy task. There were no lines to say. His delivery relied completely on facial expressions and he was effectively coached by the directors and his father to recreate a difficult scene. Through concerted efforts, they were successful in connecting to create a powerful scene. They



were all proud to have him as part of the cast. He did a great job connecting with a moment that was a real moment in time.

In addition to sharing a love of film and exceptional stories there was also a common passion for music on the set. To counteract the intensity of filming Ian would unwind by bonding with a drum kit on the stage of a church where they filmed. Dan did not want him to be a one-man band and would jump in playing the bass guitar. Very special friendships were forged behind the camera while filming an extraordinary story about relationships.

The message of the movie is an important one – forgiveness, love and faith inspiring, and audiences will walk away with much to ponder after watching it. The folks behind the film will forever be grateful for Ian's representation of that role and inspiration that he brought to the set. He made the film happen. There is a huge thank you to Ian, and a *Happy 50th Birthday* to a special person on this planet, and they are exploring potential future projects to try to work together again.

**NOTE:** *Just Let Go* is now available for DVD and digital download purchase as well as streaming: Amazon, ChristianCinema.com Additional upcoming distribution options include the Dove channel and perhaps iTunes.





**DIRECTOR, WRITER  
AND PRODUCER  
HENRY IAN CUSICK**

*dress*









VIMED

## OVERCOMING GRIEF

**DIRECTOR:** Henry Ian Cusick

**CAST:** Henry Ian Cusick, Ho'Ano Au, Asher Abraham, Loretta Ables, Maile Holck, Kathy Young

**PLOT:** Ben's Hawaiian wife Maile dies. Ben is from the UK living in a culture that he hasn't yet fully embraced. In grasping for ways to cope with the grief of his two Hawaiian sons, Ben finds himself going to extraordinary lengths to comfort his 4 year old, Jonas, which creates an even wider emotional gap between Ben and his teenage son Koa.

**FILMED IN KAILUA** on the beautiful island of Oahu, *Dress* is an award winning short film directed by *Henry Ian Cusick*. It is a delicate thought provoking tale of a man's emotional journey following the death of his wife.

*Susan Stanton* is an established playwright and screenwriter based in New York. Producer, *Angela Lapret* has worked in Hawaii's film industry for over 20 years and is currently Associate Producer on *Hawaii Five-0* brought together an impressive crew including cinematographer, *Don King* whose extensive film credits for *Water* camera work include *Pirates of the Caribbean*, *The Descendants*, *Castaway*, *James Bond*, *Die Another Day*. *Dress* introduces first time local Hawaiian actors *Ho'ano Au* and *Asher Margado* alongside veterans of the stage, *Loretta Ables Sayre* and *Maile Holck*. The cast is made up of an entirely Hawaiian cast with the exception of Cusick who is Scottish Peruvian.

Ben's Hawaiian wife Maile has just died and he is struggling to cope with his own grief as well as that of his two sons.

Amid a refuge of alcohol and pills, Ben finds comfort in wearing Maile's dress. Jonas, his 4-year-old son is delighted with his new "Mommy" around the house and joins in with Ben's antics, which with the arrival of a wig at the home are getting out of control. Frowned upon by their Hawaiian "Auntie" and the cause of huge embarrassment for his teenage son Koa, Ben's extreme behavior creates more problems when Koa believes the woman in the dress to be his Dad's new girlfriend.

The family discord escalates until the father and son relationship reaches a climax. Attempting a fresh start, they decide to donate Maile's dresses to a second hand shop. This is extremely hard for Ben and the very next morning he returns to the shop to get that one special dress back. The boys accept this with a lighter heart and they embrace

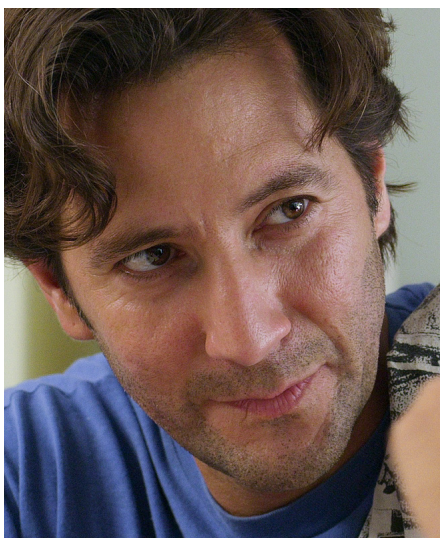




their dad's grieving process. The "Dress" becomes a part of family life in remembering Mom.

The film was shot almost entirely in Lanikai, where Cusick lives with his wife, Annie Wood Cusick, and their three sons. The Cusicks even used their house for several scenes.

You can watch this wonderful short film here <https://vimeo.com/157363151>



## IAN TALKS ABOUT "DRESS"

I have wanted to make a short for a while as my time on *Lost* was not only an incredible journey as an actor but it gave me the opportunity to learn more about the art of filmmaking.

Being an actor, after a while you get a little frustrated because you realize that you're just a tiny part in something. And I felt I had more to say than my lines.

Hawaii has become home for me and my family and the story, *Dress*, came to me while watching how my sons had adapted to the Hawaiian life so easily. We live in a close knit and many of the experiences I have had in Hawaii inspired the storyteller.

I met Susan when I saw her show, *The Navigator*, at Honolulu Theatre for Youth. I had been sitting on the idea of dress for some time but only had the courage to write it down after discussing the idea with Susan. Working with Susan meant that we got a first draft quickly and then e-mailed back and forth with ideas. Even up until shooting we were reworking the dialogue to play with the strengths of the actors. The structure was solid.

There were these moments I looked up and I was having an out-of-body experience looking at myself directing. What have I gotten myself into? Is this good? Are we doing OK? Is the script good? All those questions popped into my head. But I was lucky to have so much talent around me.

People can expect to see me as they have never seen me before!

They will also see phenomenal performances from the other actors particularly the kids whose first film this is. They're natural raw talent and it was a great experience drawing brilliant honest performances from them.

You will also see some beautiful parts of the Hawaiian culture. I really wanted to show the Hawaii I have lived.









# THE 100

**SHOWRUNNER:** Jason Rothenberg

**CAST:** Eliza Taylor, Paige Turco, Bob Morley, Marie Avgeropoulos, Christopher Larkin, Devon Bostick, Isaiah Washington, Henry Ian Cusick, Lindsey Morgan, Ricky Whittle, Richard Harmon, Zach McGowan

The series is set 97 years after a devastating nuclear apocalypse wiped out almost all life on Earth. The only known survivors lived on 12 space stations in Earth's orbit prior to the apocalyptic event. The space stations banded together to form a single massive station called "The Ark", where about 2,400 people live under the leadership of Chancellor Jaha. Resources are scarce, so all crimes – regardless of their nature or severity – are punishable by ejection into space ("floating") unless the perpetrator is under 18 years of age.

After the Ark's life-support systems are found to be critically failing, 100 juvenile prisoners are declared "expendable" and sent to the surface in a last ditch attempt to determine whether Earth is habitable again, in a program called "The 100". The teens arrive in a drop ship on a seemingly pristine planet they have only seen from space. They attempt to find refuge and supplies at an old military installation, Mount Weather Emergency Operations Center. However, they land some distance from the intended target and soon face other problems. Confronting both the wonders and the dangers of this rugged new world, they struggle to form a tentative community.

The teens soon discover that not all humanity was wiped out. Some survived the nuclear apocalypse: the Grounders who live in clans locked in a permanent power struggle; another group of Grounders who have become cannibals, known as Reapers; and Mountain Men, who live in Mount Weather, who locked themselves away before the apocalypse and are killed by the residual radiation if they go outside.

In the second season, the remaining 48 of the 100 are captured and taken to Mount Weather. It's eventually revealed that the Mountain Men are transfusing blood from imprisoned Grounders as an anti-radiation treatment. Medical tests of the 100 show an even more potent anti-radiation efficacy; their bone marrow will allow the mountain men to survive outside containment. Meanwhile, the inhabitants of the Ark have successfully crash-landed various stations on Earth and begun an alliance with the Grounders to save groups of people, naming the main settlement at Alpha Station "Camp Jaha".

In the 3rd season, Camp Jaha, now renamed "Arkadia", comes under new management when Pike is elected over Kane as chancellor and begins a war with the Grounders. An artificial intelligence, named A.L.I.E., was revealed to be responsible for the nuclear apocalypse, and she takes over the minds of nearly everyone in Arkadia and Polis – the capital city of the Grounders. Clarke manages to destroy A.L.I.E. even though A.L.I.E. claims she is humanity's only hope. Clarke is shown a view of Earth from orbit depicting another nuclear disaster caused by hundreds of nuclear reactors around the world melting down due to decades of neglect, again making Earth uninhabitable.







## TELEVISION

# MARCUS KANE

**WORDS** Tiphaine Le Roux

**"WHO YOU WANT TO BE DOESN'T ALWAYS WIN."** Marcus Kane's own words are a sentimental reflection to his own and not so forgotten past. Once a contender for "most hated man on the Ark," he is now in charge as Chancellor Cinnamon Roll and has earned a vacation to the beach with a certain blonde woman and a bunch of unofficially adopted teenagers. With mandatory soundproof bedroom walls.

Glimpses of Kane's true self were visible at various times in the first half of the first season, we saw that there was more to the man hiding behind the rules, as well as a mask of coldness and anger. His respect for his mother's congregation and their use of water for example, you would think someone as pragmatic as him would scowl at the idea of watering a small tree when said water could be better used for men and women who need it for survival. We know he was previously the tender of the tree himself, which means he understands the need to have something like religion to hang onto, and he acknowledges and respects their faith.

Then, there's his anger at Jaha when the Chancellor decided to postpone the vote about the Culling, thus ending up sacrificing 309 people instead of 209. Still obviously an awful act to consider, we can all agree on that, but there's a general fact in *The 100*, that if people listened a bit more to what Marcus Kane says, things would go a lot more smoothly, and less people would see their lives dramatically shortened.

But back then, Kane was still considered by many, viewers included, to be a self centered authoritarian trying to float Abby due to her infractions, and let's be honest here, we all thought for a little while that he was the one behind attempted murder of Chancellor Jaha. So, what changed? When did he start to act more like a human being with a heart not set in ice, and less like a cliché antagonist who is just here to be annoying?

*The Culling* was the turning point, when he fell at his lowest, and had to slowly climb back up from hitting rock bottom. The repercussions of this useless sacrifice probably hit him a lot harder than the angry mob who attacked him afterwards. It's a weight on his shoulders that he will always carry with him. He wasn't the only one to make the decision, a council vote took place, but he seems to be the only one to take the full responsibility. We didn't see Jaha drink to forget what happened, we didn't see other Councilors be attacked by people. Everyone was so focused on him, *Head of the Guard*, whose job

was to arrest criminals and float them, that we forgot all about the others. It was all too easy to point a finger at him.

He was a mess after *the Culling*. Even his hair was messy, poor man. He turned to alcohol as a coping mechanism, he let grieving and angry people attack him because he thought he deserved it, that his pain was nothing compared to theirs.

Amidst all of this, there's one person who stood by his side, one person that he apparently worked hard to keep at arm's length, his sweet mother, Vera Kane. When everything else failed, when he turned back to the only thing that still had some kind of meaning to him, and went to water the Eden tree, something he hadn't done in years, Vera was here to provide comfort and a much needed hug. She was the only person he felt comfortable enough with to just let go.

**"God will forgive you, Marcus. The question is, will you be able to forgive yourself?"**

The emotion in that scene was just so raw, so perfect, that it is definitely in my own top 3 of *Best Kane Moments Ever*. Have you noticed that he didn't ask for forgiveness? He never tried to justify his actions, he never gave any excuses, he knew he screwed up and had to own up to it.

**"I don't know who I am anymore."**

Things were simpler before, he knew exactly what he had to do, and how to do it. But what happened shook him to his core, he now understood that he couldn't be that man anymore.

In all four seasons so far, there has only been one instance that really made me mad at him. Floating Jake Griffin, Aurora Blake, and many others was his job. Sending a hundred children to a Earth knowing that they would probably die, same as *the Culling*, was justified by the need of sacrificing the few to save the many. Shocklashing Abby was to set an example and not have the whole camp riot against him. But dismissing his mother mere hours after crying on her shoulder? When all she did was ask him to take down the tree for her?

Can you imagine the pure happiness she must have felt when she heard that her son was going to set foot on Earth, the heart of her religion, something she spent years praying about? She had one request. She didn't even ask to be part of the Exodus ship, all she wanted was for the Eden Tree to go back where it belonged. *"Think of it as a goodbye gift for your mother."*

How utterly devastating was it, that he refused to go with her to the departure ceremony and give the traveler's blessing, claiming he didn't



remember it, only to recite the prayer as she lay dying in his arms. He took her love, her presence for granted, never once thinking about how things would be like without her. And suddenly, she was gone.

If *the Culling* made him realize that his methods were wrong, his mother's death made him understand the true value of life, to see people as individuals and not just as a whole.

And thus began Marcus Kane's long road to redemption.

*"No one else can die because of me."*

While I don't think Kane had ever thought his life was more important than others before, he decided to take it to the next level by thinking that his life is worth less, and he didn't wait long to put this state of mind to good use.

He even disobeyed orders. Marcus "I followed the law. I did my job" Kane disobeyed orders and started his crusade to save as many people as he could. He crawled through a burning hot shaft to rescue his soon-to-be ex-sworn rival and new future fiancé, and then volunteered to sacrifice himself by staying on the Ark to manually launch the stations to Earth.

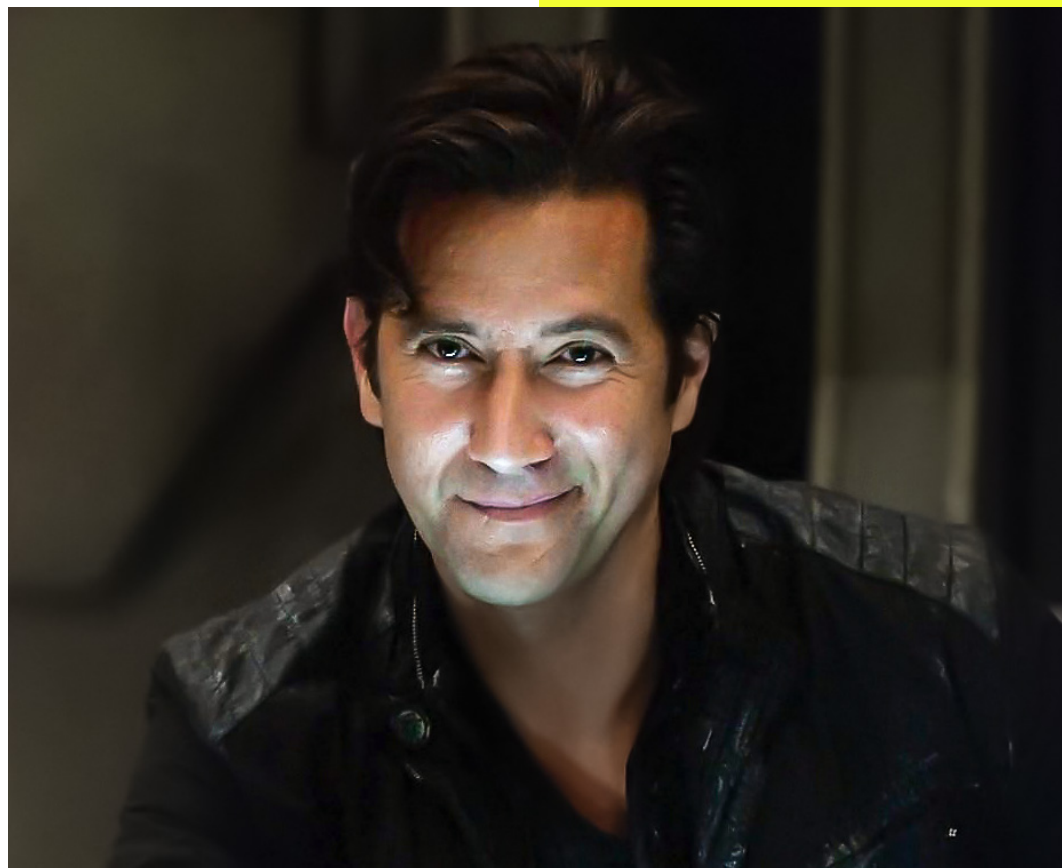
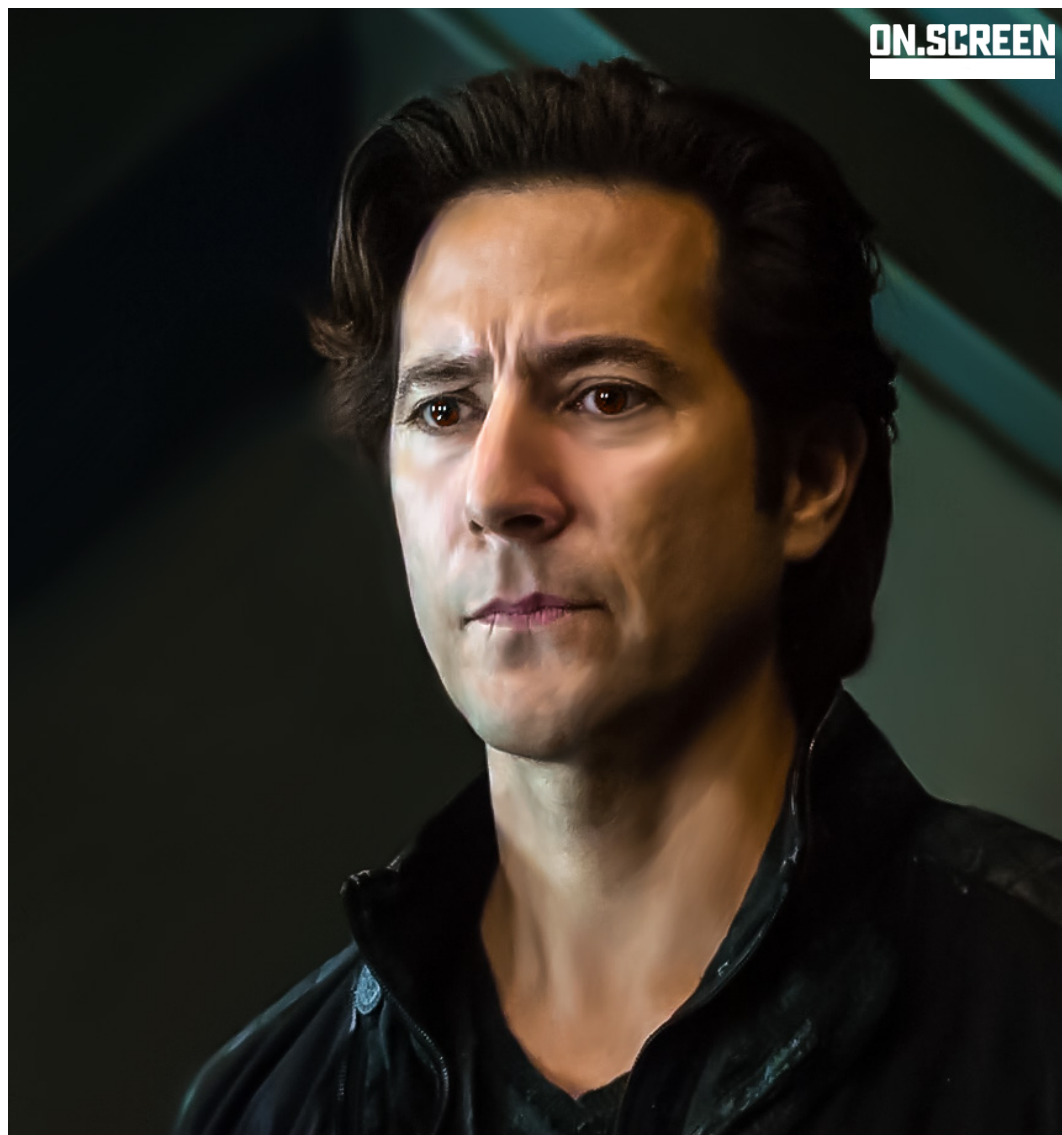
*"Salvation comes at a price."*

In season two, Kane was changing and developing a new outlook on life and how to live it. He learned to trust the kids, to see them as equals and not just a group of delinquents. He learned to delegate responsibilities. He even began to learn Trigedasleng to communicate with the local grounders.

*"On the Ark, we had to be ruthless, uncompromising, our hand was always forced. But down here, we have a chance to start over. Make something better."* He was pretty much compelled to shocklash Abby, we saw how reluctant he was at the idea, how affected he was, but he still went through with it because he felt he had to. Just like *the Culling* in the first season, the shock lashing marked another transformation in Kane's way of thinking. He realized that despite everything that had happened, he was still making mistakes, and that following the *Exodus Charter* to the letter was no longer the best choice. Kane has always had the same obsessive mission: preserving the human race. His methodology evolved. He became consciously aware that how he tried to accomplish his task was just as important as the results.

An especially memorable moment was the scene where he passed the Chancellor's pin to Abby and asked her to lead the camp. Kane was trying to change his ways, but the memory of his role and results on the Ark back when was in a position of power was still burdening him, and it will keep burdening him for some time to come. It was the first time he used the word "peace".

He thought he was not fit to lead, and he wasn't, not yet. However, that is not to say that he wasn't right about some things. Abby made a mistake by going behind his back and arming the delinquents, which resulted in Finn Collins going







Jaha didn't seem to regret what he did, he actually justified it, something that Marcus was never able to do. Thelonious Jaha had an easier time accepting *the Culling* because he still thought it was necessary and the right thing to do. Marcus did the exact opposite, he decided to refute any reason why at the time he deemed it something that needed to be done, and was set upon believing the worst of himself.

In his mind, Jaha was the good man, the one who deserved to live. "I won't let you die for me" could have very well been "I won't let anyone else ever die for me."

Thankfully, we didn't have to go through the hell of dealing with what *The 100* would be like without Marcus Kane, and for the second time, his attempt at sacrificing himself was thwarted. What did work however was Lexa's plan that allowed her to see the true extent of his strength of character, and his desire for peace.

Marcus respected Lexa, and she respected him. He saw that she wanted to avoid war as much as he did and he took the initiative to suggest a peaceful resolution. There was too many unnecessary deaths of both sides and the time had come to develop a new understanding between their two groups. It was also the start of a shaky alliance between Marcus and Indra, who are much better at being friends than enemies.

The end of season 2 brought its fair share of emotion and near death experiences for our man. Why does Marcus Kane's sense of humor only seem to make an appearance when he is going to die? This question would probably need an entire article to itself to be properly answered, so we will not dwell too much on that here.

Stuck in the rubble, leg trapped under a beam, what did he try to do, on several occasions? Convince Abby to go find Clarke and leave him alone.

*"[Clarke] made a choice. Like executing people for stealing medicine, or food. Like sucking the air from the lungs of 300 parents so they could save their children. [...] We have to answer for our sins, Abby."*

No one understood the choice Clarke had to make better than he did. He knew what it's like to have the burden of such a decision on your shoulders, and knew what it feels like to live with the consequences. It hurts, it eats you from the inside, and it will always be here in the back of your mind, to remind you of the horrors you once were capable of.

In this thirteenth episode, *the Culling* was mentioned for the last time. For Kane, this season was about growth, and learning to deal with the repercussions of his actions. The character development was remarkable, and impressive. His first scene of the season was him shooting a man in the head, and announcing to Bellamy that he wasn't in charge anymore. In *Mount Weather*, he tried to negotiate with Cage Wallace, begged for Abby's life, held hands with her on the way back to *Camp Jaha*, and praised Bellamy.

So, Marcus Kane evolved. As did his hair. The sweeter and wiser Kane became, the fluffier his hair was. Thank you, three months time jump.

off the deep end and slaughtering an unarmed grounder village, and almost caused *Camp Jaha* to be annihilated in retaliation.

And so, he left to try to make peace with the grounders. On the way to TonDC, he stopped to plant the *Eden Tree*, Vera's wish before her death. One last goodbye to his mother, a memorial to her unwavering faith, in Earth and in him. I like to imagine Marcus Kane going to visit his mom's tree, to get a moment of peace from time to time, and I fervently hope we'll get to see it again before the show ends.

Planting the Tree was going one step further towards his quest for redemption. So was trying to kill himself. Sacrifice, suicide. Two different words, with different meanings, but both imply the same result, death. The fact is, that Marcus picked up the knife, and slit his own wrist.

How, and why did it happen? Before Gustus, acting as Commander, threw them the knife and told them the terms of peace, Marcus was more frustrated than anything else. He was growing restless, chained in the cell, and showed that same anger we saw in season one, but now directed at a completely new purpose, peace. He's angry that the grounders don't seem to even want to listen to him, he's angry that what the first thing he undertook as changed man was failing.

However, when they were confronted with the demand of one having to kill the other, the anger transformed into resignation, determination, and even despair. As he stared at the knife, we can almost see that his decision was already made. This scene was overwhelming, it's evident that he struggled about what he was going to do, and yet his decision had probably been made before the knife thrown in front of him even hit the ground. If someone had to die, then it had to be him, in his own words, *"It's the only way"*.

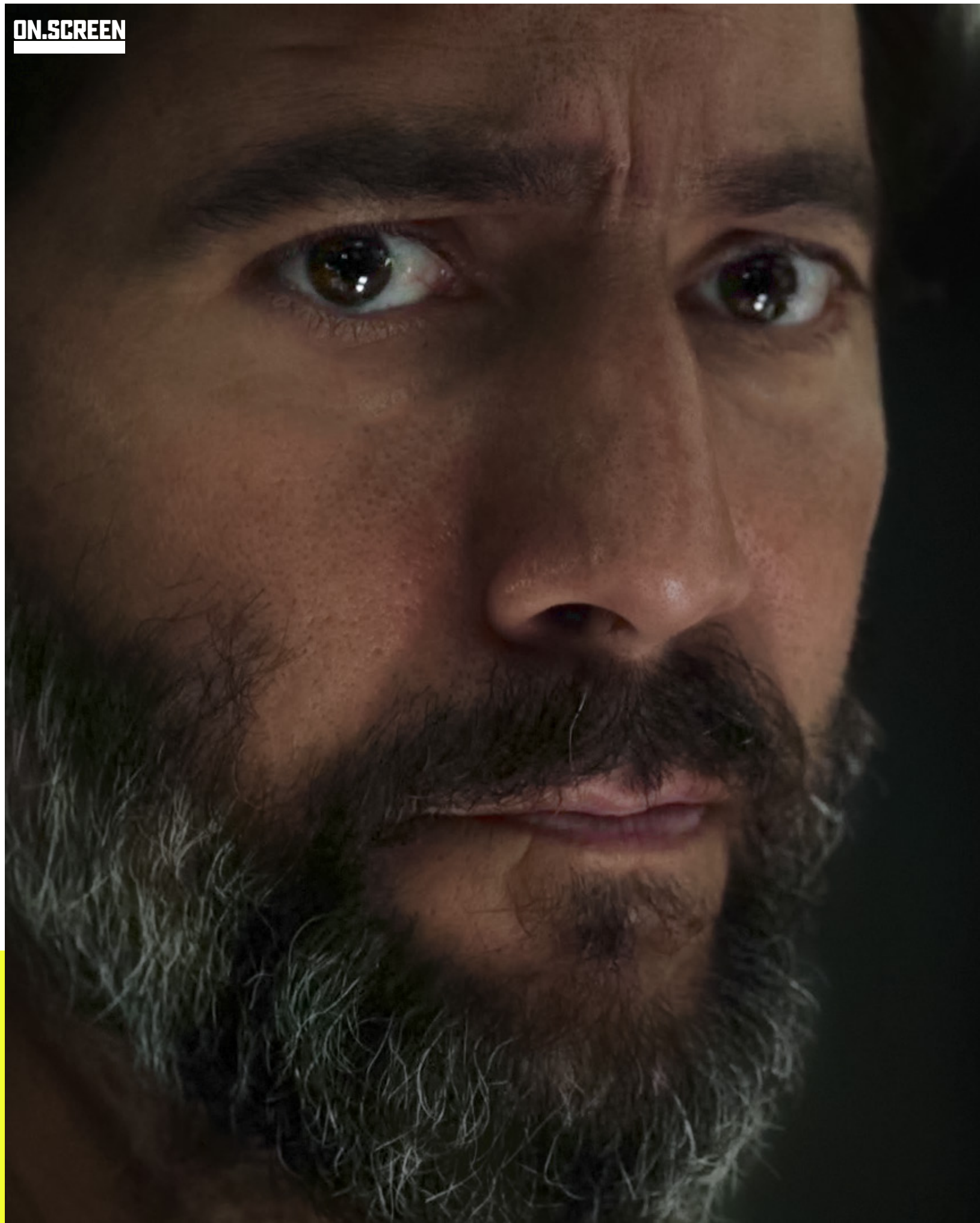
When discussing *the Culling*, it became obvious that both Jaha and Marcus dealt with the aftermath of what happened on the Ark very differently.













*Head of the Guard* under Abby's orders, he fared much better than he did under Jaha's command back on the Ark. He truly assumed the role as the designated negotiator with the grounders, always respectful and mindful of their culture, as made obvious in the *Polis* market scene. It's one of the few times we saw him truly relaxed, he was smiling, enjoying the moment with Abby, everything was perfect. Even Indra was happy.

Back in season one, Kane didn't hesitate to assume the prestigious role of Chancellor when Jaha was fighting for his life after the attempted assassination, but here, when Abby offered him the position, he refused. He politely declined, because just taking the pin wouldn't match with the new man he struggled to become and his new ideals. However, Abby was right, he was the best fitted person, the one who would have managed to avoid subjecting his people to so many tears, bloodshed and war.

Instead, we got Pike. Marcus truly is a natural leader, there no doubt whatsoever about that, but Pike was a lot better at gathering the crowd's attention, he instinctively knew which words to use in his heated speeches. He was disillusioned with what could be since his experience on the ground was limited to bloody conflict with *Ice Nation*. It was interesting to note that while Marcus was brushed aside by his own people, Lexa, speaking for the *Coalition*, decided to mark him as *the 13th Clan Leader*.

His struggles to maintain peace in his own home are what brought Pike to power, and lead him to start a rebellion with a gamut of followers including Miller, Harper and Octavia. Marcus Kane suddenly became the rebel. The brain games between him and Pike were great to watch, and they ended with one of the best scenes of the season.

*"I admire your adherence to the rule of law. I really do. But these are times when we have to look beyond the rules to realize they were established to serve the world of the past, not of the future. I beg*

*you, one last time, to see the world as it is, not as it was, or as you want it to be."*

In a way, Pike acted like Marcus used to, so how perfect was it to have him try to teach Pike what it means to be the *Chancellor of Arkadia* and look at the world, and people, right in front of them. All of the people. It took time for Marcus to learn all of this, time that sadly Pike didn't get. Six months before, Kane was the one sentencing people to death, and for the first time he was able to understand what it feels like, being condemned when you were convinced you were doing the right thing.

He was the man who arrested most of the delinquents, and yet they risked being arrested to save him from the same fate at Pike's hands. He felt, and still feels, responsible for them, even if he already acknowledged that they aren't kids anymore.

Saying that the last part of the season was intense is an euphemism. Crucifixion, wow. Beyond the obvious agony of having nails hammered through his wrists, the emotional pain of Abby being the one to give the order must have been excruciating. At first, there was also the feeling of pure betrayal when he realized that Abby had taken the chip, and was trying to seduce him to make him take it too. And then, he sacrificed himself again, giving up his free will to save the woman he loves. So much happened in so little time, I can't imagine how lost he must have been when he was freed from Alie's influence. Thankfully, Abby was there for him.

Season four, his role as peacekeeper is even more dominate. He is the official leader of the 13th Clan as well as a diplomat trying to keep people from killing. So that there are more humans to save. He can't help fight the impending doom from radiation like Abby or Raven are trying to do, but his strengths lie elsewhere in that he is trying to find a survival solution. As both Chancellor and Ambassador of *Skaikru*, he is the bridge between his people's culture and the grounder's. His friendship with Indra, the hug, the

punch, is perfectly presented, the radio conversations with Abby are the highlight of his days, as well as ours, and the ups and downs he's going through with Bellamy will only make them stronger in the end. Adversity builds character and both of them have been subjected to a considerable amount of adversity.

Marcus Kane is a character defined by his relationship with others. First described as having "a strength that is not weakened by sentiment" by The-lonious Jaha, who back then saw it as a compliment, Kane now wears his heart on his sleeve, giving hugs and words of peace and wisdom to anyone who sticks around long enough to hear them and be subjected to a warm squeeze. Abby, Bellamy, Octavia, Jaha, Indra, Vera, have all helped forge him as the man we now all love having on our screen.

If there's one thing to be said about Marcus Kane, it's that he's trying. He's trying to save his people, he's trying to be a better person, he's always trying. And he's not always succeeding, but at this point, does it really matter? The 100 is a show of diverse characters with flaws and that's what makes them interesting. Kane embodies the idea of character development.

But, has he changed that much?

Yes. He is still the same at his very core. Still doing everything in his power to make sure his people survive, still bent on self sacrifice. Kane is still the same man, only his methods have changed. He cared before, but now he sees people as individuals, not just a large group under his responsibility. This is who Marcus Kane is, someone who cares, someone who is ready to do everything it takes to make his ideals of peace come true, and may he stay until the very end.





# TOP 10 KABBY MOMENTS

Although a “happily ever after” does not exist within *The 100* (The CW) the popular ship between Marcus Kane (Henry Ian Cusick) and Abby Griffin (Paige Turco) still manages to keep us on the edge of our seats. Starting in season one, Griffin and Kane were seen as two opposing sides, who over time, slowly became closer and closer within their duties, and managed to step into one another’s shoes, even if only for a moment.

A large majority of Kabby (their ship name) fans are older than the shows typical audience, which is why many are drawn to this particular ship, because it is (strangely) not something on television that you see every day. However, there are always younger audience members who come to enjoy Kabby just as much as the older ones do. I feel viewers are also drawn to this ship because of their history within all four seasons of the show (*The 100*). It wasn’t a “one episode you hate each other, and the next you’re in love,” it was more of a ‘slow burn’ throughout multiple seasons, which is also a rarity in television series.

Now, because of their dynamic relationship, Kabby leaves a lot of room for fans to imagine what their relationship truly is all about. Some would say Marcus Kane was not aware of Abby Griffin still being alive in *The Calm*. Others would say he was aware that she was alive the entire time. Of course, we’ll never know, and it’s always up to the fan, or simple observer, to decide what they want to base their relationship on.

Now, we could obviously spend lots of time focusing on Marcus and Abby’s growth throughout the show, but luckily we have a Kabby fan in our midst, and I’ll leave you with her to decide if you want to board this ship, or let it sink.

**WORDS** Tiphaine Le Roux

**NUMBER TEN:** *The Calm*, 1x11 - or, *Marcus decides it’s cuddle time in a 40°C (104°F) room.*

For many, this was the scene that catapulted Marcus Kane and Abby Griffin from enemies to potential lovers. Marcus, in the middle of his redemption arc, jumps, or, more accurately, crawls to the rescue of survivors in the service bay after the Exodus ship disaster. Abby, the woman who has been nothing but a constant thorn in his side since the Pilot episode is in danger and does everything in his power to save her (ignoring everyone else in the room). His smile when he sees that she is alive and unscathed is so genuine that for one moment we forget about everything else that happened between them. The only thing that matters is Marcus with a huge sense of relief, and the way Abby leans into him.

**NUMBER NINE :** *Blood Must Have Blood*, 2x16 - or, *101 ways to break the audience’s hearts.*

Now, if only two certain actors could stop hinting at Kabby bondage sessions, my poor little brain wouldn’t be so distracted during a re-watch episode where the two characters are tied up. This is all your fault, I blame you for this, and please never stop. Technically, there are two moments, first in *Mount Weather*, then Abby and Marcus, walking... almost walking, hand in hand back in soon-to-be-named Arkadia. There is such a great continuity in this episode with all the themes Kabby stand for; “there has to be another way”, the exact same words Abby said to him in the finale of the first season, and of course, the hand holding, which, funny thing,

also happened in the last finale. The utter despair on his face, the way she looks at him one last time before the drill hits her leg; his thumb brushing her knuckles as he limps by her side, every ingredient is reunited to make our heart explode in tiny little pieces.

**NUMBER EIGHT :** *Resurrection*, 2x13 - or, *thank you Abby for being stubborn and not giving in to his self-sacrifice tendencies, this man has no self-preservation instinct and needs someone to save his hide from time to time, and this title is already way too long.*

The world is literally crumbling around them, they think they’re going to die, we thought they were going to die, and they decide to kill us just a little bit more by having a heart-to-heart discussion about sins. “After everything we’ve done, do we even deserve to survive?” *The 100* is a show full of parallels.

**NUMBER EIGHT AND A HALF :** *Gimme Shelter*, 4x07 - or, *there’s no way Kabby aren’t having phone sex over the radios.*

Yes, I’m cheating. Marcus is so supportive this season. He has always been, but now it’s more obvious than ever, with the “You’ll make the right decision. You always do.” line, he has no idea what she plans on doing, but he doesn’t need to, he trusts her and that is all that matters.

In echo to the previous moment, the theme of survival is recurrent between our love-struck couple. Abby, who has always been the moral compass of the show, is so lost in her own beliefs that she needs to ask him about the actions she’s going





to take. *"First we survive, then we find our humanity again"* are Marcus' words of wisdom. Words that she repeats exactly to Raven later. In addition, last but not least her little run when she hears him call to her over the radio is adorable.

**NUMBER SEVEN:** Stealing Fire, 3x09 - or, *how to make Abby shut up*, by Marcus Kane.

I know, I know. Their first kiss, only in 7th place? How dare I? The kiss is perfection. There's no other way to put it. It's everything that we have been waiting for, and more. It's all written in the script: "Kane knows he can't change her mind, so instead he draws her to him in a heart-stopping kiss."

**NUMBER SIX :** Join or Die, 3x13 - or, *Abby is doing drugs and Marcus cosplays Jesus*.

This one is wow. Every Kabby shipper dream in one scene. Worried Marcus who checks if Abby is all right, Abby telling him she's afraid, the best hug in the history of hugs, Abby on top... All spoiled by Alie and her chip. Or is it? Yes, of course it is, but don't you love the fact that it took Marcus less than two minutes to figure out something was wrong? It's a real credit to how much they know each other, that he was able to know she wasn't being herself when she started kissing him the way she did. Add to that the look of pure betrayal on his face, and it makes us ask why no awards were distributed for the top-notch acting.

However, it gets a lot worse. Or better. Marcus is dragged outside, he keeps pleading for Abby to wake up, and he's scared but she just smiles at him with that creepy chipped smirk of hers, everything goes to hell, and we're all crying and screaming at the television screens.

He's doing what Abby would have wanted him to do. He's protecting Clarke, he's terrified, but he protects Clarke, for Abby. And later, he takes the chip, for Abby.

**NUMBER FIVE:** Ye Who Enter Here, 3x03 - or, *the perfect first date in a post-apocalyptic market*.

She's smiling, he's smiling, I'm smiling, you're smiling. Everything is fine, perfect, and lovely.

Abby can't hide her puppy eyes anymore and Marcus is trying to impress her by speaking great Trigedasleng and eating weird food. If only he would put on those sunglasses, this scene would have undoubtedly made it to Number One. Please, for season 5, can we have Marcus Kane wearing sunglasses?

*"No matter who wears the pin, we're in this together."*

**NUMBER FOUR:** Spacewalker, 2x08 - or, *how to say "I missed you" without saying it*, a co-written book by Kabby.

Abby and Marcus reunite after five episodes without seeing each other. "I was afraid that I wouldn't see you again" - "I had those fears myself". First, let's just acknowledge the fact that every single member of the Kabby fandom is able to quote these two lines in a heartbeat. If this is how their reunion is, when one of the last things Marcus did was shock lash Abby, can you imagine what's going to happen the next time they see each other in season 4 when the last thing they did was kiss?

**NUMBER THREE:** Bitter Harvest, 3x06 - or, *the sweetest, cutest, more adorable moment that we've ever laid our eyes on*.

Bellamy is doing the exact same mistakes Marcus once did, and he can't stop him, Octavia is out there risking her life, Miller and Harper are traitors siding with Chancellor Pike who is going on a murder spree. Marcus blames himself for all of this; he blames himself because he knows that doing his best is not enough. Therefore, he goes to Abby. Back in season 2, Marcus was the first one to see the teenagers as equals, not as a bunch of kids, and now Abby has to be the one to remind him of that.

In a way, this is their first kiss. There's so much in this one little peck on his cheek, and Marcus' endearing confusion means a lot. He's always reaching out to people, with little touches here and there, but when does anyone initiate any contact with him? Abby does in this very moment, and he's lost because he genuinely doesn't understand, and it's heartbreaking.

*"Let's call it hope."*







Hope is what Abby stands for. It's always been her mantra, and now she's passing it on to Marcus. She wants him, needs him to hope, to have faith. In their people, and in them. Just as the scene started, we have Jackson who says "It's hard to recognize hope, even if it's right in front of us" just as Marcus walks in. Marcus is Abby's hope.

**NUMBER TWO:** *Heavy Lies the Crown, 4x02 - or, can you imagine the temperature in that room? With the fur? And the candles? And the level of hotness?*

The scene. The scene that had us blushing through the entire episode. I mean, really, who could focus on what was happening after this intimate encounter?

*"You... are a terrible influence"*. Apparently Marcus has decided to make up for all those months of building sexual tension between them, are we are so grateful for it. We all thought that out of the two, Abby was the bad influence, and yet, here we are, forever thankful of that tidbit of information. They had nine days in Polis. Nine days of bed with fur blankets and nakedness. You have no idea how hard it is for me to keep it low with the sexual innuendos.

Abby's hesitation about putting on her necklace is a significant step forward in their relationship, but even more so how gentle Marcus is about it. Jake will always be a part of who she is, and he respects that, he doesn't want her to put aside her past to be with him, he doesn't need it to know that she loves him.

**NUMBER ONE:** *Terms and Conditions, 3x08 - or, no words will never be adequate enough to describe what we were all feeling during that scene.*

The forehead touch is the most beautiful and meaningful thing that Abby ever did. Their foreheads touch, and suddenly they become one. This is Marcus showing that he cares so much that he denies himself a first and last kiss with the woman he loves. This is Abby comparing him to her late husband, who was also sentenced to death for doing the right thing. This is Marcus asking her not to risk her life for him, and laughing when she reminds him of how good she is at plotting. This is Abby trying to memorize the outline of his face because she knows she will never see him again. This is Marcus trying not to cry, and Abby letting her tears run down her face.

This right here, is them saying "I love you."

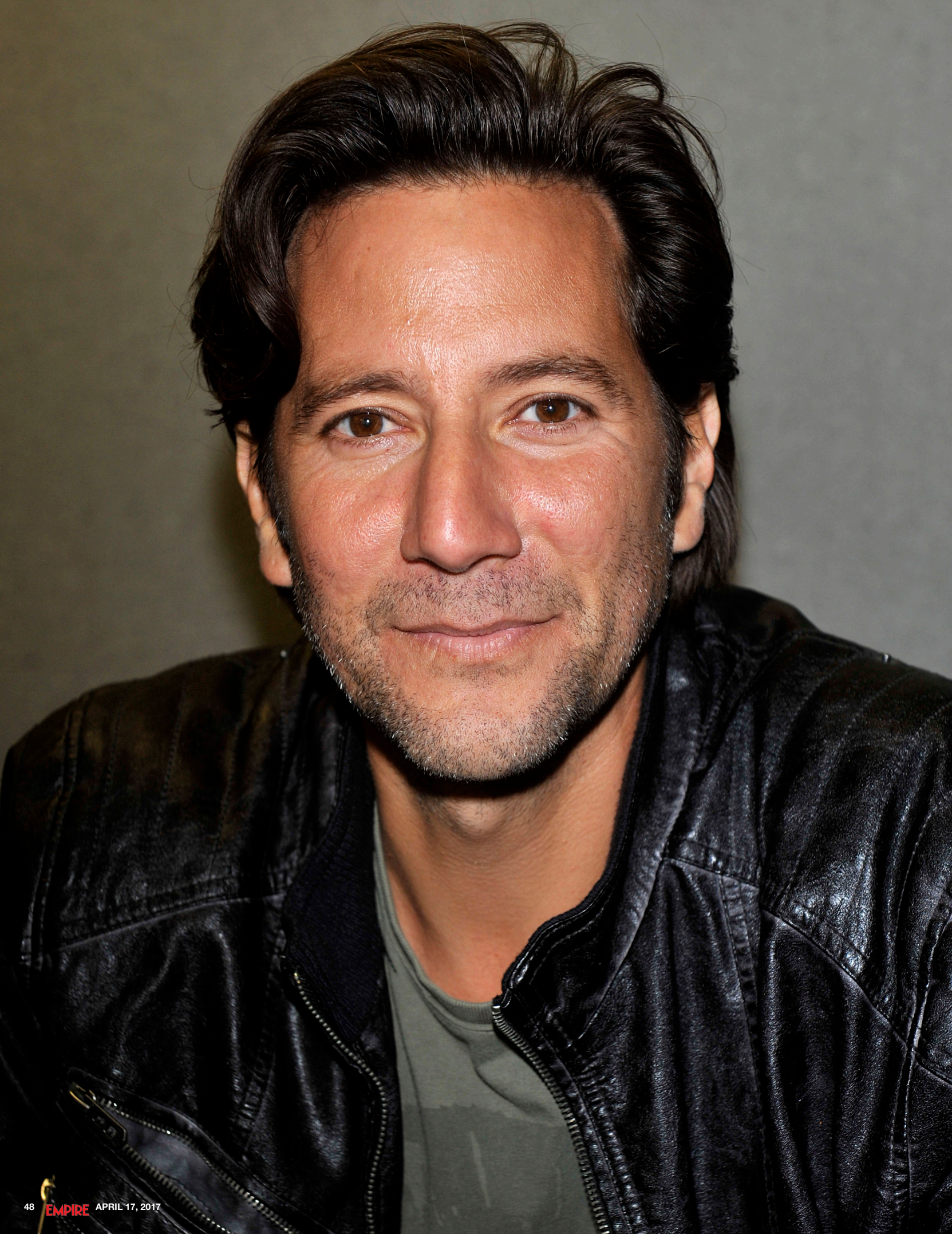


Artwork by lostview













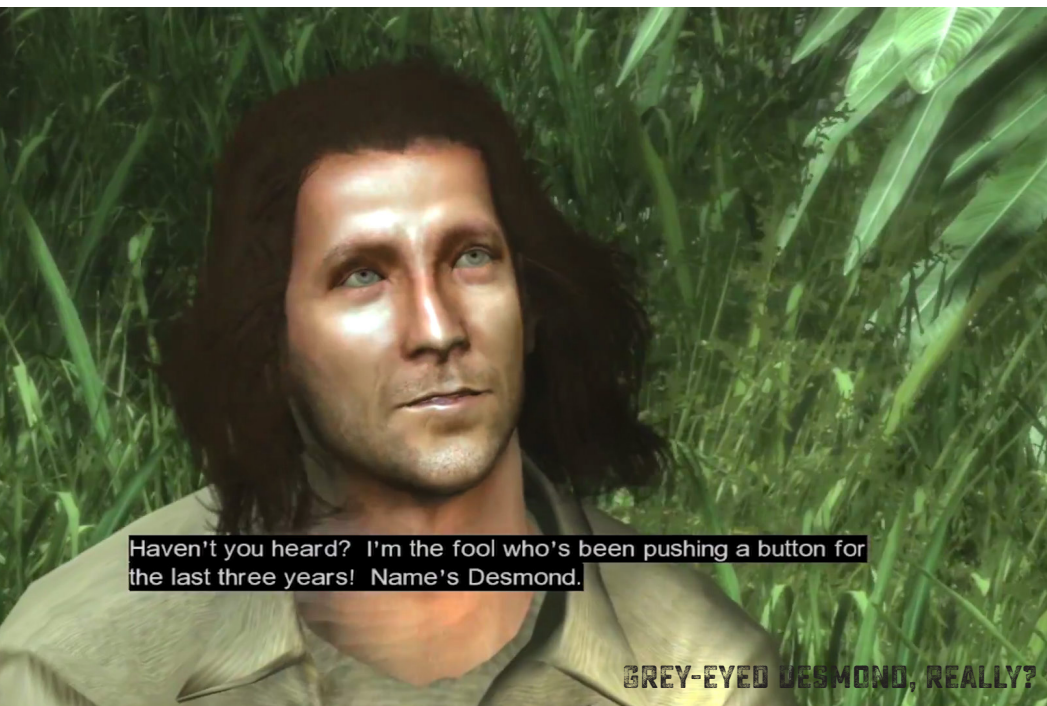
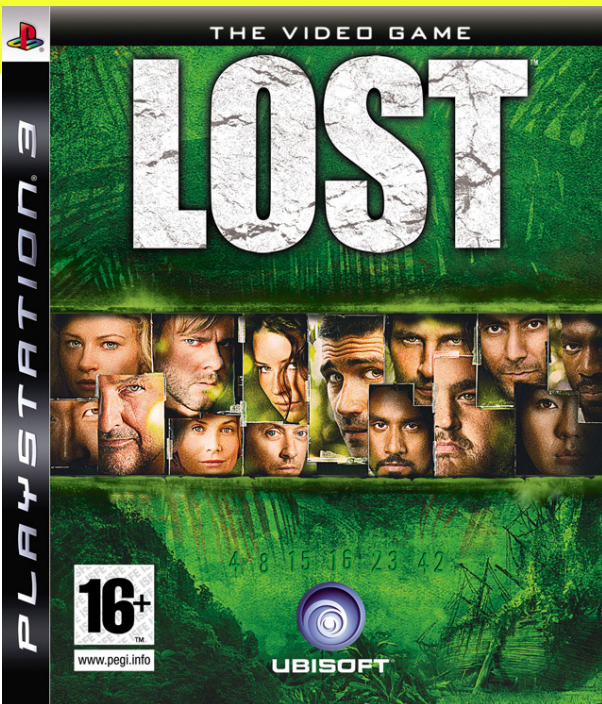




FIFA 17

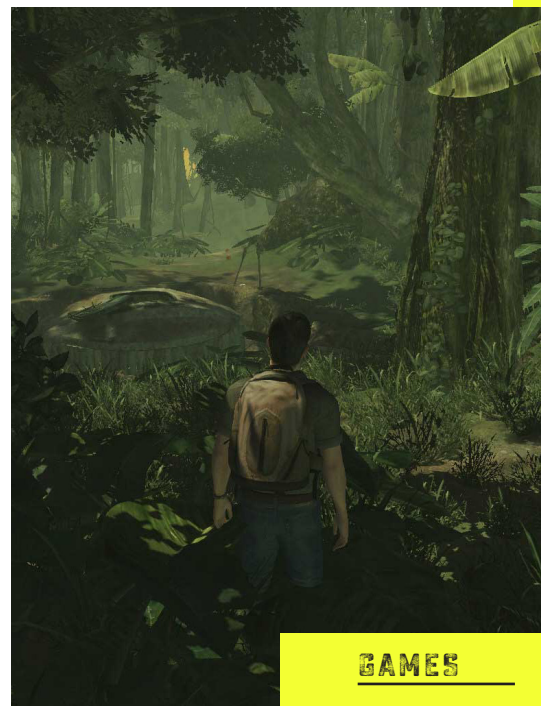






Haven't you heard? I'm the fool who's been pushing a button for the last three years! Name's Desmond.

GREY-EYED DESMOND, REALLY?



GAMES

## LOST: VIA DOMUS

**DEVELOPER:** Ubisoft Montreal

**GENRE:** Action-adventure

**MODE:** Single-player

**PLATFORMS:** Microsoft Windows, PlayStation 3, Xbox 360

**LOST: VIA DOMUS** (loosely “The Way Home” in Latin; marketed as *Lost: The Video Game* in Europe) is a video game based on the ABC television series *Lost*. The game was released for the Microsoft Windows operating system, and the Xbox 360 and PlayStation 3 video game consoles in February 2008, after the

third season of the series. In *Via Domus*, players control *Elliott Maslow*, a survivor of the plane crash that *Lost* revolves around. Although Elliott is not featured on the series, the game contains many characters from the show, as well as many locations from *Lost*’s mysterious island. Some of the original cast of the series provided the voices for their characters, and the *Lost* composer Michael Giacchino created the score for the game.

A *Lost* game was released for mobile phones on January 16, 2007 and first-generation iPod on May 23, 2007. It is not related to *Via Domus*, nor created by the same developer.

The game is split up into seven “episodes”. Each episode was plotted by the show’s executive producers, *Damon Lindelof* and *Carlton Cuse*. The game’s timeline coincides with the first 70 days portrayed in the television series.





FOR GOD LOVED THE WORLD SO MUCH...

★★★★★ (out of 4 stars)

"SPECTACULAR!  
WELL DIRECTED,  
WELL ACTED AND  
CONSTANTLY  
COMPELLING. IT  
BRINGS JOHN'S  
GOSPEL ALIVE IN  
AN INCREDIBLE  
WAY. BRAVO!"

Dr. Ted Baehr, MOVIEGUIDE®

# THE GOSPEL OF JOHN

VISUAL BIBLE INTERNATIONAL, INC. IN ASSOCIATION WITH GARTH H. DRABINSKY AND JOEL B. MICHAELS PRESENT  
A PHILIP SAVILLE FILM HENRY IAN CUSICK CHRISTOPHER PLUMMER "THE GOSPEL OF JOHN" MUSIC BY JEFF DANNA COSTUME DESIGNER DEBRA HANSON MAKEUP AND HAIR TREFOR PROUD



# SON OF MAN

**DIRECTOR** Philip Saville

**CAST:** Henry Ian Cusick, Christopher Plummer, Stuart Bunce, Daniel Kash, Stephen Russell, Alan Van Sprang, Diana Berriman, Richard Lintern, Scott Handy, Lynsey Baxter, Diego Matamoros, Nancy Palk, Elliot Levey, Andrew Pifko, Cedric Smith

**WORDS** Florafairy (IMDB)

THE FOURTH OF THE GOSPELS is one that has often been overlooked in the dozen or so film adaptations of the life of Jesus. It lacks the miracle-working Christ of Luke and Mark rendered in Technicolor excess in the '60s "Greatest Story Ever Told", and it's missing the folksy, parable-preaching rabbi from Matthew that sang and danced through "Godspell". It doesn't have the familiar episodes from the synoptic gospels, like the Nativity story, the institution of the Eucharist, or a protracted crucifixion. Jesus's relatives and companions, like the Virgin Mary and John the Baptist, are mentioned only in passing. While John's Jesus does enact a few miracles, he is mostly a man of words, and they are not the same familiar messages of love and repentance that the synoptics write of. Rather, John the evangelist characterizes Jesus as a God-man determined to convey to the skeptical Jewish leaders that he is the Messiah and the bearer of Truth (he says "I am telling you the truth" at least a dozen times). Fully aware of these limitations, *Visual Bible International* decided to go ahead and film John anyway, and the result was apparently so satisfying that they decided to release it theatrically instead of going straight to video as planned.

"*The Gospel of John*" absolutely succeeds in converting the Good News Bible's vernacular translation (33 pages) to the visual format. Every single word is included, mostly as voice-over narration by *Christopher Plummer*. It is certainly the "purest," most literal translation of Jesus's story ever made, which, depending on the viewer's religiosity, is either good or bad news. For those who have thought of the written words of John as somewhat mysterious and austere (or, for that matter, have ever thought about John before at all), this film helps to bring it all into perspective, in a three-hour, uninterrupted presentation, with naturalistic acting in a reasonable recreation of first-century Palestine. However, non-Christians are probably not going to be attracted to a version that gets overly wordy in the third act, as Jesus tries to get everything across to his disciples in the hours before his arrest in a four-chapter stream-of-consciousness sermon full of metaphors and riddles. From a cinematic perspective, the movie's rising action has come to a crashing halt; from a spiritual perspective, the reason for this rising action is all being explained. John jumps around in chronology, never accounting for gaps in the narrative (and, for that

matter, never explaining what Jesus was up to before he arrived at John the Baptist's campaign in the Jordan River). The evangelist sometimes offers commentary and alludes to future events, which from a story standpoint is distracting (what we would call in movie terms, "a spoiler.") Whatever their reaction to its message, I think members of both camps - evangelical and traditionalist - could agree that John does not make for a good movie script. Luckily, an actor they found for Jesus, *Henry Ian Cusick*, both looks and acts the part of a timeless, charismatic Messiah. Although slight of build and a bit fair-skinned, he does have the requisite flowing brown curls and beard, kind brown eyes, a large Jewish nose, and crooked teeth - all that we would expect, from a contemporary standpoint, of the historical Jesus (Cusick is not Israeli, however, but hails from the London stage). He speaks with a generic, accentless voice, neither American nor British. What captivated me most about Cusick's portrayal was his warm smile; I never would have imagined John's Jesus as almost laughing with joy as he teaches about light and truth and the kingdom of heaven, but he makes it seem the only natural delivery for such revolutionary rhetoric. The movie does not, however, attempt to explore Jesus's personality any further, nor does it really get away from the familiar conceptions of peripheral characters, especially the stubborn, elitist Jewish temple priests, the cautious and "just" Pontius Pilate, and the enthusiastic but clueless disciple Simon Peter. There is no attempt to romanticize Mary Magdalene into a reformed prostitute or Jesus's love interest (she shows up at Jesus's crucifixion and then at his tomb as an undistinguished female follower) nor excuse Judas as a disillusioned intimate or predestined villain (John writes in no uncertain terms that

"Satan entered into him.") Smaller speaking parts and extras are of a variety of ethnicities but not to a distracting degree. In general, the varied cast of American, British, and Canadian actors are naturalistic, sincere, and believable (given, of course, the juxtaposition of twentieth-century text to first-century Palestine). Production values on this film are significantly higher than one might expect on such a project, while perhaps not up to par with a studio version. The locations look as dry and dusty as the '60s sword-and-sandal epics were colorful, which lends the authenticity that contemporary audiences will appreciate. Costuming Jesus only in white robes was the only noticeably traditional reference, with the other figures clothed primarily in simple grey, brown, and dark blue garments. Original score incorporating instrumental sounds of the period. The cinematography and the staging are completely artless. Special-effects were mostly avoided by presenting the miracles as occurring subtly and naturally, and not with a flash of lightning or a puff of smoke. The matte paintings of the Jerusalem cityscape were rather obvious, but for the most part the budget constraints of the production actually worked in its favor. The crucifixion was realistic-looking without being overly gory; the most chilling moment in the film is actually not Jesus's death but the means by which the men hung next to him are eventually put out of their misery. In sum, this film is far more believable than *Mel Gibson's "The Passion of the Christ"* because it is a faithful transfer of the Gospel's literal message that does not need to elaborate on the Bible to make its evangelical agenda clear. There can be no objective critique of it, but for me personally, it was an honest testament of faith that served as a powerful reminder of why I am a Christian.





# GREATEST ROLE

WORDS Bruce Kirkland (2003)

**CHRISTOPHER PLUMMER**, a keen judge of talent as well as a superb actor himself, has nothing but praise for a Peruvian-born Scot who plays *Jesus Christ* in *The Gospel Of John*. "Jesus is gorgeously played," Plummer told *The Sun* about **Henry Ian Cusick**, stage and TV actor. Cusick is unknown internationally because he has no prior film experience, which is precisely why he was cast by producer *Garth Drabinsky* and director *Philip Saville*: he had no star baggage that audiences would confuse with the role.

The film, which made its world premiere at the Toronto filmfest, tells the story of how *Jesus Christ* spread his message of love, challenged the established Jewish leaders, interacted with the Romans and ultimately was crucified. The text is a word-for-word adaptation of *The Bible*.

Plummer serves as narrator in the three-hour epic, so he spent hours watching Cusick performing on screen while at work himself. Plummer says Cusick impressed him because, instead of pretending to have a halo around his head as the son of God, he put subtle humour, toughness and a sense of reality into the role: "And that's a relief!"

Indeed, Cusick plays Christ as thoroughly human, a Jewish prophet who challenged the Pharisees in what turned into a power struggle over ideas. "I'm very pleased and flattered," Cusick said when told of Plummer's compliments.

"I don't think you can act like a God," he said of the most significant and challenging role of his career. "It's the other actors in the story who will give you that reverence. That's the art of filmmaking, I guess."

Cusick was born in Trujillo, Peru, in 1969, the son of a Roman Catholic Peruvian mother and a Scottish father of Irish Catholic descent. The Cusick family moved to Trinidad, where Henry Ian grew up until age 15 before relocating to Scotland.

With a background heavily steeped in theatre, Cusick welcomed the challenge of participating in a word for word film version of *The Gospel of John*.

"It's a bit difficult to say no when you're offered the role of Jesus. It's not something you can just dismiss," notes the actor. "The chance to play Jesus was incredible, though I don't think I realized the enormity of it until someone said to me 'that's quite a responsibility.' Up until then, I approached it like any other project."

"It's been a fantastic opportunity," Cusick said of the \$20-million British-Canadian co-production. "It's been a great challenge and it's been amazing really to have the opportunity to play this part, and with such great support. It was just a joy to be involved in a quality production with

a great director and to be surrounded by great actors."

Explains Cusick: "Since my training is theatre based and I've been in productions of Shakespeare, I have experience in maintaining the integrity of the script. With Shakespeare, you can't deviate. And if you do, people will notice it. Shakespeare was written to be spoken out loud. My experience with monologues and large chunks of dialogue did stand me in good stead. Playing the role of Jesus in this production was akin to doing a performance on stage - in that both require a word for word performance."

Cusick's interpretation of Jesus came as a result of both his own personal approach combined with director's Saville's vision of how this iconic individual should be portrayed. When asked how his presentation of Jesus might differ from previous interpretations, Cusick was clear.

"This Jesus is quite human. I think the director is with me on this. First and foremost, Jesus was a man. The god-like quality comes from the way other people react to the character. There was no conscious effort on my part to be God-like but rather just a man with a philosophy who attracted followers during a turbulent political time."

Like most people, Cusick's impression of Jesus was one of a peaceful person. When he viewed his performance, he was surprised to see how stern he appeared at times.

"You assume Jesus is always this man of peace, harmony and espousing a philosophy of love. He likely was, but he was also human, and I guess if you want people to hear you, and they aren't listening you can become frustrated. It was interesting to see how the text played out on screen."

Cusick says he was inspired during the location shoot in Spain and the in-studio shoot in Toronto by the level of historical accuracy and the painstaking attention to detail insisted upon by Drabinsky, Saville and the crew. Cultural, religious and archaeology experts ensured the authenticity of every detail from the setting of the *Last Supper* (at a low table with Jesus and his disciples sitting on floor mats), to the dirt ground, to the characters' sandals and clothes.

"(Because) we approached this Jesus as being a man and being in that setting, I realized I had to be tough, and I felt that He was not someone who swanned around and never got his clothes dirty," Cusick said. "I mean, it was a tough life. When we first went to Spain, that was great -- just the harshness of the terrain, wearing those clothes, wearing those sandals, just getting a sense of what it must have been like, how tough it must have been and how strong these people must have been, and how determined they were to travel all that way to spread the word."

Cusick also tells of a particularly moving experience when shooting in Spain. The extras were Spanish gypsies. "They would bow slightly when

I walked past, as if I really was Christ," recalls Cusick. "And on the day of the crucifixion, when I came out of the trailer wearing a crown of thorns, the whole set went quiet. It was eerie. The gypsies were saying, 'Ay mi Jesús', beating their breasts, and then they broke into song. I won't forget that day."

His devoutly Catholic mother is delighted by his new role. "Apparently, the Vatican is being asked to approve the film. My mother would be so thrilled if I could tell her the Pope had seen me play Jesus," he says.

"The whole experience has rubbed off on me, too. It's made me think more carefully about who Jesus was. I go to Mass more often, and when the priest reads from the Gospel of John, I find myself saying: I know every word of this."

"I had to revise my own ideas about Jesus when I read the text," says Cusick. "I couldn't play it like *Robert Powell*, all gentle and soothing. This Jesus can work up a crowd. He tells people: 'If you don't follow me you won't go to heaven.' I didn't want to say that, but I had no choice."

As the production progressed, Cusick became

more intrigued by the role. He also enjoyed working with the nearly 2000 extras and in particular, would often have fascinating discussions about the script itself.

"I loved talking to the other cast members because they would get into really heated discussions - believers or nonbelievers - about the text and certain passages. It was really quite something. I'm not sure that this would have happened elsewhere, or that it will happen again, but I really enjoyed it."

Onscreen, there is a tremendous camaraderie amongst the disciples and their teacher. Cusick ac-

knowledges this relationship amongst the actors both onscreen and off.

"Everyone was so bright and so witty, and always making me laugh. As much as I wanted to hang out with them all the time and join their fun, I had to concentrate on my part. But it was perfect actually. In a funny way it helped me as an actor, having to stay really focused. I always felt they were completely behind me and very supportive. And I really believe that every single one of them is brilliant."

Ironically, Cusick is only now realizing how intimidating it was to play Jesus Christ. He was naive when he first jumped into the project. "I think ignorance is bliss, and I just approached it with joy, and I so looked forward to doing it..."

"It was only afterward, when someone said to me: 'That's quite a responsibility!' Yeah, it is a responsibility, but it was never in my mind when I was doing it."











TWO FAMOUS  
NATURALISTS





## GIDEON MANTELL

(3.02.1790 – 10.11.1852)

was an English obstetrician, geologist and palaeontologist. His attempts to reconstruct the structure and life of *Iguanodon* began the scientific study of dinosaurs: in 1822 he was responsible for the discovery (and the eventual identification) of the first fossil teeth, and later much of the skeleton, of *Iguanodon*. Mantell's work on the Cretaceous of southern England was also important.



## CHARLES DARWIN

(12.02.1809 – 19.04.1882)

was an English geologist and biologist, best known for his contributions to the science of evolution. He established that all species of life have descended over time from common ancestors, and introduced his scientific theory that this branching pattern of evolution resulted from a process that he called natural selection, in which the struggle for existence has a similar effect to the artificial selection involved in selective breeding.

# THE DINOSAUR HUNTERS

**DIRECTOR** Andrew Piddington

**CAST:** Henry Ian Cusick, Michael Pennington, Alan Cox, Robert Morgan, Rachel Shelley, Derek Jacobi

**WORDS** Thomas Sutcliffe

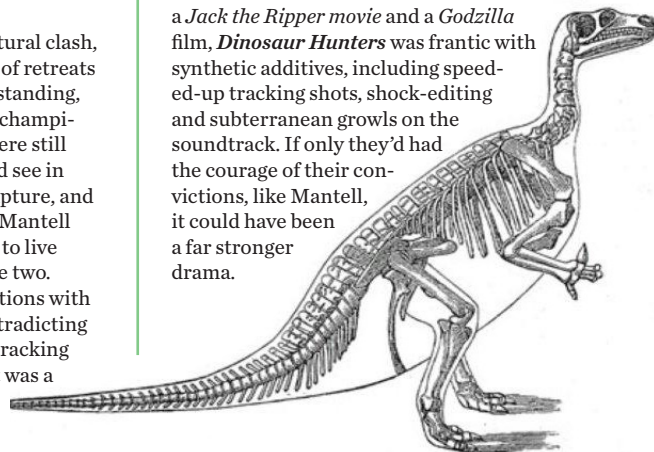
Based on Deborah Cadbury's book about the rivalry between two pioneering palaeontologists, *Dinosaur Hunters* reconstructed the first investigations into fossil finds, at a time when the Book of Genesis was widely regarded as the most authoritative account of ancient geology and natural science. Its hero was a country doctor called

Gideon Mantell, self-taught because his radical, Methodist family connections excluded him from Oxford and Cambridge. The villain, who made his first appearance in a pair of blue-tinted glasses like those favoured by Gary Oldman in *Dracula*, was Richard Owen, a well-connected young man who ended up stealing much of Mantell's credit.

This was an account of a pivotal cultural clash, as religious truth began its long series of retreats in the face of growing scientific understanding, with Mantell offered to us as a valiant champion of reason. While some geologists were still struggling to reconcile what they could see in the ground with what they read in scripture, and twisting their findings to fit the Bible, Mantell (played by *Henry Ian Cusick*) was able to live with the unbridgeable gap between the two. What's more, he pursued his investigations with great determination and courage, contradicting important establishment figures and tracking down evidence for his own theories. It was a

terrific story, alive with intellectual snobbery and brilliant strokes of forensic detection - as when Mantell visited a London plant supplier to find modern equivalents for his fossil trees.

Unfortunately, though, the makers of this film didn't have much faith in the intrinsic excitement of their own tale. Filmed as a cross between a *Jack the Ripper* movie and a *Godzilla* film, *Dinosaur Hunters* was frantic with synthetic additives, including speeded-up tracking shots, shock-editing and subterranean growls on the soundtrack. If only they'd had the courage of their convictions, like Mantell, it could have been a far stronger drama.





# DARWIN'S DARKEST HOUR

**DIRECTOR** John Bradshaw

**CAST:** Henry Ian Cusick, Nigel Bennett, Jeremy Akerman, Frances O'Connor, Richard Donat, Jeremy Akerman

**WORDS** Janet Browne

*Darwin's Darkest Hour*, a two-hour documentary-drama, was produced by *Nova* in association with *National Geographic Television* to show the development of *Charles Darwin's* evolutionary views in historical and domestic context.

Unlike all the other TV documentaries that were released in 2009 to commemorate Darwin's bicentenary year, this is offered as a historical drama in full period costume. The script and the action are intended to carry the storyline with little further ado: there are no talking heads, no explanatory voice-overs. Issues of faith, scientific credibility, ambition, and research are handled as natural elements of the story. This reviewer has to declare an interest in that I read the script at an early stage of development. Even so, I do feel that this is well done. The documentary is a pleasure to watch, the main threads are easy

to understand, the historical structure does not stand in the way of our emotional engagement with the characters, and there are some very nice moments that work extremely well indeed. The cast is excellent, especially the outstanding Darwin (*Henry Ian Cusick*). Their words are mostly taken from letters and diaries, discreetly updated.

The program sticks as close as it can to the facts. It recreates for viewers the crucial few weeks in 1858 when Darwin decided he must make his ideas public. That moment has always been noted as a dramatic one, full of cinematographic potential. The screenwriter *John Goldsmith* frames the story around *Alfred Russel Wallace*, the cofounder of the idea of evolution by natural selection. A letter penned by Wallace, the young English naturalist (*Rhys Bevan-John*), sets the drama in motion. Wallace is suffering from malaria, alone among his exotic natural history collections, located somewhere unspecified in the Malaysian forest. In this letter Wallace enclosed a short and brilliantly incisive essay describing his own theory of evolution by natural selection. As Goldsmith says in an online interview, "It's kind of like a spear thrown that goes thunk! into Darwin's heart as he sits there peacefully in Down House in North Kent. It's really where the story starts."

When the letter arrived at Darwin's home in England at some point in June 1858 (the date is unknown) Darwin recognized that he was forestalled. The action thence shifts to Darwin

and his despair at perhaps having to give up the theory on which he had been working for two decades or more—ever since he stepped off the *Beagle*. The gentlemanly codes of scientific priority required it of him. Whereas most historical studies would then go on to describe the processes by which Darwin came to publish a short sketch in conjunction with Wallace's essay—processes that included his friendship with *Charles Lyell* and *Joseph Hooker*, who persuaded Darwin that he could justifiably publish an extract from his own long manuscript, the social maneuvering to get the joint papers onto the program of the Linnean Society of London in July 1858, the anxiety that he was not acting honorably—the drama takes a different turn.

Thereafter the action pivots around an entirely fictional (although reasonable) assumption that Darwin and his wife Emma spent several days discussing the key points of Darwin's theory and whether he should publish. At the same time their youngest child is rapidly failing with scarlet fever. Within a few days, the baby dies. These two events, so closely interwoven in the correspondence of this period, allow the program to flashback to Darwin's special moments of achievement and make a number of significant biographical and scientific points.





# BEING CHARLES DARWIN

**Before he was approached to star in “Darwin’s Darkest Hour,” Henry Ian Cusick knew little about Charles Darwin. If anything, he envisioned Darwin only as the dome-headed, white-bearded old man from the classic photo, solemnly proclaiming humankind’s connection to the apes. In this interview, Cusick explains how stepping into Darwin’s shoes changed his views both about the man and the controversy over teaching evolution.**

**WORDS** Susan K. Lewis (NOVA, 2009)

**NOVA:** Over the past few years, you’ve played a very different character in a very different sort of project with *Lost*. Was it nice to jump back to Victorian England?

**Henry Ian Cusick:** Yes. It’s not something that I’ve done much of. Funnily enough, the only other time I’ve been in this era was playing a character called *Gideon Mantell*. It was another drama/documentary. *Gideon Mantell* was this fascinating character who found the first dinosaur tooth and took it to *Charles Lyell*, who features in the Darwin story as well. Lyell was the one who said the Earth was millions and millions of years old, much older than the religious people said. And Lyell helped Mantell prove the existence of dinosaurs, which obviously caused great controversy, because there was no record of it in the Bible. So it’s not dissimilar territory to Darwin.

**So you knew something about the era before taking this new role. Did you know much about Darwin?**

No, I didn’t. And he’s been sort of misinterpreted, I think. It’s going to be really interesting for any creationists—if they tune in, which I don’t know if they will—to see what a family man he was, what a religious man he was in the beginning, and how he sat on this information for such a long time. Because his dilemma was: Do I publish or do I not?

**Is there a stereotype of Darwin that you’re trying to dispel in the film?**

You know, when I started this, I didn’t even know what he looked like, to be honest. The only image I had of him was the man with the big, long beard—Darwin, this 70-year-old man who said we came from the apes.

**Do you think that just showing him as a younger man, as the film does, humanizes him?**  
[Editor’s note: “Darwin’s Darkest Hour” is set in 1858, when Darwin was 49 years old, with some flashbacks to him as a younger man.]

Yes. It would have been great to show even

more of him as a very young man, when he was on the *Beagle*, and he’s riding and shooting. He was meant to be a crack shot and a very skilled horseman. People wouldn’t really associate that with Darwin.

**He must have been an adventurer to be on the *Beagle* for five years.**

That must have been so tough. Five years on a ship that size, you know? You’d have to be pretty strong, pretty fit, and up for anything. It would have been scary, I think.

**Did you relate to Darwin at all personally?**

As a family man, I did.

**So you also have kids.**

I have three. And the actors we had playing Darwin’s kids were fantastic. They were so sweet. I’ve worked with child actors before who could be pretty precocious and slightly irritating. The kids we had were just wonderful. There was no ego. They were just there, having fun and very committed to the scenes. So it was very easy to work with them. It was just like hanging out with a bunch of kids.

**In the film, the death of Darwin’s two children, particularly his daughter Annie, is key to the drama. Did having kids yourself help you prepare for those scenes?**

I think any parent, at some time or other, has thoughts of their child dying. That’s probably one of the worst things that could ever happen to a parent. So yes, it certainly made it easier for me to play, having children of my own.

**It seems that a great deal of care went into making the props and other aspects of the film historically accurate.**

Oh, absolutely. I think [Property Master] Kevin [Pierson] and his team were just fantastic. You could tell how proud they were of them, you know? The book—the *Origin of Species*—that I hold up at the end, they were saying, “This is the exact copy of the first one.” You could tell that they were so excited about getting it right.

**Does having these kinds of props inspire you as an actor?**

Absolutely. Having anything that’s going to take you back to what it would have been like is not only helpful, but it makes my job easier.

**A lot of the script is based on Darwin’s actual writing. Was that inspiring? Challenging? Both?**

Well, it’s a very heightened way of speaking. So for me that was a little bit tricky, trying to make it sound more conversational and naturalistic. But I know [scriptwriter] John Goldsmith from doing *The Gospel of John*. I think he knew how I would do it, which is maybe one of the reasons I got the job.

**Were you surprised by anything you learned about Darwin?**

Yes. You know, for all the creationists out there, Darwin’s just an atheist. But he was actually agnostic. There’s a passage in the film in which he says that he doesn’t know where the initial spark of life came from. He thought that that spark of life came to Earth, and then from that one spark all these other things were created. And I think that’s a very honest and open view. I don’t see how anyone can say he’s anti-Bible, anti-God. He’s saying he just doesn’t know.

The passage in the script, from Darwin’s own writing, goes: “I think there’s beauty—and grandeur—in a view of life having been originally breathed into perhaps a single form, and that from so simple a beginning, endless forms, most beautiful and wonderful, have been and are being evolved.”

I think that’s lovely. That is my favorite speech of the film. It seems like a very intelligent way of looking at how we arrived here. His view, to me, seems very plausible and very simple. Yet some people find him like the anti-Christ almost.

**Did learning about Darwin’s view of life give you a new perspective on the brouhaha over teaching evolution?**

It did. I have a lot of friends who are very religious and won’t see the film because of the subject, and I think they’re misinformed. You’ve really got to open your mind to it.

**Did seeing the world through Darwin’s eyes change your view of nature?**

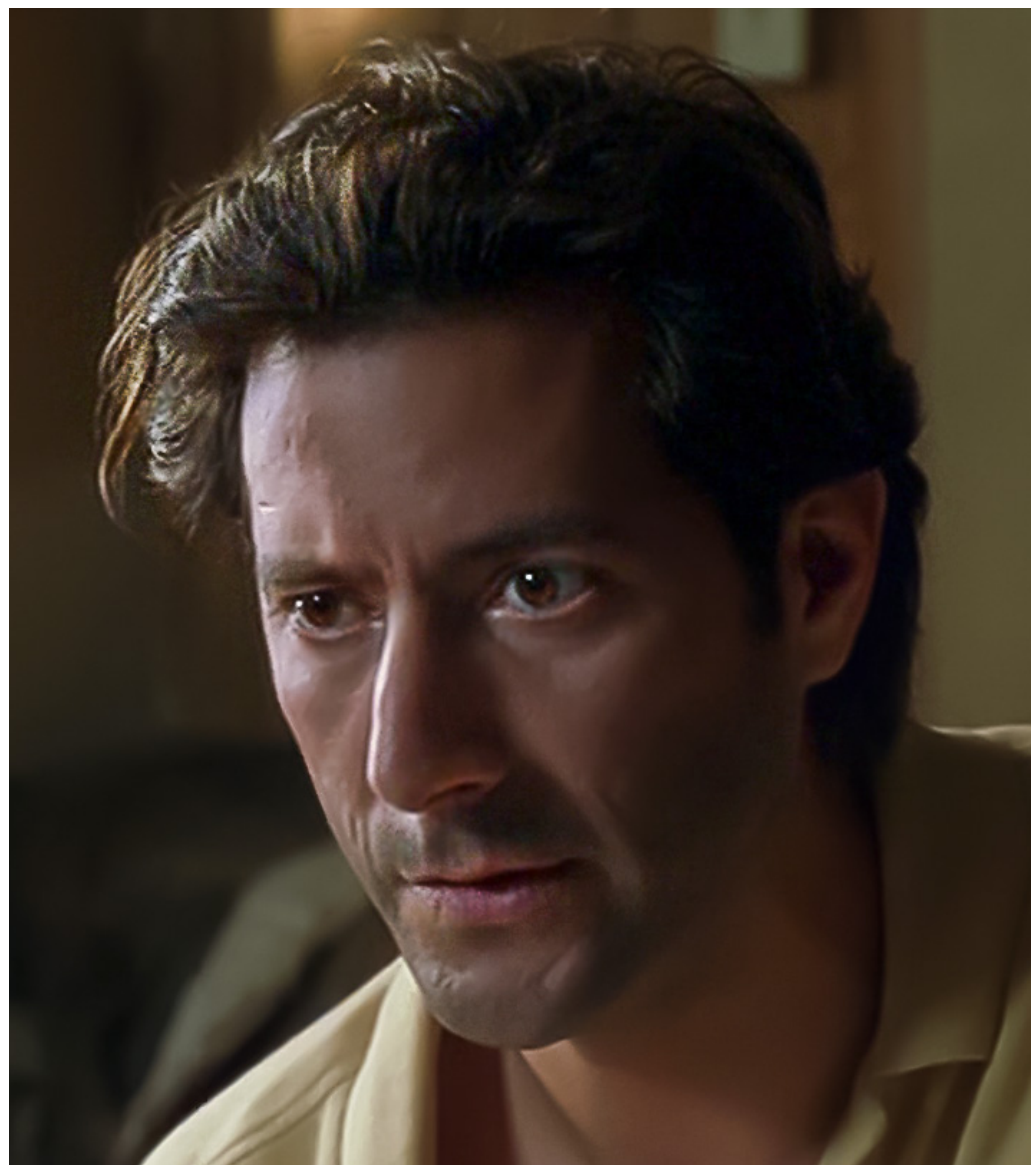
I think it just reinforced it. It didn’t change it. I always was on the same page. But it just totally reinforced it and made me think what a reasonable, kind, intelligent man this was—a genius who didn’t want to share [his theory] because of the repercussions it would have, not only for him but for his wife and his family and his legacy. But he was sort of forced into it by Wallace’s discovery.

**Anything else that you would like to add?**

You know, for me, doing the film was educational and fun. And now, having seen it, it’s something I’m very proud of, and I hope it does well.







# 9/TENTHS

**DIRECTOR** Bob Degus

**CAST:** Gabrielle Anwar, Henry Ian Cusick, Dave Baez

**PLOT:** A wealthy couple battles a poor laborer over the rights to a small ranch house, but events take a shocking turn after an enormous terrorist attack cuts the three off from civilization.

**WORDS** Mianne

I was given the tremendous honour of pre-viewing this film. This is a piece of work that I have patiently been waiting 2+ years to see, and I was not disappointed in any way. *Ms. McGuire* has written, and *Mr. Degus* has delivered, a contemporary sketch of humanity stripped down to the essentials.

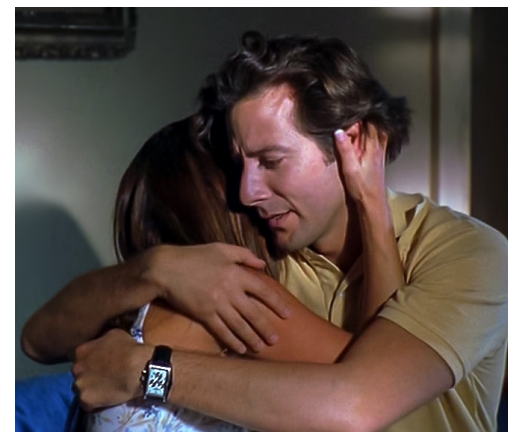
This is a story of two men and one woman, fending for themselves in the aftermath of significant terrorist attacks on major cities in the US. The viewer voyeuristically watches the layers of humanity peel back. The sense of entitlement gives way to desperation for basic human needs.

It's an unsettling concept to consider ourselves becoming refugees of sorts...so much so, the average person refuses to even entertain such an idea. This film provokes those thoughts...just how far would you go?

While the suggestion was being made, the lesson being learned, I was thoroughly entertained by the fierce and intense performances of this trio of actors. They bled their roles. On so many levels and at different times you loved and hated each character. Their ability to evoke those emotions is a testament to the performers' deep-seated talents, and the skill of their director to elicit that intensity from each actor for their character.

The setting, simple yet sufficient, was the fourth character. It leant much to the tale at hand, at times becoming more important than the people inhabiting it. The music was the fifth and most poignant character, drawing out the passion of the subject matter in a very subtle manner.

*9/Tenths* cannot be categorized as a "feel good" movie. Yet it's an important story portrayed in a bold, skillful and artistic manner. I highly recommend this film.









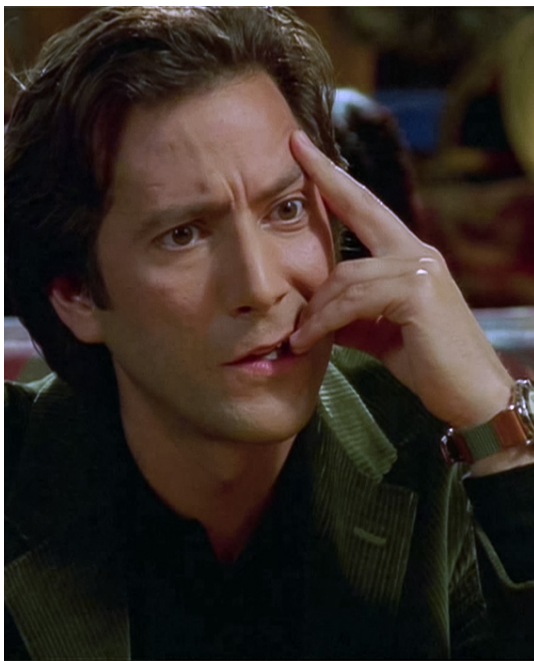




# PERFECT ROMANCE







# PERFECT ROMANCE

**DIRECTOR** Douglas Barr

**CAST:** Kathleen Quinlan, Lod Heuring, Henry Ian Cusick, JR Bourne, Michael Trucco

**PLOT:** The mother of a young divorcee places an ad on her daughter's behalf on a lonely hearts internet website but the person who responds fits her own ideal of a suitable partner. The daughter is still hung up on her musician ex-husband.

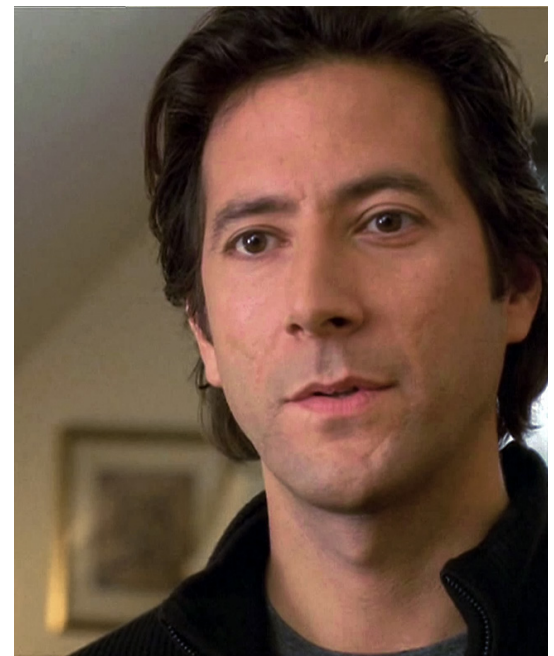
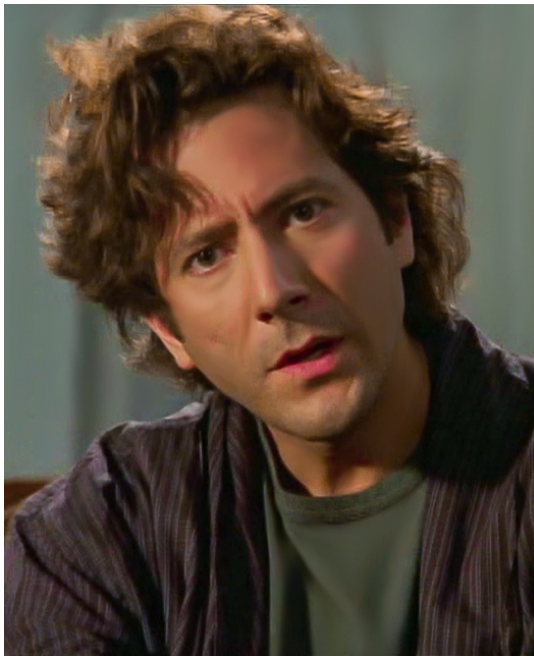
**WORDS** Marilyn Moss

*Perfect Romance* is a friendly little made-for-television romantic comedy that snuggles up to its female viewers in an effort to get friendly. It's not all mawkish or burdened with cliches, as we would expect from something this familiar. *Kathleen Quinlan*, always fun to watch, plays a mother searching on the Internet for her divorced daughter's perfect match. Quinlan practically saves the show in this one, making the shenanigans all the more pleasant to bear.

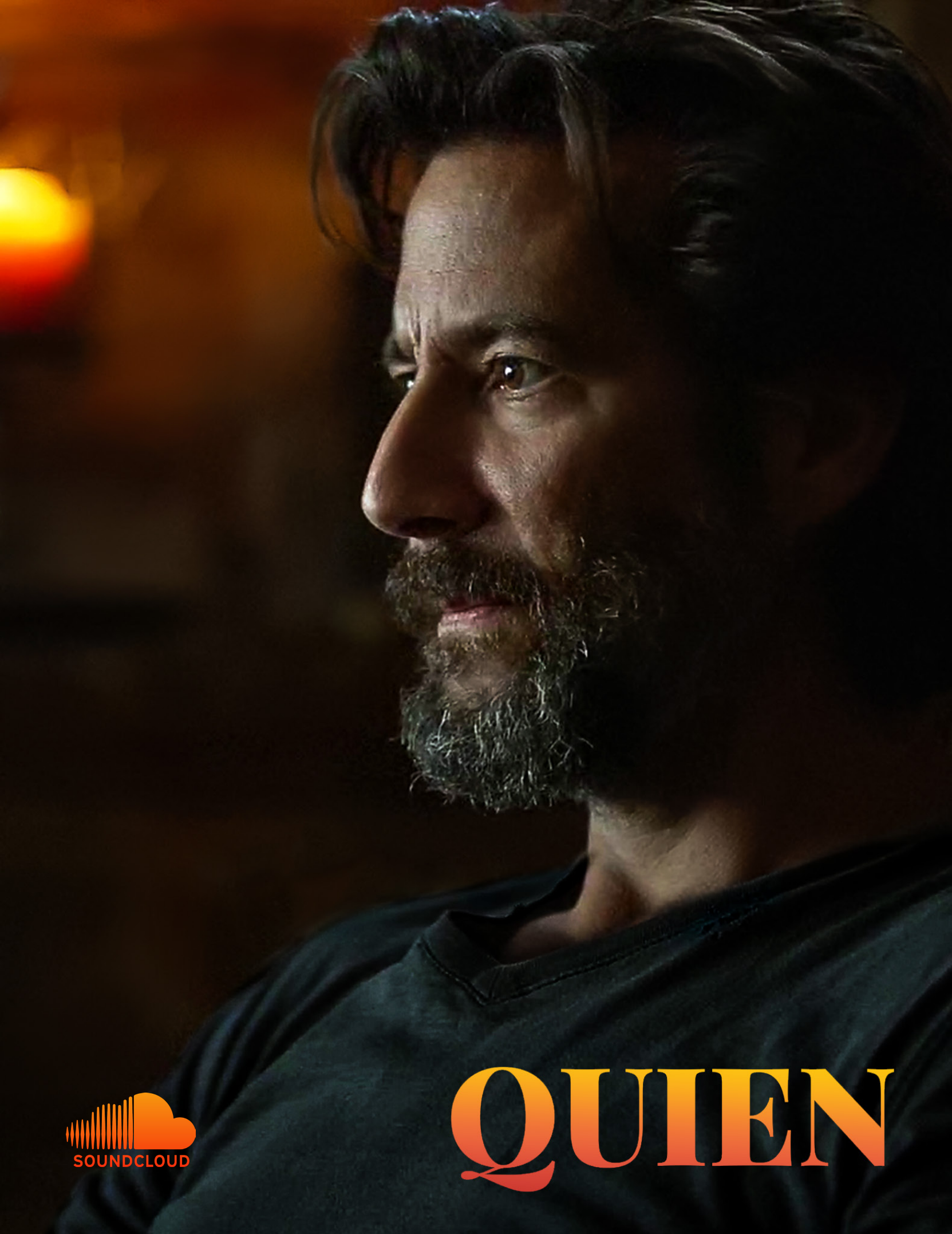
Director *Douglas Barr* has fun with the story by *Allison Burnett* and keeps the pace breezy yet never rushed. Quinlan plays Tess Gallagher, a middle-aged widow who feels slightly sorry for her young, divorced single-mom daughter, Jenny (*Lori Heuring*). So Tess does what any 21st century mother would do: she gets busy on the Internet and hooks up with an online dating service. She comes up with a charming fellow named Peter (*Henry Ian Cusick*), a young Brit who is a college professor. Peter has just arrived in the States thinking he was about to be married but now finds that his intended has skipped on him and that he's all alone. So he, too, does the sensible thing and goes online looking for the perfect romance.

Tess has posted Jenny's photo on the dating site, so when Peter corresponds with Tess, it's Jenny's face he sees and, of course, thinks he will meet. When a meeting does take place, all does not go as Tess planned. It may just be that she and Peter have more in common despite their age difference. Also, it may be that Jenny has been hanging around another man of her dreams without even knowing it. As it turns out, a friend named Miles (*Michael Trucco*), who has been a good buddy to both women, now seems to have more to offer Jenny than she previously believed.

So goes the entanglement a la 2004 when issues of gender, sex and socioeconomic status have gotten the best of romance—even romance on Lifetime. Can a younger man and an older woman find the "perfect romance"? Only the script of this pleasant but still very slight romantic comedy knows. Viewers will likely find the story engaging and the actors not too difficult to enjoy.







QUIEN







# THE GIRL ON THE TRAIN

**DIRECTOR** Larry Brand

**CAST:** Henry Ian Cusick, Nicki Aycox, Stephen Lang, David Margulies, Charles Aitken

**PLOT:** A chance encounter with a mysterious young woman leads a documentary filmmaker down a very different road than he intended as he works on his latest project.

**WORDS** Sam McCoy

*The Girl on the Train* is an intriguing mixture between suspense and fantasy.

Imagine yourself aboard a train, one that you have ridden hundreds of times before, when suddenly you spot a girl quietly crying a few seats away from you.

I know my first thoughts would be, is she really crying?... removing a piece of dust from her eye?... And after continuing with my daily routine maybe wonder if that girl ever did finally get over her sadness with a liter of Ben and Jerry's Ice Cream, or if she was still sobbing on her couch as *The Notebook* played in the background. Nevertheless, after a while, like any other person I would happen to encounter in my daily travels, I would forget, and her face would become just another face in a sea of people that all look the same.

Danny Hart (*Henry Ian Cusick*) however, takes "wow, that crying girl is hot," to the next level.

To me, there are a plethora of elements that make *The Girl on the Train* a good movie. But also a movie that needed a few tweaks. We do however have to take into consideration that it is an independent film and therefore had a tight budget.

The biggest tweak would be concerning the CGI. I never get why movies can't just put the pictures on the computer screens instead of saying "hey we're going to have the actors act with nothing on the screens and then we're going waste money putting the pictures on the screens later and do a cruddy job at it because we can and you can't stop us." Hey, that's cool, you do you, but there were still a few times where I went "yeah, he's totally staring at a blank screen" or "that laptop is definitely not turned on..."

However, cruddy CGI can be overlooked with the top-notch acting.

Independent movies are the best films to watch in my opinion, and most of the time are the ones with the talented actors. As always, Ian impressed me greatly with his acting skills, as well as the chemistry he had with both *Nicki Aycox* (Lexi) and *Stephen Lang* (Detective Lloyd Martin). Stephen and Ian are two of my favorite actors that made me excited to see them both on screen together and working as well as they did. As for Ian and Nicki, I mean, they're both super-hot so it's not too hard to say "wow... they're great..." when all you're doing is staring at their faces and fighting the urge to plunge your fingers into their hair. But in all seriousness, the casting directors did a perfect job in choosing the actors







of each role. Aycox was perfect for “the mysterious broken woman with a dark past and dark intentions holding deep psychological questions for a lucky winner,” and definitely displayed it well when working alongside Cusick.

There was also the psychological, fantasy twist in the story that kept me on the edge of my seat and continuously questioning what all of this was about. Psychology and the human body is my expertise, and with both of those categories brings very deep thinking and analyzing. There were hundreds of clues all buried and layered throughout the film that helped hint what exactly was the meaning behind the girl on the train and the meaning behind sex, love, and reality.

*“The time in the camps stands out of normal time.”*

*“It was more what she didn’t say what she didn’t say.”*

*“I wanted to know if it was possible to really know someone.”*

*“I wanted to know what was real and what was just an image of her in my head.”*

*“We had known each other our whole lives in our imaginations.”*

My initial thought was something along the lines of Danny Hart is crazy with schizophrenia and the woman isn’t actually there.

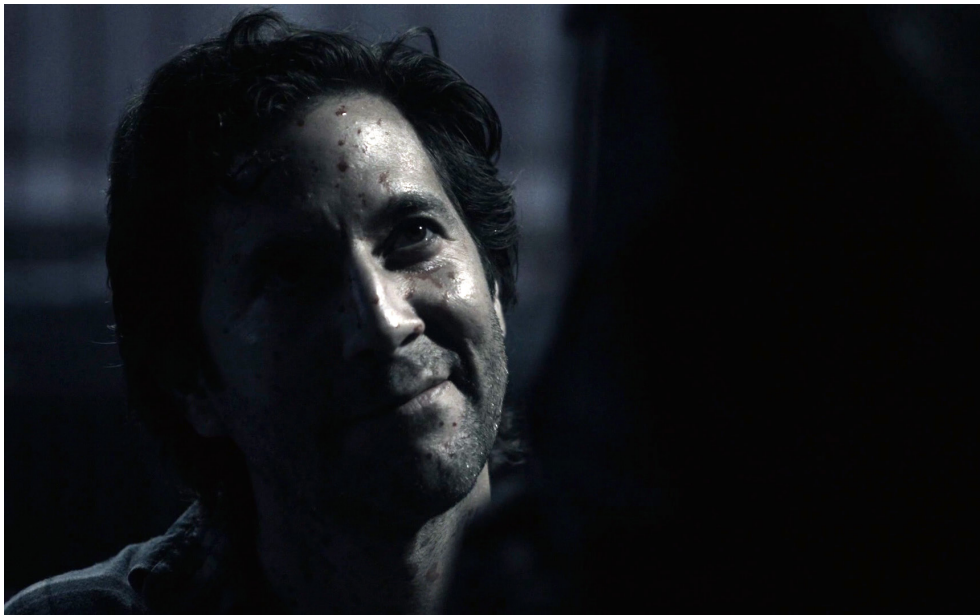
Ok, a little extreme, but still a possibility. Plus, Detective Martin had seen her on the camera. Possibility; ruled out.

My second thought was that the woman is only perceived as what you perceive her to be. To Danny, she was perfect. To Spider... or Scorpion...? (Maybe Arachnid)... she was perfect.

My final thought, and the one that I will most likely stick with, is that in the end, Danny took a bullet through the brain (courtesy of Lexi) and dies, but creates a story in his head that lasts forever and is stuck in a loop. Every time he told a story it lasted forever, a continuous cycle. And in the beginning, as Detective Lloyd questioned him, Danny stated that he liked to believe there was an alternative reality where one or two things were different, and the rest was the same. Like I said, this movie is deep stuff, with millions of little hidden hints and clues. So, maybe Danny died. Maybe he fell into a new reality or created a new one in his head. One where he lived with the memories of Lexi forever, because he could see the future, and would rather a good love story that lasted forever, than anything more.

My favorite part was when Danny was nailed to a chair. I mean, how many times is Ian gonna get a nail through his hand(s)?! Plus, we can’t forget the acting in that scene. Top notch, I must say. Not to mention the eyeball popping out of Spider’s skull, that was probably the coolest thing ever.

But, I must say, Danny was probably the dumbest guy I have ever seen in a movie. I mean, people do stupid things for love, but who would risk their life for a woman they met like 3 days ago? I mean, I could’ve maybe bought it a little more if it showed or hinted that they slept together, but we barely even got a kiss... I guess I can’t complain, I would do anything to satisfy my curiosity.





REC

She's every woman  
you'll never know...

HENRY IAN CUSICK

NICKI AYCOX

STEPHEN LANG

# THE GIRL ON THE TRAIN

*"Great film noir!  
Deliciously suspenseful!"*  
- Roberta Burrows, TALKING MOVIES

*"Deeply absorbing. Intense and a fine  
multi-layered psychological thriller!"*  
- Jeffrey Lyons

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NAPA VALLEY  
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OFFICIAL SELECTION  
SEDONA  
INT'L FILM FESTIVAL



FROM MONTEREY MEDIA  
8180 FILMS PRESENTS A LARRY BRAND FILM HENRY IAN CUSICK NICKI AYCOX AND STEPHEN LANG "THE GIRL ON THE TRAIN" DAVID MARGULIES CHARLES AITKEN  
CASTING BY TODD THALER, CSA EXECUTIVE PRODUCER PATRICIA FIELD MUSIC BY ALEXANDER JANKO EDITOR STEPHEN MARK, A.C.E. AND LARRY BRAND PRODUCTION DESIGNER JESSICA PREUSS DIRECTOR OF PHOTOGRAPHY DAVID SPERLING  
EXECUTIVE PRODUCER ROSS SATTERWHITE PRODUCED BY GARY SALES PRODUCED BY REBECCA REYNOLDS AND JAMES CARPENTER WRITTEN AND DIRECTED BY LARRY BRAND









# SEARVING WELLPOINTE

**Henry Ian Cusick** trained at the Royal Scottish Academy of Music and Drama before joining the Citizens' Theatre in Glasgow where he performed for a number of years. He also performed with The Royal Shakespeare Company, Royal National Theatre, The Almeida, Liverpool Playhouse, Babel Theatre Company, 7:84 Theatre Company (Scotland) to name a few...

Special commendation for the Ian Charleson Award 1994 (Best performance by an actor under 30 in a classical role) for the title role in *Torquato Tasso* at the Edinburgh International Festival and Creon in *Oedipus* at the Glasgow Citizens Theatre.

There is (uncomplete) list of his roles:

- 1991 *Romeo and Juliet* (Romeo) - Royal Lyceum, Edinburgh
- 1992 *The Birthday Party* (McCann) - Glasgow Citizens Company
- The Home Show Pieces* - Glasgow Citizens Company
- Sweet Bird of Youth* (The Heckler) - Glasgow Citizens Company
- 1993 *The Marowitz Hamlet* (Hamlet) - Glasgow Citizens Company
- The Picture of Dorian Gray* (Dorian Gray) - Glasgow Citizens Company
- Pre Paradise, Sorry Now* - Glasgow Citizens Company
- The Soldiers* (Karl Stolz) - Glasgow Citizens Company
- 1994 *In Quest of Conscience* - Glasgow Citizens Company
- Oedipus Rex* (Creon, Corinthian Messenger) - Glasgow Citizens Company
- Torquato Tasso* (Tasso) - Royal Lyceum, Edinburgh
- 1995 *Swing, Hammer, Swing* (Eddie) - Glasgow Citizens Company
- Women Beware Women* (Hippolito) - Glasgow Citizens Company
- The Machine Wreckers* (Arthur) - Royal National Theatre
- Richard II* (Sir Henry Green, Exton's man, gardener) - Royal National Theatre
- 1996 *Angels in America* (Louis Ironson) - 7:84 Theatre Company
- 1997 *Cat on a Hot Tin Roof* (Gooper) - Glasgow Citizens Company
- The Country Wife* (Mr. Horner) - Glasgow Citizens Company
- 1998 *The Dying Gaul* (Jeffrey) - Glasgow Citizens Company
- The Ice House* (Rod) - Glasgow Citizens Company
- Macbeth* (Witch) - Glasgow Citizens Company
- Antony and Cleopatra* (Dolabella) - Royal National Theatre
- Don Juan* (Don Juan) - Theatre Babel
- 1999 *Antony and Cleopatra* (Pompey) - Royal Shakespeare Company
- A Midsummer Night's Dream* (Demetrius) - Royal Shakespeare Company
- Othello* (Cassio) - Royal Shakespeare Company
- 2001 *Les Liaisons Dangereuses* (Valmont) - Liverpool Playhouse

You can read about some of them on following pages



## SWEET BIRD OF YOUTH

9 October - 1 November 1992

By Tennessee Williams

Directed by Philip Prowse

*Review by Michael Coveney*

OBSERVER

There is sex in Tennessee Williams, and there is guilt. But of all his over-heated Gothic scenarios, *Sweet Bird of Youth* (1959), is surely the most compulsively breast-beating. Philip Prowse's glorious revival at the Glasgow Citizens is one of those instances of a neglected play finding its true voice at exactly the right moment. . . .

The scene is a pink hotel in St. Cloud on the Gulf coast, where del Lago, travelling incognito as 'the Princess Kosmonopolis', is washing down pink pills with vodka, dreaming of a Hollywood comeback and clinging to the wreckage of her affair with Chance Wayne.

Chance is a beachboy and gigolo, returning to his home town, where, before he went off to the Korean War, he 'corrupted' and contaminated the teenage daughter of the town's political boss. This fraught duet explodes into the wider context of social revenge, racism, born-again morality and ethnic cleansing.

The early reactions to this play complained of a lack of control and dramatic verisimilitude. But dramatic poetry makes its own rules. The play's structure is original and daring, with the great long speeches of the two protagonists lighting up an encroaching, suffocating mood of doom and censoriousness. Prowse's hotel bedroom of silks and lampshades swivels on its axis to become the hotel's curvilinear black cocktail bar. Boss Finley's political rally invades the stage like a moving truck of stars, stripes, helium-filled balloons and rosettes.

On a personal level, the play is about addiction and failure, but it works outwards towards an extraordinary statement of the American dream turning to dust. The risk Williams took was to make del Lago and Chance figures of a totemic resonance. In Glasgow, Roberta Taylor and Patrick O'Kane play the big statements unflinchingly while filling out the outlines with a tremendous verve and passion. These are two exceptional performances.

Prowse's staging, incomparably well lit by Gerry Jenkinson, is cool, clean, hypnotic. An unidentified boy lies across the foot of the bed and materialises along the top of the bar. He represents an ideal of sexual love which the play suggests is now unattainable. A cloud of disease hangs over St Cloud, a feeling of apotheosis and collapse. The boys are bare-chested and louche, hair cut short, fashions modern and sinister. Hashish is updated to a few linew of cocaine on the dressing table, and a video of American football plays noiselessly in the bar.

A strong cast includes John Muirhead as Boss Finley (played thin and dangerous, not as a re-run of Big Daddy), Amelia Bullmore as the devastated, washed-out emblem of "white, southern youth in danger", and Andrew Joseph as the righteous younger Finley. This is a definitive production of a play of novelistic richness and indomitable pertinence. . . .

## PREPARADISE SORRY NOW

25 March - 18 April 1993

by Rainer Werner Fassbinder

Directed by Daniel Iltis

*Review by Eva Benjamin*

THE STAGE

Based on the lives of the notorious child murderers Ian Brady and Myra Hindley, to sit through this Fassbinder play is something of a scarifying experience. The author is not sparing of the nauseating details of the merciless tortures and vicious interrogations that small children were subjected to by this vicious pair, who gloated with satisfaction at their plight.

This is a study of evil deeds by evil people, the obscenities reflected on stage through taped recordings of their victims' ordeals, the disgusting couple's perverted minds revealed in a parade of followers clad in bloodied white coats bearing a sacrificial carcass and men in Ku-Klux-Klan hoods burning a fiery cross.

A lust for power, admiration of Hitler and the violence of his Nazis, an endemic anti-Semitism and a twisted brain high in low cunning, which insisted those of supposedly inferior blood must be destroyed, were the characteristics which led to the sadistic slaughter of children by Brady and his equally tainted paramour Myra Hindley.

In the play he is seen as the Fuhrer figure demanding immediate and unquestioning obedience from his so-called Deputy Hindley named as Hess. The early years of Brady, his criminal past from childhood, his innate cruelty when he buried a live cat in a makeshift coffin, are pictured principally by **Henry Ian Cusick**, while a similar role is enacted for Hindley by Anne Marie Timoney. Covered also are Brady's acquisition of pornographic records and literature, and especially his obsession with De Sade's *Justine*. One might speculate too how much Fassbinder's choice of theme was influenced by his own anti-Semitic tendencies and Nazi sympathies.

Other members of the cast are Patrick Hanaway, Andrea Han and Daniel Iltis. The production is translated and directed by Robert David MacDonald and designed by Kenny Miller.

## IN QUEST OF CONSCIENCE

6 April - 23 April 1994

by Gitta Sereny

Directed by Robert David MacDonald

*Review by Eva Benjamin*

THE STAGE

In *Quest of Conscience* at the Citizens Theatre is based on *Into That Darkness* by Gina Sereny and adapted by Robert David MacDonald who plays the Nazi war criminal Franz Stangl commandant of the Treblinka extermination camp.

Under the pressure of the prolonged questioning by Sereny he finally admits his guilt and curiously

died of a heart attack 19 hours after her last interview.

Before breaking him down we got the usual string of excuses. He had been forced to take the jobs at Lubin and thought it was a supply camp. Though a euthanasia programme was in operation he was not involved. All he wanted was to get out and he asked for a transfer. At Treblinka his work was in construction and administration. His wife Joanna Tope) had come to visit him and his friend Ludwig (**Henry Ian Cusick**) had told her about the death camps and when she confronted him he denied having any knowledge of them. His real feelings came to the surface when he described the people in the transports not as human

beings but as cattle waiting to be killed and after seeing the expression on their faces he was unable to eat tinned meat. He felt they were weak to allow such atrocities to happen to them.

Other assertions he made were Israel could not have been built up if it had not been for the holocaust and the Jews needed the holocaust to pull them together. Finally he admitted his guilt was that he was still alive and had 20 good years but he had had enough and would have preferred to die than go through all this.

There was no ranting or raving in Robert David MacDonald's performance, just a cool detachment with very little feeling or emotion which made it all the more frightening. Roberta Taylor in her role as Gitta delighted with her expressive and clear questioning. The set was designed by Kenny Miller.

## OEDIPUS REX

2-26 March 1994

By Sophocles

Directed by Clare Venables

*Review by John Linklater*

GLASGOW HERALD

Never have I felt the tragedy of Oedipus touch so deeply, so intimately, so relentlessly as in this new version, which achieves both colloquial directness and a poetic heightening towards its climax, by director Clare Venables. The smallest studio space of the Citz, beautifully minimalist lighting by Zerlina Hughes, and an almost prosaic design by Stewart Laing, with black suits and grey cardigans, contribute to a richly theatrical ambiguity over the situation we are witnessing.

The audience is the chorus, and actor Simon Day steps out from among us as our spokesman. But what is it that is going on in Thebes? Is this a political interrogation ending in bloody torture? Is it a psychotherapy session that goes terribly wrong? Or are we trapped inside a mind racked by self-torture?

The reading of the play, de-secularised, de-mythified, grotesquely human, with an impact from which it is impossible safely to distance oneself, carries simultaneous possibilities, reflected in a series of double-mirror images bending relentlessly into infinity.

The playing is of the highest order. Cal MacAninch is like a child Oedipus mothered through his initial apprehensions by Jocasta (Joanna Tope), then mothered again in his agony by his daughters (Victoria Jack and Jodie Gillies) in their school



jumpers and ties. Blind Tiresias (Brendan Hooper) is weary with his foresight of the calamity and **Henry Ian Cusick** is a clinical Creon, accessory or instigator of the whole traumatic business?

This magnificent production demands a continuation of the trilogy in subsequent seasons. World class theatre on your doorstep.

*Review by John Peter*  
**SUNDAY TIMES**

This is a riveting production. In theory, I don't like Greek tragedies in suits, but in Clare Venables's chamber version, taut, tense and claustrophobic, they look entirely natural. Once you have your characters so close to one another, the theme of power comes across with brutal clarity. On one side stands a row of small wooden cut-out gods, and occasionally nightlights are lit as if to worship them; but Venables makes you feel that their work, for better or worse, is already done and the tragedy must now unravel between human beings. The Chorus is trimmed down to one actor; the acting style is hard, intimate, unrheterical and thoroughly modern; and yet the huge timelessness of the text comes through untarnished. Cal MacAninch is a powerful Oedipus, driven by clear political urgency and an elemental need to know; and **Henry Ian Cusick** doubles brilliantly as a vigorous, virile Creon and a shy, eager Corinthian Messenger anxious to please even as his news brings Oedipus's world crashing down. Victoria Jack and Jodie Gillies are his two little daughters: their simple body language tells you precisely which is Antigone and which is Ismene. The walls are lined with mirrors and the effect, far from obtrusive, is an endless, silent expansion in which the action could reverberate forever. Venable's own version keeps a cunning balance between the aggressively colloquial and the poetic: like the whole action, it really is a new version, both honouring the original and enriching it.

## TORQUATO TASSO

16-20 August 1994

By Johannes Wolfgang von Goethe

Directed by Robert David MacDonald

*Review by Jack Tinker*  
**DAILY MAIL**

That truly tricky relationship between the free spirit of the artist and the confining demands of his patron is perhaps as pertinent today as it ever was in Goethe's time.

Given the growing reliance of our arts on private sponsorship, thanks to the Government's ever more severe cutbacks on subsidies, Robert David MacDonald's stylish new adaptation could not be more appropriate. It is also a fitting treat in this most international of festivals. For, although it curiously updates Goethe's troubled court-artist from the classic serenity of the 18th century to the languid era of Art Nouveau, it has a surprisingly fresh and modern sparkle to it. This said, the art-loving noblemen and women of Goethe's experience (for this is a highly autobiographical play) appear to be a

great deal more informed and indulgent in the need to foster culture than most latter-day Ministers of the Arts.

The play is, in truth, keenly critical of the artist's own instinct to self-indulgence, self-esteem and self-pity. And **Henry Ian Cusick's** much sought-after young soul-searcher is just the sort of chap to test the patience of the Pope.

Seeing plots where there are none, insufferable slights where there is only mild rebuke and indifference where there is genuine concern, he is, to put it mildly, a pain in any royal butt. Yet the prince and his sister (two very fine performances by Andrew Wilde and Kathy-Kiera Clark) are as indulgent and kind as only two long-suffering and dutiful aristocrats can be. It is, one suspects, a more than fair - indeed, profoundly flattering - portrait of a master and mistress by their good and faithful servant. One suspects Goethe was not nearly so wild or wilful as his own young anti-hero. Especially not when it came to biting the hand which fed him. However, being a true artist, he does paint a compelling picture of a flawed genius bent on his own destruction. And he sets it alongside the deeply respectful figure of Antonio, the professional courtier (a chilling lesson in icy courtesies and sharp intelligence from Mark Lewis).

It is, one can only conclude, Antonio whom Goethe most admired. Which was probably very wise in those uncertain times when the precarious patronage of princes could mean a choice between penury or acclaim.

*Review by John Peter*  
**SUNDAY TIMES**

Goethe's Torquato Tasso (Lyceum), directed by Robert David MacDonald, is the finest work of this magisterially versatile director I have seen, and one of the best things at the Festival in the past 10 years. Of all Goethe's plays, I have always admired this the most: under the classical purity and lucidity of structure and meaning, this text is full of fiercely moral psychological perceptions. This is probably the earliest portrait of the theatre of what we today call alienation; how bizarre that the man who wrote it could not appreciate Kleist nor Buchner.

Goethe's play is set in 16th century Ferrara; Julian McGowran has set it in a white neo-classical palace, more or less in the Edwardian period, in lush countryside. The servants' clothes suggest the 18th century; the women's clothes, chosen with an immensely delicate sense of colour, are both Edwardian and classical Roman. It is, paradoxically, the perfect setting in which to place this conflict between the political temperament, cold, controlled, calculating, deeply reasonable, represented by the prince's chief minister, Antonio Montecatino (a performance of saturnine power by Mark Lewis), and the artistic temperament, heated, volatile and egocentric, represented by the prince's protege, the poet Tasso. **Henry Ian Cusick** gives a magnetic, tempestuous but utterly disciplined performance: a gauche, difficult young man, prickly and tense, with an uncontrollable tendency to dramatise himself and always precariously poised at the edge of disorder. Here is all the aggression that comes from that tormenting lack of self-esteem which we call angst and which both dislikes and needs the brutal calm of the professional diplomat. There is also a beautifully poised performance from Irina Brook as the Countess Leonora; all glow, warmth,

aristocratic poise and feminine wisdom. The last performance was last night; it seems inconceivable to me that this superlative production should not have an afterlife.

*Review by Martin Hoyle*  
**FINANCIAL TIMES**

The play's emotional and philosophical opposites, perhaps also those of Goethe's own character, are finely embodied. As the bureaucrat perceived by Tasso to be maliciously engineering his downfall, the morning-suited Mark Lewis combines visual elements of Neville Chamberlain, Anthony Eden and Oswald Moseley. The aloofness and chill superiority easily explain Tasso's fears, while hinting at the practicalities of power in the hands of the well-meaning - the archetypal politician fending off fanatics and idealists; Creon in Antigone, say.

As Tasso, **Henry Ian Cusick** paints a marvellous picture of hysterical insecurity combined with real charm and presumed talent. One can understand why the court put up with its troublesome pet poet. I suppose the Duke's contemporaries considered artistic status symbols important; and the uppity ones were cut down to size by the contempt (a nice touch in this production) of the silent footmen whose disdain one has seen in countless commissionaires, doormen and head waiters.

*Review by Michael Coveney*  
**OBSERVER**

The play is an intransigent treatment of a blistering theme which is killed stone-dead in our newspapers every day; sponsorship of the arts. MacDonald teases and clarifies Tasso into the dispute of an artist at variance with political and royal favour.

Julian McGowran's design of the prince's country estate in Ferrara is a gorgeous haven of white pedestals, black railings and a blood-red, pastoral sky. For Tasso's second-act confinement and madness, the walls are filled in, the landscape disappears.

**Henry Ian Cusick** gives a marvellous performance in the lead, locating the artist's defensive, mystical paranoia somewhere between John Gielgud and James Joyce. You would want to see this play until you actually saw it, if you know what I mean. And festivals are as much about severe options as easy ones.





# BEAUTY AND THE BEAST

29 November 1994 - 14 January 1995

By Shaun Prendergast

Directed by Ian Wooldridge

Review by Eva Benjamin

THE STAGE

Beauty and the Beast at the Citizens opens with a creepy sombre note with the wicked witch Sycorax expounding her evil adage that hate is stronger than love and its effect on the universe.

Then we are introduced to a company of no-madic penniless players saved from a storm. Rose (Beauty) has acquired two ugly sisters, Rosaleen Pelan who is obsessed with material possessions and Kathryn Howden who is addicted to gluttony. True to form, they both hate Rose.

Spirited performances come from Sandy Welch as the father and Juliet Cadzow as the mother. Their bad luck is attributed to the legend of the witch and the castle which overshadows the stage.

When the father is captured and taken prisoner by the beast's minions, it is Rose, dumb from birth, who suddenly finds her voice and offers herself in place of her father.

Emma Dingwall is a graceful and charming Rose who handles the development of her relationship with the Beast (*Henry Ian Cusick*) extremely well. The ending is as expected - love conquers hate.

There is plenty of humour in Shaun Prendergast's script, much of it extraneous to the central theme. Where the Citizens scores is in its stage presentation, by Kenny Miller, and its magic special effects which create the eerie and sombre atmosphere to this dramatic tale directed by Ian Wooldridge.

Though this type of show calls for less audience participation, and is probably more suited at least for over the playgroup age, it was well appreciated by the audience, due no doubt to the high standard of performances by the supporting cast.

# WOMEN BEWARE WOMEN

3 February - 25 February 1995

by Thomas Middleton

Directed by Philip Prowse

Review by Michael Coveney

OBSERVER

Old plays are best when they, too, seem as new. Thomas Middleton's violent and disturbing Jacobean masterpiece *Women Beware Women* (1621) has been directed and designed with insouciant relish by Philip Prowse in Glasgow. The play's difficult finale of multiple revenge murders by flaming gold and shooting Cupids was dodged on political grounds in Howard Barker's 1986 Royal Court rewrite. Prowse keeps the spirit by simply enveloping his cast of lechers and schemers in a poisoned religious fog (they are incensed by incense) while the victims meekly descend into burning pits. Florence as corrupt state and religious abattoir; helicopters and sirens accompany the Duke's procession; rows of rotting corpses hang from meat hooks above the

action.

Bianca (Victoria Scarborough), newly married to Leantio (Colin Wells), a travelling businessman, is assaulted by the Duke (Gerrard McArthur) in the famous split chess scene; the widow Livia - one of the greatest roles in the repertoire, smokily played by Anne Lambton - diverts Leantio's mother at the chessboard while the Duke stalks his prey. Here, with no balcony, McArthur's vile seducer and Scarborough's flirtatious innocent simply flash forward downstage and are made private by an abstract tricolour of green, white and red.

In the parallel plot of sexual appetite and manipulation, Livia indulges her brother Hippolito's (*Henry Ian Cusick*) incestuous yearning for his own niece, Isabella (Andrea Hart), by misinforming the girl of her genealogy. Livia's final triumph is to ratify the Duke's rape of Bianca by claiming the "incorruptible" Leantio for herself. She lays on a fort, a glittering red jacket, and wraps her legs round him like a pair of nut-crackers.

Middleton's wryness of tone is right up Prowse's street: the grave debates on virtue (rejected by Barker) are made riveting by McArthur and Stephen MacDonald as the Cardinal. And he compounds the horrors even when cutting. The idiot Ward, the unlucky Isabella's fiancée, is a speechless, filthy-minded epileptic in a wheelchair.

# ANGELS IN AMERICA

29 March 1996

by Tony Kushner

Directed by Iain Reekie

Review by Eva Benjamin

THE STAGE

Tony Kushner's epic play *Angels in America* - Part One, *The Millennium Approaches*, with its clutch of awards, was premiered by the 7:84 Theatre Company at the Tron under the highly skilled direction of Iain Reekie. It embraces a clutch of issues prevalent in America during the eighties and only now beginning to be taken seriously and accepted.

The issues raised in this lengthy play include politics, homosexuality, the emergence of the AIDS epidemic, religion and, on a slightly lesser scale, the latest prejudices of anti-semitism and racial discrimination.

McCarthyism and White House chicanery were evoked by the flamboyant homophobic Roy Cohn - a real life character - who refused to accept his AIDS diagnosis. This is a riveting performance from Michael Roberts. There is further interaction from Neil Herriot in the role of Prior Walter, a descendant of an early white American family, dying from AIDS, who, together with Cohn, in their dying throes are confronted by two celestial bodies - retribution for their sins and commissions.

A sparkling performance comes from *Henry Ian Cusick* in his portrayal of Louise Ironson, the Jewish intellectual lover of Prior Walter, whom he abandons when he learns of his ailment.

Compassion comes from transvestite Belize (Harold Finley), who nurses the dying Prior Walter. A significant role in this melange are the husband and wife Mormon-orientated couple, the wife (Antoine Byrne) being a vulnerable pill popper,

obsessed with the environment and wide open spaces while her husband Joe (Mason Phillips), a law clerk with Republican sympathies, is a closeted homosexual who eventually outs. Particularly notable were the cameo roles of Joe's mother and Ethel Rosenberg, performed by Anne Kidd, though I found her portrayal of the Rabbi lacking in gravitas, and Alexa Kesselaar as final redemptive angel.

Power, identity and tolerance are the three key words of the play. Neil Warming's two-level stage set is striking and appropriate to the tension and spirit of the epic. This sombre scenario was lightened on departure and our spirits raised by a gift of a small miniature of Whyte and Mackay's Scotch Whisky, sponsors of the production.

# CAT ON A HOT TIN ROOF

14 March - 5 April 1997

by Tennessee Williams

Directed by Philip Prowse

Review by Mark Fisher

GLASGOW HERALD

There are three engines driving Tennessee Williams's 1955 classic. One is a study of homosexual denial, seen through the character of Brick, a former sportsman who hits the bottle after the death of his closest friend. Another is the near farcical family rivalry, as the second generation squares up to inherit the wealth of the first. Then there's the representation of an overbearing patriarchy, Big Daddy invisibly setting the agenda for all who reside in his Mississippi mansion.

Philip Prowse, directing and designing, gets the first two pretty much right. As Brick, Mark Bazeley is a figure of surly indifference, a laid-back contrast to the over-excited buzz of the family gathering. Numbed by hard-drinking, he creates the enigmatic allure of a secretive poet. Playing off him as Maggie is the ever-sexy Julie Saunders, balancing his emotional deadness with a relentless line in seduction. When spurned by Brick, she all but makes love to Big Daddy.

Desperate as this couple are, they are cool sophisticates in contrast to Mae (Siobhan Stanley), Gooper (*Henry Ian Cusick*) and Big Mama (Ellen Sheean). In stark relief to Prowse's airy set of latticed shutters, elegantly lit by Gerry Jenkinson, this lot turn up in lurid party gear one step away from panto.

What the production misses is the looming presence of Big Daddy. In a role that is all charisma, Robert David MacDonald doesn't have the physical command to justify his influence percolating to the two acts he isn't on stage. So, the production is never better than in the sexually-charged duologue of the first act.



# THE COUNTRY WIFE

7 February - 1 March 1997

by William Wycherley

Directed by Antony McDonald

Review by Cameron Robertson

THE STAGE

Fresh, frisky production, with striking abstract and angular design by Antony McDonald, lifts this above average script to a new consideration. McDonald also directs at the Citizens with a cracking eye for physical comedy, cannily squeezed in with bouncy character comedy and lusty intrigue.

Mr Homer (**Henry Ian Cusick**) is an apparent homy sufferer from impotency who hides his shortcomings to all, but attracts many women with his adulterous ways.

The other male lead, Mr Pinchwife (Mark Aiken), has a wife who he conceals so she can not be tempted away by Homer - who Pinchwife correctly suspects to be a charlatan - or anyone else.

But twist ahoy! Mrs Pinchwife is drawn to Homer and comic turns aplenty follow, including an hilarious, well-placed innuendo scene. It is a sharp, sometimes pony. Dangerous Uaisons-type farce which really picks up in the second half with a visible sense of humour about the production.

The dialogue by William Wycherley is, for many parts, a joy - the characters' banter is wonderful and well-played, but the element of icing is in the form of two microphones hanging from the rafters at stage height which the cast pick up every so often to indiscriminately relay their particular character's thoughts to the audience. The spot-on cast is clearly in tune, with everyone's finger clearly on the spirit of free-flowing farce.

# THE DYING GAUL

19 March - 11 April 1998

by Craig Lucas

Directed by Jon Pope

Review by John Peter

SUNDAY TIMES

Craig Lucas is a gay American playwright, and his new play has a powerful homoerotic content, but it is much more than a play of gay life. Robert (Stephen Scott) is trying to sell a film script, about homosexual love, to Jeffrey, a slick and powerful movie producer (**Henry Ian Cusick**). Jeffrey is married to Elaine, herself a writer (Lorna McDervitt), but he starts an affair with Robert. He also tries to get him to make his script more saleable by changing its story to one of heterosexual love. Robert had a lover, Malcolm (Jay Manley), with whom he had been visiting a therapist (Stephen McDonald) to help their relationship. Malcolm has died of AIDS, and Robert is tormented by the fear that by changing his script, which is partly about Malcolm and himself, he would betray Malcolm. The play is about guilt and punishment, and the ease with which people inflict both on one another. Robert certainly feels guilty about Elaine,

especially as she is loving and affectionate towards him. Jeffrey alone seems untroubled; and Cusick turns in a chillingly brilliant performance as the heartless operator, with the terrible fluency of the unprincipled, who might finally be getting his moral and emotional comeuppance. The play reaches a harrowing climax, but at the price of implausibility. Elaine enters into an e-mail correspondence with Robert, trying to give him strength and comfort, and she does this by pretending to be Malcolm's ghost. This is asking too much of the credulity of even the most grief-stricken man; nor, I think, can you have a long, mutual e-mail relationship without identifying yourself. And yet the play's grip remains unrelenting. Lucas is writing about the deepest vulnerabilities of people whose integrities and emotional lives are falling apart. Fashionable Buddhist precepts are no help; and electronic communications, far from being an impersonal comfort, become fatally destructive. Enlightenment kills. This is the first of Lucas's plays I've seen; but the writing and Jon Pope's immaculate and harrowing production make me want to see more.

# THE ICE HOUSE

7 - 31 January 1998

by Robert David MacDonald

Directed by Robert David MacDonald

Review by John Peter

SUNDAY TIMES

At the Citizens downstairs studio, Robert David MacDonald directs his own one-act play *The Ice House*. It is about Bryan, a professor of aesthetics (Derwent Watson), his prowling, teasing wife, Helier (Andrea Hart), and Rod, his new assistant, played by **Henry Ian Cusick** as an icy, ambiguous predator who may or may not be out of his depth. For Bryan, sex is a thing of the past and probably always was. Art is important as a lifeless, saleable commodity and a pretext for intimate in-fighting. The writing is cool and tough, with a high-precision, Restoration edge to it. Vanbrugh would relish its elegant cruelty. The acting is impeccable.

# A MIDSUMMER NIGHT'S DREAM

25 March 1999 - 17 Feb 2000

by Shakespeare

Directed by Michael Boyd

Extracts from the reviews:

"...Not only is Michael Boyd's staging of *A Midsummer Night's Dream* the best account of this play I have ever encountered, it is also the best Shakespeare production that the Royal Shakespeare Company has given us in several seasons. Above all, it is wonderfully fresh: Tom Piper's designs make one see and feel both Athens and fairyland in new ways, as does Boyd's production... The produc-

tion, new this April in Stratford-upon-Avon, has just arrived at London's Barbican Theatre. The comic playing of Daniel Ryan as Bottom has grown broader, although his performance in general remains very winning. Aidan McArdle's Puck, still gorgeously spontaneous, takes a few too many show-off liberties, and I am sad that **Henry Ian Cusick's** previously serious Demetrius now seems more conventionally lightweight. But Catherine Kanter's Hermia has yet more depth and intensity now, and O'Donnell's Lysander is even better than I remembered it. All the rude mechanicals are more vivid than before. Nicholas Jones's Oberon/Theseus, though with new details and more humour, is the same master of irony. And Josette Simon's Titania/Hippolyta is the greatest triumph of the production. The very erectness of her posture is a theatrical excitement, and her persona - with a very intriguing element of artifice and self-consciousness - is courteous/dangerous, chaste/wanton, regal/animal, defiant/troubled. Liz Ranken's movement makes many aspects of Athens and fairyland completely novel and enthralling. A superlative production." *The Financial Times*

"This is a meticulous, dazzling piece of work. Most directors dumb the Dream down into a lightweight romp, but Michael Boyd gives each component of Shakespeare's complex play equal weight and depth. Here, the lovers are lovable, the rulers are cruel, the clowns are funny and the fairies are scary. Boyd's production is joyously funny, pungently sexy and excitingly dark. It's the best I've seen in years, although the downside of his diligence is that it's also very long... [The] attention to detail distends the running time of a play that reaches its natural end two-thirds of the way through, then drags on for another hour. There are hiatuses here, but Boyd pulls things back together brilliantly at the end..." *The London Evening Standard*

"...[This] revival is not for eight-year-olds, but it boldly and brilliantly restores sex, excitement and danger to a play that can be bland and staid... The grey-suited mechanicals could be more fun, although their version of Pyramus and Thisbe, with Peter Kelly's ponytailed Quince transformed into a Shakespeare lookalike who presides over actors in Elizabethan costumes, proves as original as almost everything else. Puck does not merely pour magic juice into people's eyes, but gleefully throws earth over them, sticks flowers in it, and sprays them with a watering-can. That partly explains why the production's refreshingly robust lovers end up looking like muddy, tattered low-lifers just emerged from a punch-up on the Jerry Springer Show. The physical volatility of the acting adds meaning to the ending, too. It is not a conventional dance that follows Pyramus and Thisbe. Everyone in Athens, from Theseus to Snug, clatters about with a verve that even Zorba would have found too anarchic. People have discovered the fairy in themselves. Those midsummer fantasies have produced a new human wholeness - and it's terrific." *The Times*



ILFORD HP5



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# THE PICTURE OF DORIAN GRAY

19 February - 14 March 1993

By Oscar Wilde

Directed by Philip Prowse

THE HERALD

This is what we have come to enjoy most in the big space at the Citz: something gorgeous and louche and dangerous. The set might be Barbara Hutton's palace in Tangier, giving houseroom to Time's chariots with skeletons and scythes, a cabinet of mirrors, a carpet of petals, and even the sky seconded as the face of a clock. Curtain up last night. Collective intake of breath.

All of this, of course, represents just the trappings of Dorian Gray's inheritance. His real gift, and his curse, is that thing which the fabulously rich always end up attempting to buy, and the rest of us flirt with as a proposition of fantasy. In Oscar Wilde's story he gained eternal youth, and lost his soul.

Philip Prowse's adaptation is as outrageous as his design. He has **Henry Ian Cusick**, as Dorian, pose for that fated portrait as a crucified Christ, subjected to the temptation of **Rupert Everett** as Lord Henry Wotton. The concept gives a wonderful blasphemy to Gerrard McArthur's line, as the artist Basil Hallward: "It is quite finished."

For Dorian, given a remarkable performance by Cusick in his first major role for the Citz, the agony is suspended as surely as if his limbs remained fixed to his cross, yet time proceeds with a sinister mockery in the hollow ticking between every succeeding scene.

From the opening with Debussy's Prelude a l'Après-midi d'un Faune through to A Nightingale Sang In Berkeley Square, which anticipates the sounds of blitz in the audacious final scene (when even the roof of sky gets lifted), there is a notional movement of time in the production from the mid-1890s to the 1940s, and Everett is wheeled on for his last scene as a decrepit queen in a wheelchair with his blanket, his chocolates and his drip.

The victims of Dorian's corrupted youth pile up as ghosts to haunt and goad him on his final journey through the mirrors to confront his own soul. Here, as throughout the production, Prowse has found a brilliant theatrical solution to problems posed by a novel which Wilde once conceded was all sensationalism and paradox. It proved to be a rehearsal for his own melodramas and *The Importance of Being Earnest*. Here the book has found a splendid stage life and a tremendous success.

Review by Eva Benjamin

THE STAGE

When the young, handsome and idealistic Dorian Gray (**Henry Ian Cusick**) is invited by Lord Henry Wotton (**Rupert Everett**) to share a voyage to the wider shores of immorality, he is stricken by a mixture of fascination and terror at the prospect of exploring the hitherto unknown directed by a master craftsman in the art of perversion.

Subtlety and charm are the twin weapons used by Lord Henry to draw him within the orbit of his influence as the artist Basil Hallward (Gerrard

McArthur), chosen to paint Dorian's portrait, tries to warn him against the extension of a relationship, which can only have deadly consequences.

This is the familiar Oscar Wilde play given a new dimension, where the well-worn witticisms strike home with less impact, but it is the direction, design and adaptation by Philip Prowse which are enormously effective in creating a doom-laden atmosphere heightened by the depiction of the passage of time reaching into the Second World War and the ominous drone of German bombers over London.

Dorian Gray learns there is a heavy price for selling one's soul in exchange for the gift of eternal youth. In a set where elegant couches are covered in rich damask, a sense of foreboding is conveyed by an enormous clock face looking down from on high, a pair of jangling skeletons and the entrance to the concealed portrait which reflects the distorted features of a crucified Christ mirroring his own decline and deterioration.

As time passes on, Sylvia Vane (Andrea Hart), whom he worshipped as the once beautiful Juliet, has been reduced to a miserable shadow of her former self, Lord Henry has become a hag-like geriatric in a wheel chair, while Dorian Gray is nagged by a killer's conscience, driving him to an over-delayed repentance.

Supremely confident and polished in his first major role, Henry Ian Cusick proved to be an ideal choice for Dorian Gray and a superb performance came from Rupert Everett, both as the arrogant, contemptuous defiler of youth and the hideous travesty of a human being approaching the grave.

## LES LIAISONS DANGEREUSES

2001

Review by Alfred Hickling

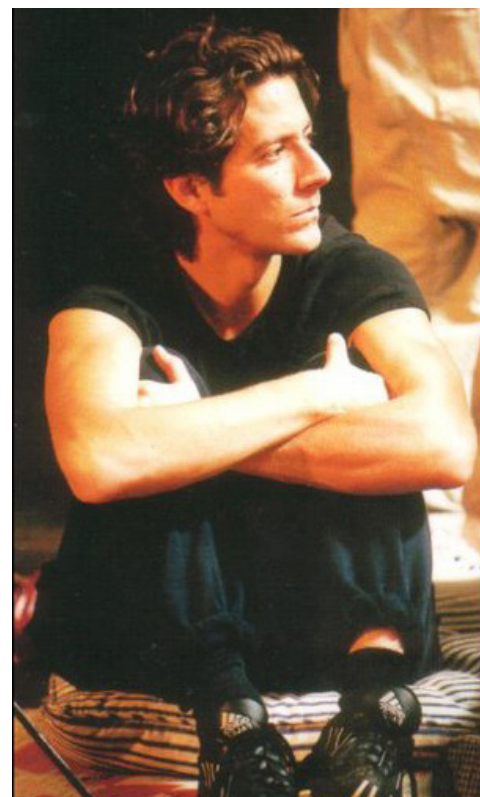
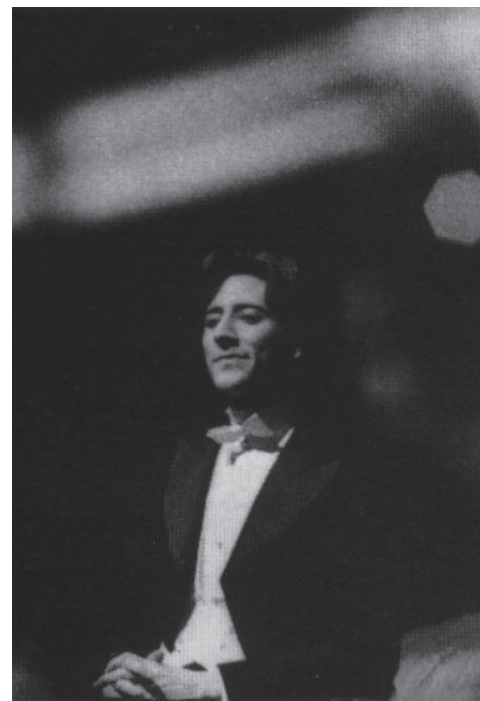
Whether or not there's any need for another revival of Christopher Hampton's catty, rococo concoction of insidious scheming and vertical hair, Robert Delamare's well-dressed production proves there are any number of ways to land on a chaise longue.

There's the virile, masculine flounce, as demonstrated by **Henry Ian Cusick**'s Vicomte de Valmont, expertly preceded by a contemptuous flick of the coat-tails for the full, knee-weakening effect. Women may prefer the stately descent, as perfected by Francesca Ryan's Marquise de Merteuil, as if lowering herself into a huge meringue. More dangerous is the hysterical, airborne approach favoured by Kananu Kirimi's saintly, highly strung Tourvel, who cracks her head so lustily on the couch's frame, one hopes there's a hard hat built into her hairpiece.

Les Liaisons is more about striking an attitude than making a point, and here the production scores highly, with Simon Higlett's glittering black walls offsetting a choice smattering of period pieces (though the mirrored doors open to reveal a fine reflection of the stage manager's prompt console). Delamare works hard to produce performances as measured and affected as Hampton's dialogue demands. Cusick's moody Valmont dominates, slithering around like a devastatingly well-tailored lizard, leaving a cloud of pomade and a slick of oil

behind him. He is well matched by the inscrutable insouciance of Ryan as his partner in slime, her world-weary delivery becoming progressively slower, her voice deeper, until one wonders if she is speaking or simply sighing heavily. These characters' slender necks will be the first for the chop when the revolution comes - a point made implicitly by Hampton's text and explicitly by Delamare's cumbersome closing image of prison bars and swishing blades. It's this smirking overlay of irony that turns Hampton's account of Laclos's tale into a true period piece - not of the 1780s, when the novel was written, but the 1980s, when *Les Liaisons* became a soaraway success.

Back then these sexually free-wheeling, periwigged proto-yuppies touched a nerve. Now they simply get on them.







# HENRY IAN CUSICK

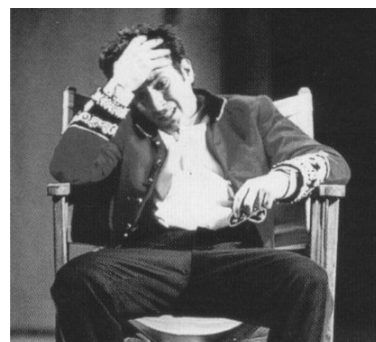
## T H E A T R E

Snow Queen: Glasgow Citizens' Theatre. Deidre of the Sorrows: "Owen" dir. Leslie Finlay, Glasgow Arts Centre. Torch Song Trilogy: "Alan" dir. Carl Pickard, Paisley Arts Centre. Water of Life: "Hare" dir. Sally Rew-Edinburgh, Dundee Rep. Musselburgh (Fringe First Winners '89). Marat/Sade: "Roux" dir. Carl Pickard, Drama Centre. Romeo and Juliet: "Romeo" dir. Gordon Smith, Drama Centre. Et tu Cheri: "Alec" dir. David Goodall (Edinburgh Fringe '88), Calton Studios. The Fall and Redemption of Man: "Cain/Jesus" dir. Peter D'Souza, Chandlier Studio. Killing me Softly: "Derek" dir. John Binnie (Edinburgh Fringe '87), Calton Studios. Woyzeck: "Andres" dir. Jon Pope, Drama Centre. Peasants: "Jimmy" dir. Susan Triesman, Drama Centre. The Brothers Menaechmus: "Cylindrus" dir. Faja Newman, Drama Centre.



## TELEVISION, FILM AND VIDEO E X P E R I E N C E

(April 1991) Lead Character, Nathan in a thriller for TV, "Dying To Meet You" dir. Jason Copley — Comm. by Channel 4. (March 1991) Narrated short film "Saad" shown at Glasgow Film Theatre. (Promotional Videos) Strathclyde University — Leslie Mitchell Television. (Mental Health Video) The Brother and various others. (Modelling) Ichi Ni San — Glasgow/Newcastle and The Garden Party — BBC.









# EXCLUSIVE INTERVIEW WITH ANNIE CUSICK WOOD

ANNIE CUSICK WOOD was born in Fort William, Scotland. She grew up on the Isle of Islay, Scotland and graduated as a drama teacher from Aberdeen College of Education. She has worked as an educator and a director since 1987 and has written and directed plays for children for many companies across the UK including TAG, The Citizens Theatre, M6, Newcastle Playhouse, Leicester Haymarket, Visible Fictions, the macRobert and Catherine Wheels. She was the Drama Artist at the macRobert, Stirling for 4 years before becoming the Artistic Director of Polka Theatre in London in 2002. Annie was one of the first recipients of a Creative Scotland Award in 2000 from the Scottish Arts Council. Her shows "The Red Balloon", "Martha" and "The Happy Prince" all played on Broadway at the New Victory Theatre and toured extensively across Canada, the USA and at many international festivals. Awards include the Victor Award for "The Red Balloon" and the 'Best Play for Children' at the Shanghai Children's Theater festival for "Martha". Since moving to Hawaii in 2006, she has directed musicals "The Red Balloon" and "Charlie Brown" for Hearts and "Stellaluna" for Kids Entertainment (Toronto). She wrote and directed "Blue", "Sort It Out", "Peter Rabbit and the Garden", "Auntie Martha and the Nene" and The Tiny Tree for Honolulu Theatre for Youth. In 2017 premiered her newest play "Home".

## So tell us please how it all began?

Ian's first role at the Citizens' Theatre in Glasgow was back in 1991, I think, or 1992. He was a polar bear in the pantomime, "The Snow Queen". He was dressed as a white fluffy polar bear and his line was: "It's snowing, it's snowing, at last it's really snowing!"

Then after that he was an understudy extra at the Citizens'. I remember in one play he came down the aisle crawling up onto the stage. That's the first time I started to notice him in the theatre. I worked in the same theatre, for TAG theatre company we did all the schools touring work.

And then I saw him in a play called "Deidre of the Sorrows" at the Strathclyde Theatre group and he was wonderful in that... and rather handsome. He had a beard, I remember that. We started dating not long after that show. His first TV appearance was in a show called *Taggart*. We watched it together in our flat in Rose street and my brother called me (the days of land line only) and said: "You better get out, Ian said the murderer!" He wasn't... and I didn't get out.

His big break was the lead in a play called "Home Show Pieces" in the Citizens' studio. I remember he had to sit on the toilet and sing "People who need people are the luckiest people in the world", a Barbara Streisand song, and he was lovely at it and I remember helping him learn his lines, something we still do. That was the beginning of all the line learning and all our other stories from that moment.

## Any memorable performances?

I think I was most surprised by Ian's performance when he played Torquato Tasso in the production of "Torquato Tasso". It was quite a big deal at the Edinburgh Festival, it played in the Lyceum Theatre. There was so much work for him to do and I thought he was quite brilliant and I remember he really surprised me. I didn't know as a young actor that he had that depth and that ability to play this person who went crazy so convincingly. All Ian's peers always said to him "You have star quality, you're going to be a star". I thought they were just flattering him because he was so handsome, but seeing that show was when I started to believe it too.

Ian has always been a true professional about his craft of acting and would never ever show up for a rehearsal or a shoot or anything without knowing his lines, so one of our things that we've done most often as a couple is line readings, going over the lines again and again and again until he gets them, particularly in the days of theatre when he had so much to learn and had to be on stage live, you know, that was quite taxing, but he always did it. Well, except for once when he forgot a line, but he'll never do that again, and he saved himself, but there was a moment in the theatre where I knew he had forgotten it, I froze, he froze, it was a crazy moment. I'll never forget it.

Another one of Ian's memorable performances was in a play written by Craig Lucas. This was the time when our son, Lucas, was born. Ian went on stage that very night and he wore a soldier's uniform, I think it was a Nazi uniform. He had on mirrored sunglasses and had to come on stage with his trousers down. (Laughing) This was in a tiny studio theatre, so it was quite the show to see at that time in early 1998. I think he didn't invite his mother to see that one.

## What was it like growing up in the theatre scene in Glasgow?

Well, the theatre scene in Glasgow was really vibrant and dynamic and we all felt that we were part of something really special. The Citizens was led by these wonderful flamboyant three directors: Giles, Phillip and Robert David MacDonald. You just fell in love with them working there. And as young people we were so proud to be part of all that work and that creation of magic, there was a real community, real family of theatre makers. So we didn't just work together; we went out together, we had dinner together, we partied together, and even now, we're still, you know, distant friends on Facebook, but we all look back at our youthful years with fondness and nostalgia because it was a very special time growing up in the nineties in the Glasgow theatre scene. It makes me smile thinking of it and remembering about all the good times that we had all around the shows. Ian and I often reminisce about those days.

## What was Ian's big break in the theatre?







I think his big break in the theatre was probably playing the part of Dorian Gray. He'd always been an admirer of Rupert Everett, and he once said: "Oh, I'd love to be in a show with Rupert Everett", and I think three months later he was offered the role of Dorian Gray playing opposite Rupert Everett who played Lord Henry. And Ian was just magical in that role, wonderful. And that was his introduction to the professional Glasgow theatre scene.

***Would Ian ever do theatre again?***

You know, I think he would if it was the right role and the right city... probably New York, or London. There have been a couple things that he's considered in the last ten years, but the timing wasn't right, but I think he certainly would if it was the right thing. And you know he's just wonderful on stage, just wonderful.

***What do you miss about those theater days?***

Well, I think we probably miss the people in Scotland and Ian also developed a great group of friends in London and in Stratford. They are just such fun to be around. Theatre actors are very dynamic. If you think of it, they do the job for not very much money. They do it because they love it, so they come to it with passion, just as Ian did for all these years. So the people are fascinating and also you get pushed together in a situation with these people where you are working with them so closely every day and then you're on stage with them every night. At the Royal Shakespeare Company he was on stage a year and a half for some of the shows. You become a family. So I think Ian would probably say he misses that sense of extended family. And the laughs ... some actors are

just so funny and great fun to be around.

***What would you like to see Ian in?***

Hmm... that's a good question. I would actually love to see him in a musical. I think he has a beautiful voice and I think he'd be fantastic at playing the role of Scar in *The Lion King*. That would be really cool. And he's never really had to sing on stage before, but he has a lovely, lovely tone. Lucas gets his good voice from his dad, for sure.

***What do you like about watching Ian grow over all those years?***

What I love about watching Ian grow over those wonderful 25 years I've been with him, is how he continues to grow as a person, as an artist, as a father. He's always looking for ways to develop himself and his craftsmanship. He would never be happy with status quo, he always pushes the boundaries and that's what makes our life so exciting. And I'm so thankful he is who he is and thankful that he chose to spend half of his life with me.





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# THE CONTRACT

**DIRECTOR** Ewan Morrison

**CAST:** Jaqueline Pearce, Henry Ian Cusick

In this short film, made in 1995, *Henry Ian Cusick* plays a client of mysterious organization which uses psychiatric methods to help people to overcome their fears and psychological problems.

We contacted writer and director of *The Contract* *Ewan Morrison* and he agreed to answer our questions.

*The Contract* is available to watch on YouTube: <https://youtu.be/6aS68tAwB2c>



## Exclusive interview with writer and director *Ewan Morrison*

*If you were to describe "The Contract" in one word, what would it be?*

**[Ewan Morrison]** Enigmatic. Or Culty.

*If you were to describe "The Contract" in one sentence?*

**[Ewan Morrison]** *The contract* came from some of the issues of the 90s, that then were quite obscure, but which have now risen to prominence – alt-sexuality, differing identities; the film proposes a kind of postmodern ruse, that someone who is acting out a fantasy, can get themselves into trouble that is real.

*How did you come up with the idea to make *The Contract*?*

**[Ewan Morrison]** I was obsessed with *Giles Deleuze* and read his book *Coldness and Cruelty*, on Leopold Von Sacher Masoch, Masochism and Sadism and how we have misunderstood them.

I was also very interested in the films of Alain Resnais (*Last Year at Marienbad*, 1959, and *Hiroshima Mon Amour*, 1961)

*Why did you cast Ian Cusick?*

**[Ewan Morrison]** I came across Ian on stage playing Oscar Wilde's *Dorian Gray* at the Citizens' Theatre in Glasgow. He blew me away. I was very touched by his nuanced and delicate performance.

*Any memorable moments from on the set during the filming?*

**[Ewan Morrison]** I recall Ian and I spent an afternoon in a wardrobe together with a microphone and a Nagra recorder, recording forty takes of the voice-overs, to get the right degree of spooky intimacy. Maybe I was bit sadistic making him do so many takes but his voice-overs are exceptional and I wanted to get them in one complete take. Ian was the perfect gentleman and understood completely how a voice can be intimate

and detached at the same time – that this is the kind of voice the interior mind has. The voice that you hear when you talk to yourself.

*What was your favorite part of the filmmaking experience?*

**[Ewan Morrison]** I love it when you know that a take is just right. Ian plays around a lot with what is possible and maybe he's testing his directors too, so he usually settles into grim seriousness around take six, then he really starts to shine. I enjoyed the way that Ian worked with the aesthetic of the film. He's really a 19th century gentleman trapped in the 21st century.

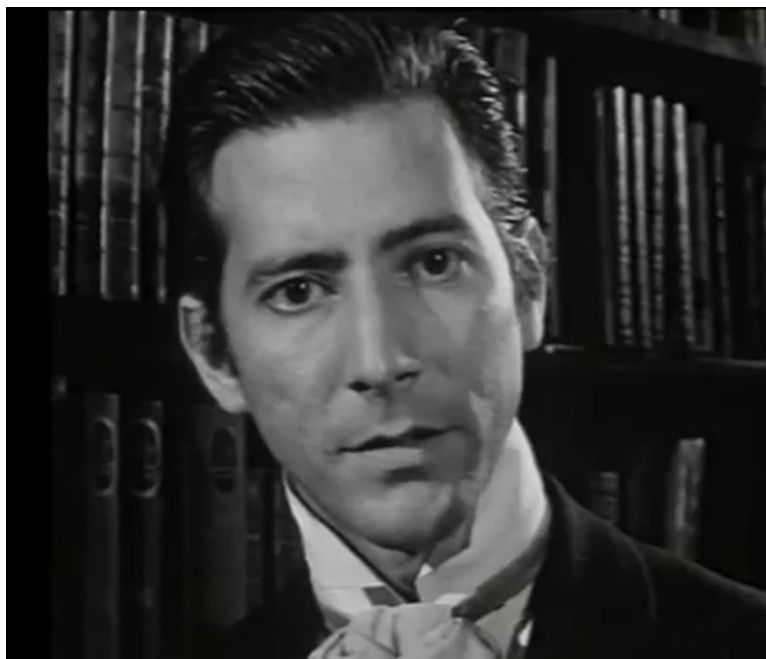
**IMDb**

*Ewan Morrison is the scriptwriter*

*of the feature film *Swung* (starring Elena Anaya) which is also based on his own novel of the same name. Morrison is an award winning author of six books (*Close Your Eyes*, *Tales from the Mall*, *Menage*, *Swung*, *Distance* and *The Last Book You Read*) and has also been awarded for his work as a director. A short story - *None of the Above* - is being made into a short film in 2016 and will be directed by Morrison.*

















SPOILER  
WARNING

# REVIEW

THE INDISPENSABLE GUIDE TO HOME ENTERTAINMENT







# THE EMPIRE VIEWING GUIDE

## LOST

*The survivors of a plane crash are forced to work together in order to survive on a seemingly deserted tropical island.*



**LOST** is an American television drama series that originally aired on the American Broadcasting Company (ABC) from September 22, 2004, to May 23, 2010, over six seasons, comprising a total of 121 episodes. **Lost** is a drama series containing elements of science fiction and the supernatural. It follows the survivors of the crash of a commercial passenger jet, flying between Sydney and Los Angeles, on a mysterious tropical island somewhere in the South Pacific Ocean. The story is told in a heavily serialized manner. Episodes typically feature a primary storyline set on the island, augmented by flashback or flashforward sequences which provide additional insight into the involved character(s).

**Lost** was created by Jeffrey Lieber, J. J. Abrams and Damon Lindelof, who share



story-writing credits for the pilot episode, which Abrams directed. Throughout the show's run, Lindelof and Carlton Cuse served as showrunners and head writers, working together with a large number of other executive producers and writers. Due to its large ensemble cast and the cost of filming primarily on location in Oahu, Hawaii, the series was one of the most expensive on television, with the pilot alone costing over \$14 million. The fictional universe and mythology of *Lost* are expanded upon by a number of related media, most importantly, a series of short mini-episodes called *Missing Pieces*, and a 12-minute epilogue titled "The New Man in Charge."

Having achieved both wide acclaim and commercial success throughout its original run, *Lost* has been consistently ranked by critics as one of the greatest television dramas of all time. The first season garnered an estimated average of 16 million viewers per episode on ABC. During its sixth and final season, the show averaged over 11 million U.S. viewers per episode. *Lost* was the recipient of hundreds of industry award nominations throughout its run and won numerous of these awards, including the Emmy Award for Outstanding Drama Series in 2005, Best American Import at the British Academy Television Awards in 2005, the Golden Globe Award for Best Drama in 2006, and a Screen Actors Guild Award for Outstanding Ensemble in a Drama Series. Users of IMDb.com Pro gave *Lost* the highest average ranking for any television series during the first ten years (2002–2012) of that website's operation.

## OVERVIEW

*Season 1* begins with the aftermath of a plane crash, which leaves the surviving passengers of Oceanic Airlines Flight 815 on what seems to be an uninhabited tropical island. Jack Shephard, a doctor, becomes their leader. Their survival is threatened by a number of mysterious entities, including polar bears, an unseen creature that roams the jungle (the "Smoke Monster"), and the island's malevolent inhabitants known as "The Others." They encounter a French woman named Danielle Rousseau, who was shipwrecked on the island 16 years before the main story and is desperate for news of a daughter named Alex. They also find a mysterious metal hatch buried in the ground. While two survivors, Locke and Boone, try to force the hatch open, four others, Michael, Jin, Walt, and Sawyer attempt to leave on a raft that they have built. Meanwhile, flashbacks centered on individual survivors detail their lives prior to the plane crash.

*Season 2* follows the growing conflict between the survivors and the Others and continues the theme of the clash between faith and science, while resolving old mysteries and posing new ones. The four survivors in the raft are ambushed by the Others, and they take Walt, Michael's son. The survivors are forced to return to the island, where they find the tail-section survivors (the "Tailies"). A power struggle between Jack and John Locke over control of the guns and medicine located in the hatch develops, resolved in "The Long Con" by Sawyer when he gains control of them. The hatch is revealed to be a research station built by the Dharma Initiative, a scientific research project that involved conducting experiments on the island decades earlier. A man named Desmond Hume had been living in the hatch for three years, pushing a button every 108 minutes to prevent a catastrophic event from occurring. To recover his son, Michael betrays the survivors and Jack, Sawyer, and Kate are captured. Michael is given a boat and leaves the island with his son, while John destroys the

computer in the hatch, and so an electromagnetic event shakes the island. This causes the island to be detected in the exterior world, and it is revealed that a similar event caused the breakup of the plane.

In *Season 3*, the crash survivors learn more about the Others and their long history on the mysterious island, along with the fate of the Dharma Initiative. The leader of the Others, Benjamin Linus, is introduced as well and defections from both sides pave the way for conflict between the two. Time travel elements also begin to appear in the series, as Desmond is forced to turn the fail-safe key in the hatch to stop the electromagnetic event, and this sends his mind eight years to the past. When he returns to the present, he is able to see the future. Kate and Sawyer escape the Others, while Jack stays after Ben promises that Jack will be able to leave the island in a submarine if he operates on Ben, who has cancer. Jack does, but the submarine is destroyed by John. Jack is left behind with Juliet, an Other, who also seeks to leave the island, while John joins the Others. A helicopter carrying Naomi crashes near the island. Naomi says her freighter, Kahana, is near and was sent by Penelope Widmore, Desmond's ex-girlfriend. Desmond has a vision in which Charlie will drown after shutting down a signal that prevents communication with the exterior world. His vision comes true, but Charlie speaks with Penelope, who says she does not know any Naomi. Before drowning, Charlie writes on his hand "Not Penny's Boat" so Desmond can read it. Meanwhile, the survivors make contact with a rescue team aboard the freighter. In the season's finale, apparent flashbacks show a depressed Jack going to an unknown person's funeral. In the final scene, these are revealed to be "flash forwards", and Kate and Jack are revealed to have escaped the island. Jack, however, is desperate to go back.

*Season 4* focuses on the survivors dealing with the arrival of people from the freighter, who have been sent to the island to reclaim it from Benjamin. "Flash forwards" continue, in which it is seen how six survivors, dubbed the "Oceanic Six", live their lives after escaping the island. The "Oceanic Six" are Jack, Kate, Hurley, Sayid, Sun, and Aaron. In the present, four members of the freighter arrive and team up with the survivors to escape the island, since the people of the freighter have orders to kill everyone who stays. Meanwhile, Ben travels with John to see Jacob, the island's leader. John enters his house but finds Jack's dead father, Christian, who says he can speak on Jacob's behalf, and orders John to "move" the island. Ben takes John to an underground station in which time travel was researched. John becomes the new leader of the Others, while Ben moves the island by turning a giant frozen wheel, after which he is transported to the Sahara. The six survivors escape in a helicopter as they watch the island disappear and are subsequently rescued by Penelope. In the season finale, it is revealed that the funeral Jack went to in the "flash forwards" was that of John Locke, who had been seeking out the Oceanic Six in his efforts to convince them to return to the island.

*Season 5* follows two timelines. The first timeline takes place on the island where the survivors who were left behind erratically jump forward and backward through time. In one of these time periods, John speaks with Richard Alpert, one of the Others, who says that to save the island, he must bring everyone back. John goes to the same underground station Ben went to. After moving the wheel himself, John is transported to the Sahara in 2007, as the time shifts on the island stop and the survivors are stranded with the Dharma Initiative in 1974. In 2007,

John contacts the Oceanic Six, but no one wants to return. The last one of the Oceanic Six he finds is a depressed Jack. John tells Jack his father is alive on the island. This seriously affects Jack, and he begins taking flights, hoping to crash on the island again. Ben finds John and kills him. After John's death, the Oceanic Six are told to board the Ajira Airways Flight 316 to return to the island and in order to go back, they have to take John Locke's body in the plane. They take the flight, but some land in 1977, in which they meet with the other survivors who are now part of the Dharma Initiative, and others land in 2007. The survivors in 1977 are told by Daniel Faraday that if they detonate a nuclear bomb at the hatch's construction site, the electromagnetic energy below it will be negated, and, thus, the hatch would never be built and, thus, their future could be changed. In 2007, John Locke apparently comes back to life. He instructs Richard Alpert to speak with a time-traveling John and tell him that he must bring everyone back to the island. After this, he goes to speak with Jacob. The season finale reveals that John Locke is still dead and another entity has taken over his form just to make Ben kill Jacob. In 1977, Juliet detonates the fission core taken from the hydrogen bomb.

*Season 6*, the final, follows two timelines. In the first timeline, the survivors are sent to the present day, as the death of Jacob allows for his brother, the Man in Black, the human alter ego of the Smoke Monster, to take over the island. Having assumed the form of John Locke, the Smoke Monster seeks to escape the island and forces a final war between the forces of good and evil. The second timeline, called "flash-sideways" narrative, follows the lives of the main characters in a setting where Oceanic 815 never crashed, though additional changes are revealed as other characters are shown living completely different lives than they did. In the final episodes, a flashback to the distant past shows the origins of the island's power and of the conflict between Jacob and the Man in Black, who are revealed to be twin brothers, with Jacob desperate to keep his brother from leaving the island after he is transmogrified by the power of the island and becomes the smoke monster. In this season, we finally discover Jacob's machinations: everyone was pushed by fate and his manipulation to be on the Oceanic flight as many of the members of the flight were deemed "candidates" by Jacob to be the new protector of the island after his passing. The Man in Black's mission since the beginning of the series: kill all of the candidates, thereby allowing him to leave the island once and for all. The ghost of Jacob appears to the last-of-the-surviving candidates, and Jack is appointed as the new protector. Jack catches up with The Man In Black, who says that he wants to go to the "heart of the island" to turn it off and, therefore, finally leave the island. They reach the place, but after doing this, The Man In Black becomes mortal. The Man In Black is killed by Kate, but Jack is seriously injured. Hurley, one of the survivors, becomes the new caretaker of the island. Several of the survivors die in the conflict or stay on the island, and the remaining escape in the Ajira Plane once and for all. Jack returns to the "heart of the island" and turns it on again, saving it. Hurley, as the new protector, asks Ben to help him in his new job, which he agrees. After having saved the island, Jack dies peacefully in the same place in which he woke up when he arrived on the island. The series finale reveals that the flash-sideways timeline is actually a form of limbo in the afterlife, where some of the survivors and other characters from the island are reunited after having died. In the last scene, the survivors are all reunited in a church where they "move on" together.









# DESMOND HUME

**DESMOND DAVID HUME** is a fictional character on the ABC television series *Lost* portrayed by *Henry Ian Cusick*. Desmond's name is a tribute to David Hume, the famous empiricist philosopher. Desmond was not a passenger of Flight 815. He had been stranded on the island three years prior to the crash as the result of a shipwreck. Desmond eventually leaves the Island with the Oceanic 6 and is reunited with his love Penny Widmore (*Sonya Walger*).

It appears that Desmond was the "package" that Charles Widmore (*Alan Dale*) was talking about on Hydra Island. It was later revealed by Charles Widmore that Desmond was Jacob's "fail-safe", meaning that in case the Man in Black killed all of Jacob's candidates, Desmond would then be used

to destroy the island.

Desmond was one of the show's most popular characters. In 2006 Cusick's portrayal was nominated for an Emmy. In 2007 a two-week-long tournament style competition for *Lost*'s best character with over six thousand voters hosted by the Washington Post voted Desmond the winner.

Desmond is named after *David Hume*, a Scottish philosopher who discussed the ideas of free will and determinism. These ideas are reflected in Desmond's time travel where he meets Ms. Hawking, an old lady who explains that the universe has a specific way in which things must take place, anywhere that things go off course, the universe will correct itself. Cusick was originally hired for only three episodes in the beginning of season two,

but he then returned in the finale and became a regular cast member from the third season.

In the episode "The Constant", Desmond appears in two ways. In 1996, Desmond has short hair and no facial hair and in 2004, Desmond sports long and untamed hair with a full beard. Cusick did not cut his hair; it was hidden underneath a short-haired wig by "really talented hair and makeup folks", according to Carlton Cuse. All freighter scenes were shot before Cusick shaved most of his beard for the 1996 scenes. A fake beard was glued onto Cusick for the episodes "Ji Yeon" and "Meet Kevin Johnson" while his beard grew back. Desmond is often distinguished by his cheery attitude and his habit of referring to people as "Brother".





*Henry Ian Cusick* was not named a regular cast member in the press release for season six, but he is one and was credited as such in the episodes.

In 2006 Henry Ian Cusick was the only *Lost* actor to be nominated for an Emmy. He lost out in the Award for Outstanding Guest Actor to Christian Clemenson from *Boston Legal*.

Eric Goldman from IGN thought Desmond's flashbacks were "some of the more interesting flashbacks of the [second] season", finding Cusick's portrayal of Desmond as "likable" and "sympathetic". IGN's Chris Carabott complimented Cusick's performance in "Flashes Before Your Eyes", particularly liking the chemistry between Cusick and Sonya Walger, as well

as between Cusick and Alan Dale. Maureen Ryan of *The Chicago Tribune* thought Cusick's performance in the fourth season episode "The Constant" was "especially spine-tingling". Gary Susman from *Entertainment Weekly* described Desmond's storyline as "the most emotionally satisfying character arc of season 4", feeling he deserved another Emmy nomination. Critic Kelly Woo, from *TV Squad*, placed him on #1 on her list of "Seven new characters that worked". Penny and Desmond's relationship has been received positively by critics. In *Entertainment Weekly*, Alejandro Garay wrote, "One of my favorite episodes of 2008 was *Lost*'s 'The Constant.' It was a beautiful episode that made us fans fall in love with the show even more. The creators managed to build momentum with smart narrative, by using the romance card to develop such a complicated topic as time traveling. Maureen Ryan of *The Chicago Tribune* praised Penny and Desmond's phone call in "The Constant", saying "a classic *Lost* moment" in Desmond and Penny's phone call. Verne Gay of *Newsday* called it an emotional release, "I actually cried when Penny and Desmond finally... connected" and "there wasn't one, single, solitary false note". Jeff Jensen of *Entertainment Weekly* named the phone call between Desmond and Penny the best moment of the season excluding any moments from the then yet-to-air season finale.

Erin Martell of AOL's *TV Squad* said that "The Constant" strengthened her love for Desmond and Penny's story, saying "my heart won't break if none of [Jack, Kate, Sawyer and Juliet] end up together [but] if Desmond and Penny don't reunite, I will be devastated." Jay Glatfelter of *The Huffington Post* said Penny and Desmond had "the best love story on the show and dare I say on television today".

Karla Peterson of *The San Diego Union-Tribune* wrote that "[I was] almost as touched and relieved by the[ir] reunion as Desmond and Penny are"; however, Ben Rawson-Jones of *Digital Spy* wrote that "a refreshing shift in *Lost*'s tone enabled loyal viewers to have their hearts warmed by the long distance smoochfest between Desmond and his beloved Penny".

IGN's Chris Carabott praised the on-screen chemistry of *Henry Ian Cusick* (Desmond) and *Sonya Walger* (Penelope), stating that "their on screen chemistry makes the love between the two characters real and makes their inevitable breakup that much harder to handle."





# TVOvermind Speaks with LOST's Desmond

Jon Lachonis April 13, 2010

Since he first appeared on LOST, Desmond has become synonymous with revelation. He was the answer to 'what is in the hatch?', was a reluctant prophet throughout season 3, assured the rescue of himself and the Oceanic 6 in Season 4 along with providing a graphic example of what it means to need a constant, became a telegraph through time and space in Season 5, and now has brought closure to just what the flash sideways are and where they may be going.

It's that last part we are still a bit unclear on, but after last week's episode of LOST, "Happily Ever After," fans once again owe Desmond, and the actor who portrays him Henry Ian Cusick, a debt of gratitude. LOST now seems to be hurtling towards its conclusion with equal parts emotion and mystery, once again thanks to Desmond. In a turn of events that could only happen on LOST, Desmond now possesses a combined consciousness from both universes, and a new mission – to reunite these forlorn 'verses in the name of love. Cusick's significant impact on LOST was felt full force in this episode: his ability to present an emotionally vibrant character whose humanity rises above the weirdness and keeps the stakes anchored to the heart strings of the audience, and the characters.

I had the opportunity to speak with Henry Ian Cusick, who prefers to be called 'Ian,' about where the show was heading, where it's been, and what his plans are once it is over.

*When you first took the part of Desmond, did you have any idea he would turn out to be such an integral part of the story?*

No, I'm totally surprised, you know, I turned up in Hawaii four years ago on a three episode arc, but it was one of those gigs where I looked around and I thought wow this would be just the coolest job to get, so when I think about it, I wanted it so much. I wanted to come back here, more than any other job, it just seemed like the right fit when I was working here. I remember being on set and everything just seemed to be easy it wasn't a difficult transition, just one of those things I kind of manifested it. I set my heart on it and it just sort of worked out. It was just one of those strange things in life and it just seemed to all work out perfectly. But I had no idea that Desmond would end up being the character the writers have written. It's been a long journey and I'm delighted with the way the characters turned out, even though I don't know the ending but so far so good.

*What has been your favorite episode for Desmond so far?*

The end of season two, "Live Together, Die Alone". When I was given that script, I got very excited and I

think the exciting part of any character is discovering where you are from, and what you're doing, and for me that was when I got a lot more information about Desmond. I was just about to be a season regular so it was a very happy time also. The Desmond story at the end of season 2 was very strong and yeah I would say that all my episodes have been pretty strong. I love doing the 'constant' and 'Happy ever after,' I loved doing that one as well, so I've been very lucky.

*Desmond episodes tend to carry both the overarching mythology and a heavy human story at the same time. Must be a lot of pressure.*

I've never really felt the pressure. It's a weird thing. You give me the script and I'll do the best that I can.



It's always been that way. I've never felt any pressure in terms of 'Oh my God, I've got to hit this perfectly'. The only pressure I put on myself to do the best that I can and I've always done that no matter what I do, so no matter how much of a part I have in any episode, I always want to try and do the best that I can given any scene.

I do remember after shooting season two I was shooting for about ten days I think. And I remember we finished on a Saturday night, late Saturday night and I remember sleeping on Sunday and I didn't wake up until five in the afternoon. I couldn't believe that I'd slept so long. I guess they do take it out of you. Especially during season two I remember being very tired after that, but at the time feeling when I

was shooting feeling so alive and feeling so energized by doing the whole thing. I loved working and being involved in doing all that stuff. It was only later that I thought wow, that took a lot out of me. Maybe not during 'Happily Ever After,' that was a gentler sort of episode not a physical one.

*You were famously involved in a red herring ending for Season 4 which has Desmond as the man in the casket. Were you aware that this was just to throw people off?*

Not only me there was one other actor as well [Josh Holloway] and it was sort of to throw off all the people involved in the shoot, but it didn't help. They did 20 takes of Locke and one take of me and that sort of gave it away. I was given one shot in the casket as the other person in the casket, John Locke was given quite a few takes so it was pretty obvious who was going to be in the casket. It was not so much for the crew, I don't know who gives out these spoilers. I don't know. I think it's for the people watching outside, taking photographs who are trying to figure it out. Because sometimes you can tell what's going on just by taking photographs and seeing who's on set. We were asked if we would do it knowing we weren't going to be used for the scene.

*Desmond is obviously one of the fan's favorites. Are fan's going to be satisfied with where he ends up?*

You know what? I don't know where he ends up yet, we haven't been given the final chapter of the script so we're all waiting for the season finale's final act, so I can't answer that honestly. I think the writers have done pretty good so far, so we've just got to keep going with them and trust that it'll be good. I don't know, and nobody knows how it's going to end up.

*Is Desmond on Team Jacob, or Team Smokey?*

I think Desmond has always been on the side of doing what's right, whatever that would be, trying to always do the right thing. So far I've never seen him do anything for his own personal satisfaction. He's never come across as a selfish character. He's come across I think even

more now, a self-less character, so I think that's the side he's on.

*With LOST closing up shop, are you planning to stay in Hawaii?*

I'm gonna stick around. I have three boys who are very happy at school and I'm very delighted with the schooling here. Not only that, I love the island. The quality of life here is pretty cool. I haven't got a job anywhere else. It would be a bit upheaval and you never know where you're gonna end up working so I might as well just stay here. A place that I'm very happy in, see what comes along and make a decision after that, but I think we're gonna stay here for a couple more years anyway, and I'll probably com-







mute should I get anything.

Hawaii is just a phenomenal place. The show is very lucky to be in Hawaii. You come to Hawaii and it's remote, in the middle of nowhere. When we first got the show we thought where is Hawaii... and when you look at it on the map, it's tiny. It's in the middle of the Pacific, six hours from the nearest big piece of land. It has these incredible volcanic mountains that are just forbidding and kind of spooky when you first see them. Now I've grown to love them. They are straight up vertical. You get beautiful weather here, but when it rains it rains hard. It's so dynamic this place. It has so many different feels to it. It's added so much to the show, which people forget I think. I don't think this show could have been shot in any other place. Hawaii is such a big part of the show and the people of Hawaii have just been phenomenal.

***What's the dynamic like on the set now that everybody realizes it is coming to an end and everybody has to make these decisions to stay or go.***

I think everyone is realizing now, it's a slow realization that it's coming to an end. What we've achieved. There's a sense of pride. A sense of sadness. People are really enjoying working at the moment knowing that it's gonna come to an end. There is a real camaraderie feeling on set. It's a very happy set, and very beautiful feeling on set at the moment. It's a good place to be. What we're doing at the moment is very, very intense and physically demanding for a lot of the crew, but I think everyone's aware that this is a very special thing that we've created together so they're very proud I think.

***Has anybody made any plans as far as watching the***

***final episode or what they're gonna do when it airs?***

I think there's some sort of press thing happening in LA for the finale. I haven't thought about it yet and I'm not entirely sure. At the moment I'm just thinking and concentrating on the work.

***When do you guys actually wrap the season?***

We finish on April the 21st or 22nd, I can't remember the exact date but in two weeks. It's gonna be a strange thing. I don't know how I'll react the day after, when I realize I haven't got a job. So that'll be interesting.

***Do you have any teasers you can give for tonight's episode which is the 'Everybody loves Hugo'?***

I think it's a good one. I really like this episode. Jorge's episodes are always very charming. It's got a good story line. Love is involved there somewhere. I hope you enjoy it.

***Is Desmond more or less going to be involved in every flash sideways going forward, what we can expect for the rest of the season?***

You know the show that comes on after Hurley's episode is...do you know anything about that episode.

***I'm trying to avoid the spoilers.***

I think you may know that there's gonna be no cast members. No regulars in that episode. I'm not involved in that one. I'm not involved in a couple. I'm not involved in every single episode, I mean I sort of turn up here and there. Not as heavy as 'happily

ever after,' but I do turn up and I will be in more flash sideways but I think other people are gonna become very important characters closer to the finale.

***After 'Happily Ever After' it would seem that Desmond is a man with a head in two Universes, and seemingly two different missions as well. In the sideways, he's determined to enlighten everyone, but on the island it seems like he'll willingly follow anyone who demands his allegiance.***

Right. That was a kind of bizarre ending to that thing, I remember speaking to Damon and Carlton and asking 'How can he...one minute he's happy to help Widmore and the next minute he's off with Sayid, who obviously seem very opposed to each other so how can he be happy to go with both?' Essentially I think, my own take on it was that Desmond is coming from a place of love. He has no fear. I think when you're working from a place of love you don't have fear, and so he knows what he has to do. Not only in the sideways world but that seeps over into the island world. It's connected I think and...I don't want to give too much away but it's the same mission. It's the same mission, he knows, he's consciously aware of the other world and both sides.









# UNtraditional LOST reviews

WORDS Tiphaine Le Roux

## 2X01 MAN OF SCIENCE, MAN OF FAITH

How many of us dreamed of a man who listens to good music, does the dishes, makes breakfast, works out, and just happens to enter a sequence of numbers on an old computer every 108 minutes?

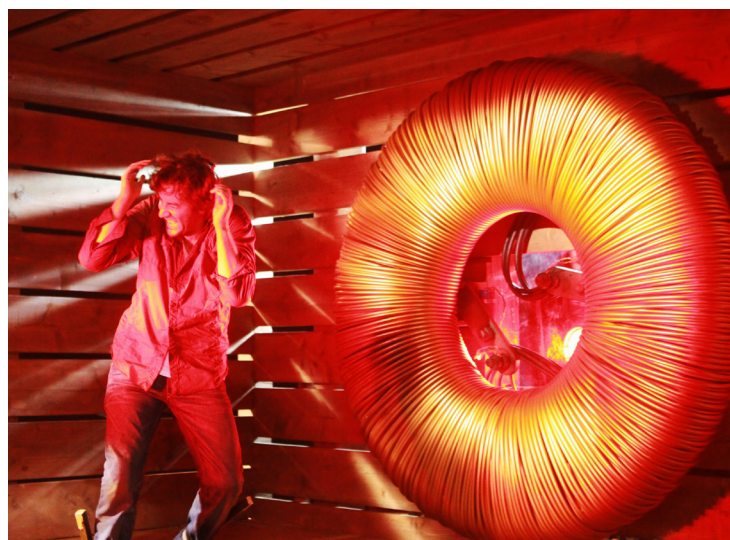
With *Make Your Own Kind of Music* playing in the background, the unnamed, solitary man begins his daily routine, which also consists of a casual injection in the arm, and is rudely interrupted by John Locke and Jack Shepard knocking quite loudly on the door.

The syringe is quickly tossed into the cabinet, because say no to drugs kids ; gone is the lovely music and relaxed atmosphere, for now it's all about getting dressed and checking firearms to greet the uninvited guests. After all, you never know who might be on the other side of the door, and what better idea is there than use a sophisticated peek hole of telescopes and rotating mirrors to get a stealthy look?

*Flashback.* A name and a face are finally put on our man. Desmond and Jack find themselves running up and down the stairs of a stadium which inevitably turns into a contest of who's got the bigger one. Men.

For the first time, the ever so endearing word, *Brotha'* is spoken, and is now part of Desmond's trademark alongside the Scottish accent and the blue shirt. Their little competition abruptly ends when Jack sprains his ankle, it is then only natural that the following conversation revolves around who's the best doctor, a sailing race around the world, a beautiful woman, and amazing miracles. Once they've become best buddies forever, Desmond decides to take his leave, and says goodbye in his very own Desmond ian way, "see you in another life".

And see him in another life, he indeed did. Back to the present time, with a much less friendly Desmond who definitely doesn't like having guests. But then, they kind of let themselves in and blew up his door while they were at it, so who can blame him? Let's just hope they didn't leave mud on the brand new carpet. Locke ends up with a gun pointed at his head for being rude, while Desmond plays a mix of guess who and hide & seek with Jack. The gunshot, coupled to a few threats here and there, may have given his position away, it is however the all too recognizable "brother" that gives away his identity as Jack's once racing partner ; and thus ends the first episode of many others to come, chapter one of *Desmond Hume, The Odyssey: The Magnet Man*.



## 2X02 ADRIFT

"Who the hell are you, you strange man who barge in my house and invade my privacy without even saying hello?", or, as Desmond puts it, "Are you him?" Oh, and don't mind the woman lying on the floor.

Locke's smiley face doesn't fooled Desmond for long, and because things weren't weird enough as it is, we have the use of a cryptic, code like question which makes us wonder once more if our Des is completely sane. "What did one snowman say to the other snowman?" But then, between the sweet escaped convict and the creepy bald man who abandoned his wheelchair, Desmond may not be the most unstable person in the room, especially when you add in the mix a doctor with a hero complex and daddy issues. Jack, where art thou?

Let's assume for a moment that the "our plane crashed 44 days ago" is the Lost equivalent of "we were driving in the neighborhood and thought we'd come say hi", so please, make yourselves at home, mind the step going to the living room, tie each other up, have a drink, sit down in the closet, you know, the usual.

Mister I'm naive enough to believe that staying outside for too long will make you sick, as in ill, as in dead is laughing at them for not knowing they can't leave the island, and definitely not on a raft. Rude.

Their little chit chat is cut short by a ringing bell, is it lunchtime already? Ah no, silly me, it's time to make the guest type in the famous sequential numbers on the old computer. Time flies when you're having fun.

4 8 15 16 23 42. Lottery jokes aside, how many of us have used this numbers as passwords? Once the countdown is reset to 108:00, Jack, a bit late to the party, decides to make an entrance, gun in hand, because nowadays every good doctor walks around with a gun. Being a good host, Desmond resumes playing *Make Your Own Kind of Music* to make everyone feel at home.

Now that the holes about how Locke found himself with a gun pointed at his head are filled - hopefully he won't end up himself with a hole in his head - we are free to go back to the present time.



## 2X03 ORIENTATION



Saying that Kate didn't like her stay in the closet may be an understatement. And what do unhappy guests do? Rebel by whacking their host from behind. Been there, done that. Jack is angry, the man really needs a good back massage, and Desmond comes to the realization that he will not be able to play his computer video games anymore. That is what happens when you run around the hatch with loaded gun, a bullet might end up in your graphics card and could result in cataclysmic destruction.

Kate and Locke both stand a little awkwardly at the overwhelmingly warm reunion between the two men. Small world isn't it.

Good idea Desmond, please do explain your story, Jack is absolutely not going to believe you have gone insane for being sleep deprived and left alone way too long. With sarcasm please, because we all know sarcasm is always of great help in potentially dead situations; "we saved the world together for a while and that was lovely." While Jack and Locke go watch a movie with salted popcorn and Dr. Peppers, Desmond sets off to try to fix his computer, you know, to ensure they weren't all going to die in the next 90 minutes. Everyone has his own priorities.

Sadly, it seems like Desmond would no longer be doing the time sensitive, tedious, demanding numeric data entry, which puts him on the verge of a panic attack. And *oh boy*, do I understand that feeling. Desmond's reaction is to pack a bag as fast as possible and run away, putting all the weight of having to save the world on Locke and Sayid's shoulders, quite a nice goodbye gift.

Of course, doesn't the notion of saving the *world* implies that no matter where you are on said world you'll die anyway? You better run fast, and far, if you want to find a secure place that will not be affected by the end of the world.

Next, we get to see Desmond running in the jungle like the devil himself is chasing him, which in a way is actually the case. Except that it's not the devil who once again has a gun pointed at our man, but grumpy Jack who keeps on saying that Desmond is a fool and that nothing is going to happen. Then they start talking about Jack's girl again just like old times, as if the world wasn't going to maybe end in a matter of minutes. *But fine, let's settle down, and have a little chitchat. How was your wedding? Did you win your race around the world? Oh, you know, I found an island with polar bears, decided to stay and push a button every 108 minutes to avoid dying, same old, same old. Now, I gotta go, see you in another life.*







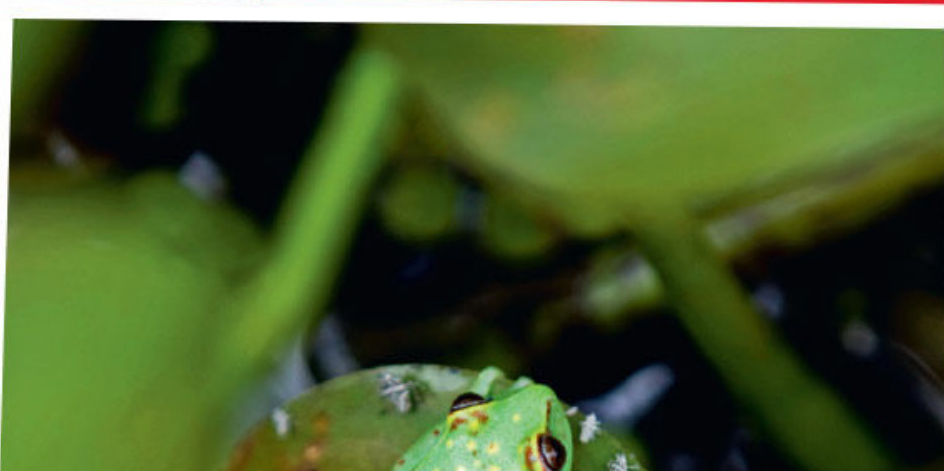
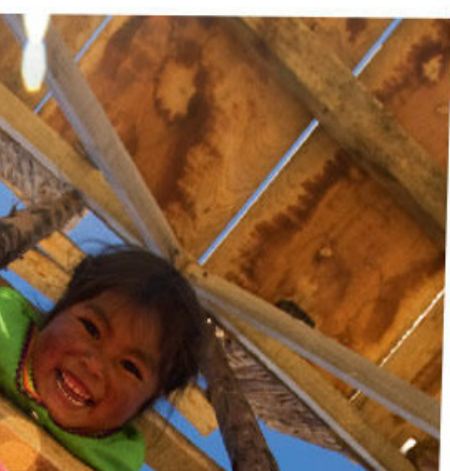
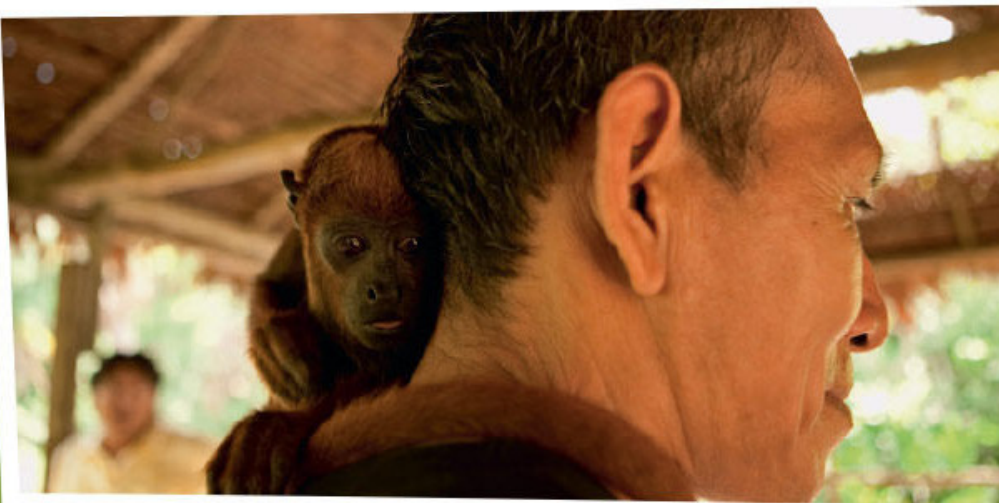
















**FABRICS in Peru**





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# SUPPORTING AND GUEST ROLES









# 24

**Jack Bauer, Director of Field Ops for the Counter-Terrorist Unit of Los Angeles, races against the clock to subvert terrorist plots and save his nation from ultimate disaster.**

**Character's name:**  
**Theo Stoller**

**NUMBER OF EPISODES:** 2

**WORDS** Sam McCoy

YOU KNOW A NEW character is going to instantly grab your attention when the opening scene reveals a luxurious hotel room with a rumbled bed and a sexy, apparently naked man casually lounging under the sheets. Nevertheless, there is more to a character than their looks. Theo Stoller (*Henry Ian Cusick*) is a determined, hard man with quite a few hidden emotions that leave some of us scratching our heads in wonder. I finally had the opportunity to see Ian's performance in the FOX series 24 when asked to review his guest appearance episodes from Season 5. My basic description of him parallels Ian's current character, Marcus Kane (*The 100*). But there are so many different aspects of Stoller that the show

didn't take the time to develop. What I really love about Stoller is that, although he has the role of secret agent, he is very open and honest—well, as much as he can be considering the fact he is a spy. But, he isn't afraid to share with an American government agent the fact that he developed more than a physical attachment to Collette and announce that by betraying her to help his country he was also sacrificing his feelings. I think it is interesting how the writers gave us so much insight to Theo and his affection towards Colette. It's obviously challenging to develop an emotional and physical relationship with someone (or is it if the two people are incredibly hot?) over the course of six months knowing that eventually you will be parting ways because of the nature of your present employment of being an undercover operative. However, Theo has priorities and morals that go beyond his philosophy of intimate companionship. That is where the selflessness comes into play. Theo would clearly do anything for his Germany homeland including emotionally hurting himself in order to obtain the Western European Terrorist (WET) List. His character is similar to Marcus Kane more than viewers may realize. The issue is that the character traits are on different levels. The backstory behind Theo would have been very intriguing to know. How did he meet Colette? What was his background? How did he come to work for German Intelli-

gence? Where is his German accent? It would have been a captive viewing to have some more character development for such an interesting personality. Sometimes I wish characters, like Theo Stoller or Simon Foster (*Fringe*), returned to the series integrated into another storyline so that there is an opportunity to further expand the character. There is always that fine line between a vibrant character and a flat character and it takes only a fool to not be able to see the difference. Ian is capable of telling a story through his eyes with each dynamic character he plays. Every time you look into Stoller's eyes you can almost see his entire life playing in a loop through his pupils yet when asked a question about him your mind runs blank and suddenly you realize you know nothing of this personality and background except the basic facts the

24 writers have given us. There is depth in Stoller's eyes that makes me feel frustrated that I'll never be able to see just how deep they go. However, with the revival of a new series dedicated to the 24 universe, you never know... maybe Theo Stoller's story will return once again revealing more information about the caring spy. One of Theo's early lines to Collette while refraining her scantily clad body from exiting the bed was, "Take care of this." The line can also apply to the writers of 24 in hopes that they take care of interested fans by giving more. Time will tell.







# LAW & ORDER: SPECIAL VICTIMS UNIT



*This show introduces the Special Victims Unit, a new elite squad of NYPD detectives who investigate sexually related crimes.*

**Character's name:**

**Erik Weber**

**NUMBER OF EPISODES:** 2

**WORDS** Sam McCoy

ERIK WEBER (Henry Ian Cusick), by far, is one of the most disturbing characters I have ever seen on television.

My first time viewing Ian's episodes in Special Victims Unit was extremely hard to watch. I couldn't even finish the second episode he took part in as he finally fessed up to his pedophilic nature.

However, I feel like people often misidentify pedophilia and what is occurring in the human brain. It is not a desire that grows within a person or is somehow set off by an event or reason. It is, as stated in the Diagnostic and Statistical Manual of Mental Disorders (DSM) a mental disorder that affects the cerebral cortex, and more specifically, the visual cortex. Erik Weber, if given the chance to submit to a Magnetic Resonance Tomography (MRT) would show signs of increased activity in such areas. However, many question whether it is a psychological or a biological condition.

Enough psychology, here are my thoughts on this disturbing situation. Erik Weber is the scariest person that I have ever witnessed on television, and I think we all owe a lot of credit to Ian for playing the disturbing character so well. I will forever wonder what went on in Ian's mind as he played this miscreant, or why he chose to do so, and if given the chance, I would love to ask him about his experience learning to play such a twisted role. I have had the opportunity to work with pedophilic patients before, and Ian's portrayal of such an offender is scary close to the real deal. Weber is smart, cunning and manipulative. He has no trouble with hiding the truth of his nature for as long as he has. But, I'm sure it left a lot of people wondering why he was constantly hitting on Benson. It may sound a bit distasteful or wrong, but his move on her is almost genius in the terms of "Erik has a sick secret, and he needs to get information -by any means possible." It was about self-preservation and making sure the truth about his real nature was not exposed. He needed information for damage control and to try and misdirect. Many pedophiles show little to no attraction to anyone older than 18, which is why his cover up 'attraction' to her is a bit of a mind game played with them. In reality research has shown that many pedophiles possess lower than average IQs which tend to correlate to their desired age level of victims (ex: IQ of 80 = 8 year olds, IQ of 90 = 9 year olds etc.) Benson doesn't fall for such games because of her intellect and ability to read people. It's always better to have key personnel in law enforcement who have the ability to outwit those who chose a life of crime. After finally sitting down and forcing myself to watch Bullseye, more specifically, the final scene in Bullseye, I felt the sudden urge to punch both



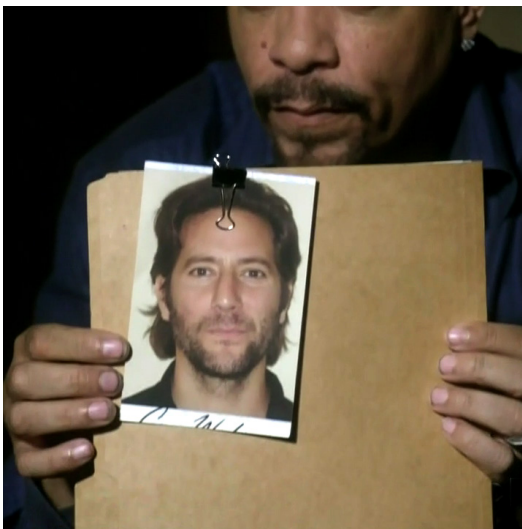
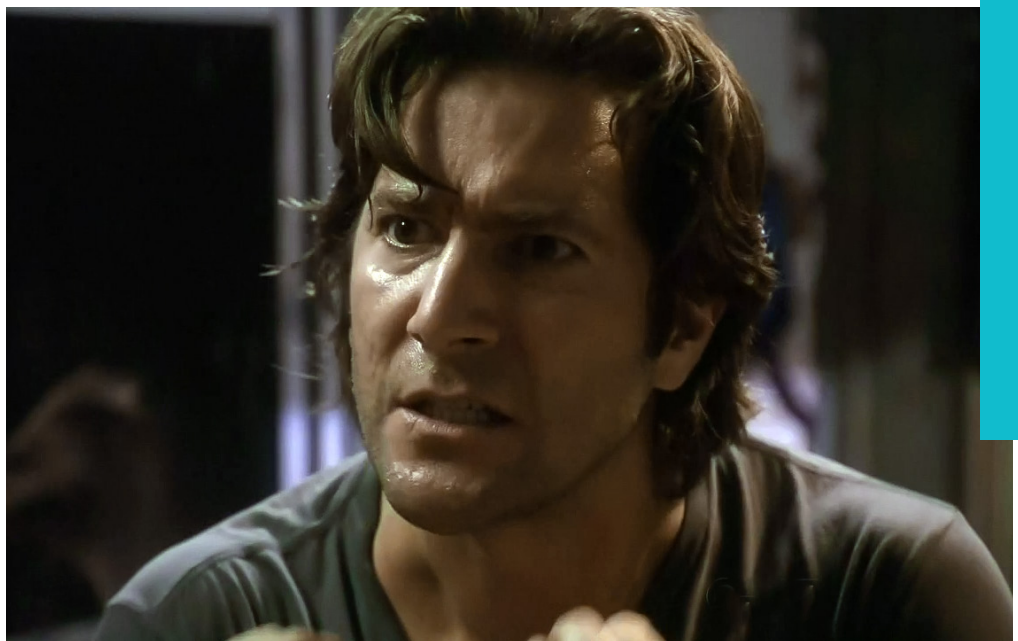


Erik Weber and Olivia Benson square in the face. Benson made a very dangerous decision to confronting Erik in his own apartment and telling him to shut up and stop his sob story. Pedophilia is an horrific offense, but you have to remember that Erik literally owns a martial arts studio – she took a major gamble in antagonizing him and revealing the sister who had allegedly committed suicide. It was like she was asking for a physical confrontation. She was very lucky he was in a vulnerable position and had an emotional breakdown when confronted with the truth.

There are real-world parallels in the story to real life. Pedophiles work their way into positions where it is socially acceptable to come in contact with youth – as coaches, religious educators, leaders in community organizations for example. Olivia taunts Erik by asking him if the reason he opened his studio where he did was so that he could get close to young girls-- an accusation that he denied. However, it is a common practice of such sexual predators to engage in activities in order to gain the trust of potential victims and eventually make sexual advances upon them.

As with all television characters, we have to ask about Erik's past. As I stated earlier, some believe pedophilia is a result of biological factors not exclusively a psychological disorder. In all my years of studying psychology, I have yet to make a decision on this disorder. There is a hypothesis stating that pedophilia may develop in one's mind if they were physically or sexually abused as a child. Erik was accused of raping his nine-year-old sister when they were both young. However, he never confesses to being a victim himself. Just proclaiming that he is "sick." There is evidence that arrested emotional development may suppress a young adult's psychological maturity and result in being sexually aroused by children. Since children are not as strong as adults, in the subconscious mind of a pedophile (as defined by Sigmund Freud) may see them as nonthreatening potential mates. This dominating drive may also help explain the underlying cause of the majority of pedophilic cases.

To me, an arrested emotional development may be the causing factor that created such a dark mental illness in Erik Weber's brain. Perhaps he was sexually abused as a child or was born with such desires. However, seeing as though Erik Weber will be behind bars for a very long time, I suppose we will never know his whole story.











# SCANDAL

**A former White House Communications Director starts her own crisis management firm only to realize her clients are not the only ones with secrets.**

**Character's name:**  
**Stephen Finch**

**NUMBER OF EPISODES:** 8

**WORDS** Sam McCoy

THE LEGENDARILY CHARMING and intelligent Stephen Finch is complex character played by *Henry Ian Cusick*. Although his time on *Scandal* was short (sadly) the writers still left us with dozens of paths to follow, with most leading nowhere.

The first thing I want to ask is; ahem, Sir Stephen, why is it so challenging to keep your pants on? What percentage of the weekly paycheck goes towards expenses affiliated with covert rendezvous and birth control? And what's with hiring ladies of the evening but wanting credit for not doing it frequently? I'm just asking for a friend...

Seriously though, I will never understand that characteristic about him. Abby (*Darby Stanchfield*) even asks the same question in the "*Dirty Little Secrets*" episode. Obviously, he is a good-looking guy, financially sound, very clever, and has a sense of humor (and wavy hair). So why does he hire prostitutes and have sex with women for simple information that he could more than likely have gotten just by asking or...buying them lunch? Honestly, I have no idea.

My one and only guess would be his fear of commitment. He's basically a nervous wreck throughout the entire first episode as he decides whether to ask Georgia (*Christine Dawson*) to marry him. Nervously retreating inside a coat check room at a posh restaurant he confessed to Olivia (*Kerry Washington*) "...what if I cheat?"

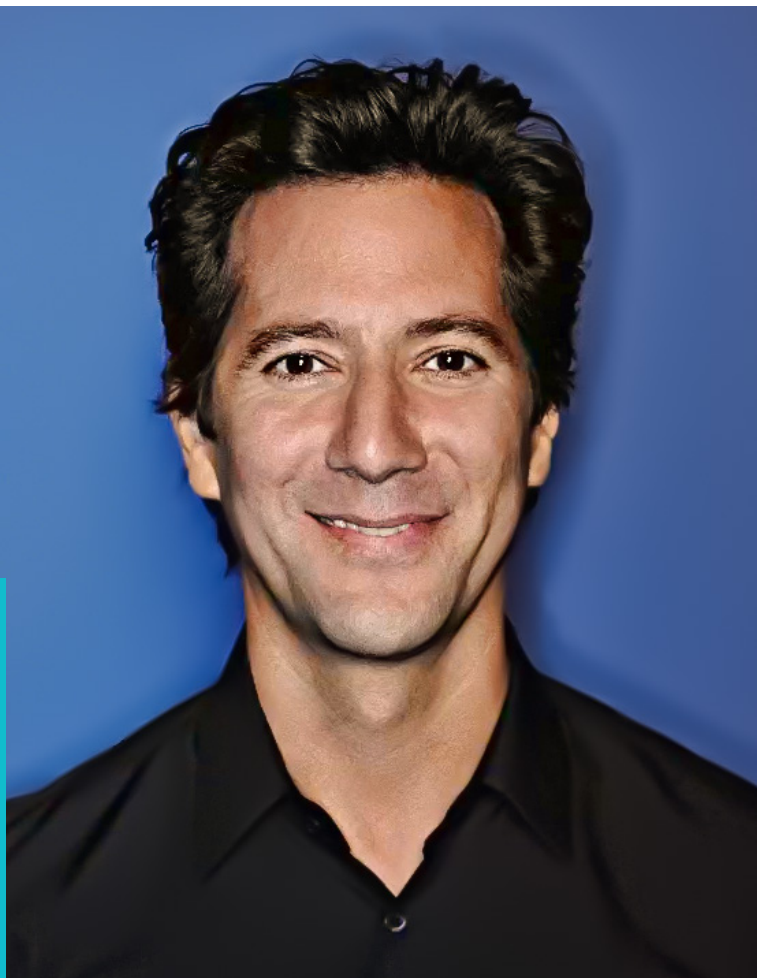
Olivia Pope being Olivia Pope does what she does best – reassures him that he should take the plunge at trying to be "normal." Interesting advice since she is familiar with his womanizing track record. It's no wonder the man is concerned about being faithful he had sex with a hot female coroner in a freezer.

One scene that I find interesting to think about is when Abby shouts to everyone in revulsion, "She provides whores for him." Stephen sort of stares down a bit as if he is ashamed to hear out loud what he has done – paid for no-strings-attached sex. He later says that he has to live with the consequences of those illicit decisions. So, obviously, we know he is ashamed of his actions, in a way.

"Have you ever slept with Ginger Bell before?"

Abby has the biggest crush on Stephen. Like literally he could jump off a cliff and she would probably follow him. However, she sort of acts bitter in the second episode, which I find intriguing. She is constantly making fun of him or belittling him for what he does, and even goes as far as publicly displaying his mugshot on the wall





when identifying all the clients of an exclusive escort service during an investigation. Most likely she is secretly sad that he proposed to Georgia, which is why I think she suddenly switched and decided to lash out at him. Although she is a person who's quick to judge she's also open and honest and confesses she doesn't know why she cares so much.

I feel bad for Stephen, in a way.

He really does take on the role of a Gladiator in a suit, but if you penetrate through that suit, or armor, you can tell that he is a complicated man with a convoluted past that isn't easy to comprehend.

I especially want to know the story behind his nervous breakdown in court. No details were provided besides the fact that it happened and he went into a facility for two months before Olivia took him in like a lil puppy to be her right hand man, and he is one of her most trusted friends. There are no further details as to what exactly happened and how the unconditional friendship evolved. The writers left a considerable amount of mystery surrounding this character for viewers to ponder.

However, a nervous breakdown is not something you can just ignore. Mental breakdowns are a result of prolonged and intense stress, anxiety, and depression, all of which may point to why Stephen hires prostitutes and is afraid of commitment. Because even after a nervous breakdown, all of the symptoms typically linger, sometimes for years. Perhaps Stephen still suffers from depression, anxiety, and stress, all of which can cause a feeling of isolation or loneliness, especially in single individuals like Stephen was for some time. Therefore, he may be trying to fill that empty feeling by having frequent casual sex with a variety of women - to try to build self-confidence.

Or, maybe the man is just a sex addict and thrill seeker.

Stephen Finch has always been one of my favorite television characters thanks to his complexity. Although I fully respect Ian's decision to leave *Scandal*, I will forever wonder what it would be like if he was still around. Especially since the show will soon be celebrating its 100th episode. With the show's longevity and popularity, there just may be a chance that we may see Stephen and his wavy hair again. It was a fantastic surprise to see him resurface in Season 4 episode 13. Who knows, maybe in the future Olivia will be the one to save him.















# HENRY IAN CUSICK TALKS ABOUT SCANDAL

WORDS ABBIE BERNSTEIN, 2012

An elite crew of lawyers, investigators and fixers under the direction of the uber-efficient Olivia Pope (*Kerry Washington*) takes care of alternately hushing up and exposing the dirty secrets swirling around Washington, D.C. — including one that promises to provide a season-long arc.

Olivia's right-hand man is Stephen Finch, played by **Henry Ian Cusick**. ABC series with intricate plots are nothing new to Cusick — he was Desmond Hume on seventy-one episodes of *LOST*. Born in Peru and raised in Trinidad, Spain and Scotland, Cusick has had an extensive stage career. During the filming of *LOST*, he settled in Hawaii with his family, where they still reside, but *SCANDAL* has brought him back to the U.S. mainland for work.

***SCANDAL* brings you back to ABC. Were you in the network Rolodex, so to speak, after *LOST*?**

I don't think there is such a thing, but I know that when you have to get approval, I think they were quick to say "yes."

***What in particular appealed to you about the character of Stephen Finch?***

There was a line in the pilot that said, "I'm not a good man," and I thought that line was a little gem and it held a lot of potential for storylines. That was a line that drew me in. And working with Shonda Rhimes — she's such a fantastic writer, it was crazy to say no to a part like that.

***Were you looking forward to working with/for Shonda Rhimes?***

When I auditioned for this, I was looking for work, and obviously, Shonda Rhimes' series are a class act and [she's] a great writer, so when I was offered it, it was a no-brainer.

***Shonda Rhimes has said that, to some extent, the character of Olivia Pope is based on *SCANDAL* co-executive producer Judy Smith, who worked for many years as a Washington, D.C. fixer. Did you talk to Judy Smith at all about being a fixer?***

Yes, she was on set and we sat about.

***Were any of her insights valuable to your performance?***

You know, Judy is watching you all the time, she's picking up clues to what you're giving away, just by talking, by being. So it was interesting. Immediately, I thought, "What telltale clues do I give away when I talk?" So it just made you aware that you learn a lot by watching.

***Do you think being a fixer is anything like being an actor?***

No. [laughs] No. Well, let me think about that. A fixer is someone who spots a problem and just gets on and fixes it and does it. From that point of view, thinking quickly all the time, if I do want to compare it, actors are observant, we try and copy and mimic.

***At least in the opening episode, there are points when the fixers try out certain personas to persuade people to do what the fixers want them to do.***

Right, being very direct and telling them how it is. "This is what will happen if you do this, this is what will happen if you don't." So there are decisions to be made from the point of the person listening. Were you thinking that an actor has to persuade someone? There's persuading, I think, and there's just telling it like it is, and I think Olivia's a lot more telling it like it is and these are the things that will happen if you blah, blah, blah, and now it's up to you as to what you decide to do.

***Everyone on *SCANDAL* speaks a little more quickly than normal, a la *THE WEST WING*. Did you have to consciously speed up your speech?***

Yeah, I did. Because I'm not a very fast talker, but the rest of the cast are. I'm one of the slower ones.

***Do you like quickening your speech?***

It's a whole new technique and if I can do it well, it'll be another string to my bow.

***Have you done any other projects over the last few years that we should know about?***

Since *LOST*? A couple of things here and there. I did [a double] episode of *SVU*. I've been hanging out in Hawaii mainly.

***Your erstwhile *LOST* colleagues Daniel Dae Kim and Terry O'Quinn are both working in Hawaii on *HAWAII FIVE-0*. Did you any thought to working on that series at any point?***

I was asked to do an episode, but if I was to do it, I'd like to do it a little bit longer, I'd like to have an arc. I would love to do it, but I'd like to have more than just one episode.

***Speaking of shows filmed in Hawaii, were you happy with the way *LOST* ended?***

Yes. I think after six years, for a show like that to have an ending like it did — I have no complaints. I'm very proud of the show, I think the writers did an amazing job, I think the cast did an amazing job, and I'll always be proud of that show.

***If you got into a tight spot, would you want a fixer for yourself?***

Now that I know these people exist, yes, of course. If you got into a tight spot, yes, you'd want Judy Smith. However, I have her number now.





# THE MENTALIST

*A famous “psychic” outs himself as a fake and starts working as a consultant for the California Bureau of Investigation so he can find “Red John,” the madman who killed his wife and daughter.*

**Character’s name:**  
**Tommy Volker**

**NUMBER OF EPISODES:** 3

**WORDS** Sam McCoy

IF THERE WAS ONE PERSON in the world that I would never in my dreams want to work for, it would be Tommy Volker (*Henry Ian Cusick*). Not only does he possess a weird kink for watching his employees be brutally murdered, he also shows signs of a chronic antisocial disorder.

Let’s start with the basic facts; Mr. Volker is a rich, charming businessman claiming to “do good” throughout the world, when in reality, he hires hit men, and will even take matters into his own hands, in order to eliminate anyone who stands in his way — even if the potential threat is a child.

I love to wonder where this penchant for violence to solve impending problems began.

The man stood behind the glass walls of his office holding a bottle of expensive alcohol, staring down at the city lights and contemplating what to do with his employee who apparently screwed up an assigned task. Was there ever any trace of remorse? Did he ever question his wrongdoing? I like to think there is some sort of emotion other than selfishness inside Mr. Volker, but I’m afraid I would come up short trying to convince others that there was any good in the man.

However, to the dismay of some viewers, I happen to be fascinated by Volker and his potential motives. Why does he make the decisions he does? What pushes his hand to pull the trigger on anyone who stands in his way? Pure greed, a mental disorder, issues from his past? Was he bullied as a kid? Abused? Neglected? Where are his parents? Dead? Did he kill them too? Did he take over the family business and secret horrors were actually passed down to him? Sadly, Volker is merely a guest-appearance, and we will never know his true past or motives, but it is always good to wonder how someone may lose a sense of reality when they acquire privilege and wealth—like a dictator (taxes suck, power corrupts).

Character analysis also provides the platform to question the power of large, controlling, wealthy businesses and what deceptive practices may be taking place. Lord knows there could very well be other people like him lurking behind the

protection of Wall Street with the mission to make money any way possible. Lucky for us, this particular baddie happens to be fictional, and he will stay that way.

Volker possesses a certain attitude that I have rarely seen expressed in other wicked characters or even a real person for that matter. Although he has no problem and seemingly enjoys seeing others in pain, he still holds an exceptionally high understanding when it comes to his social skills. These two reasons are why I have come to conclude that there has to be something wrong with this guy. I mean, murdering people is one thing. But he murders children and there’s only one thing worse than a murderer; a child murderer. There have definitely been times where I’ve had the sudden urge to whack a misbehaving kid upside the head. But Volker not only has the thought, it evolves to a violent thought and then he takes the steps to carry out the actions. The man needs to chill. But because of Volker’s twisted mental state, and lack of ethics and morals he probably doesn’t even realize how wrong his decisions really are. Or he feels that with power and prestige he is above the law.

In my opinion, if Volker isn’t in fact an anti-socialites, he still possesses traits very similar to one. Contrary to popular belief and misidentification, anti-socialites are, in fact, very social, and good at it too. However, they’re manipulative, and



have no remorse. They're also very selfish and arrogant which may explain why Volker thought it was a good idea to kidnap a child from the zoo and then leave his fingerprints at the same child's apartment. He also, like an anti-socialite, uses his charm and wit to get what he wants.

"You look nice... you've been working out" (*If It Bleeds, It Leads*) Volker says to Elizabeth as he comes to her office on business involving his investigation. Those with an antisocial disorder also may exhibit callousness, reoccurring problems with the law, aggression, lack of empathy or remorse, and will often prove to be very deceitful. Now, of course I'm not saying Tommy Volker is in fact an anti-socialite, but all symptoms of an antisocial do arise within his personality several times.

Imagine working for such a monster? The man looks so kind and acts so caring but underneath is a cold calculating killer. Employees are fearful of entering his office, knowing they may never leave in the same condition as they entered. One employee, Brenda Shettrick (*Rebecca Wisocky*) withheld information from him, knowing that if Volker saw what was in her hands, the boy would be a target.

I suppose the last thing about Volker I would like to address is the uneasy feeling that starts knocking in your gut while watching him in action. Ian did a fantastic job at displaying what a man with little to no remorse would look like. In one scene, he is in a library reading aloud with warm eyes and a cocky smile to small children how fish came to be. And then like a light switch he is shooting daggers at an investigating agent with cold stares and salty expressions. Imagine getting a call from Mr. Volker saying that you were about to be viciously murdered. I mean, if Ian ever called my number and acted as Volker from *The Mentalist* on the other end of the line then I for one would be frozen in fear. Just the coldness of his voice makes me shiver because it's so evil and disturbing when you're aware of his background and what he is capable of. However, I'm in love with evil villains, especially the ones like Tommy Volker. And, I must say, my favorite part is when Volker was shot. He obviously has the charm and charisma of a burning orphanage given he wants to murder children so... the bastard got what was coming to him.

Instead of the rich getting richer... in this little ditty, justice prevailed and the rich got prison.







# FRINGE

*An FBI agent is forced to work with an institutionalized scientist and his son in order to rationalize a brewing storm of unexplained phenomena.*

**Character's name:**  
**Simon Foster**

**NUMBER OF EPISODES:** 1

**WORDS** Sam McCoy

SIMON FOSTER (*Henry Ian Cusick*) is probably the most interesting and loved character that will ever enter my heart. I embrace fictional characters that overcome adversity and painful experiences and grow to become captivating people. Not only does Foster satisfy those interests, his personality and motives push him to the top of my list.

What I love about Foster, is that even after the death of his parents and the sadness he endured at such a young age, he doesn't dwell on what's happened. He wants revenge, yes. But, he knows that the past is the past. He doesn't sulk or surrender, but instead does everything in his being to help make the world a better place and keep fighting for what he knows is right. He is the person he is in spite of things that happened.

Every time I see him in *Fringe* I always think "maybe this time will be different. Maybe he won't be stuck in Amber. Maybe he won't get his head cut off while he's still alive." To be honest, the blinking Ian head really creeped me out... if I ever open the door to a prosthetic warehouse and see that on a shelf I'm pretty sure the arms will be flailing and I'll be running.

Simon's smarts are also very intriguing. Although intellect is a bit of a cliché to like about a person or fictional character, Simon's brains (literally and figuratively...) are what help get the *Fringe* agents free from their amber state and fight against the Observers, which is a very important role to play within the story. Dr. Bishop (to my amusement) also likes to call him a "smart boy" which I find hilarious. He also impresses me with his knowledge of chemistry and brain structure (despite never seeing a brain/knowing what it looks like) as well as his street smarts. Obviously in an era like that, street smarts are key, and something in my gut tells me that he has had lots of experience with such intellect, especially when he was able to bypass the law on the way into the heart of the city.

Besides knowing that Simon is very smart (and handsome), I also am 100% positive that there had to have been some sort of special relationship between Simon and Olivia. However, I see it as more of a friendly relationship than a romantic or sexual one. Foster went as far as trusting her with his past and risking his life to help her succeed and escape danger. Unless you're extremely generous, you can't just form a relationship like that by seeing each other once every blue moon, there has to be a past story that we're missing. Olivia also says to Simon, "the black market re-



placed your eyes...” ok but what could’ve possibly happened to Foster for him to have to get his eyes replaced? An explosion? Torture? Too much Head and Shoulders from taking care of the hair? Olivia knows about the replacement which means they’ve known one another for quite some time. Plus, she also brings up that fact that he’s old because he remembers when people could drink coffee.

Sometimes I even wonder if Simon knew he would be risking his life to save Olivia and the original Fringe Agents. After telling his story and explaining that he’s never told anyone about it before, what made him confess has dark past at that moment? Perhaps he just needed to get it out in the open. Or, maybe he trusted Olivia more than anyone. His story would then be able to live on. Of course we don’t know if he ever was planning to sacrifice himself for the greater good, but I’m sure if it helped the cause, then Simon would do anything to avenge his parents and rid the world of the Observers. I also love the foreshadowing the writers snuck in at the beginning of the episode when Simon explained to Olivia “you wouldn’t want to be stuck in this yourself.”

I also wish we could’ve learned even more about his college experience and parents. Simon knows they sent him far away so that he wouldn’t be executed for having parents who took part in the resistance, but why didn’t he tell anyone about it? Did he still attend Stanford? What did he study? How did he come to be part of the Fringe team? The obvious answer to that would be that he knew it was a perfect way to fight the observers. He had obviously centered his life on completing a mission of being a part of the opposition. Everything he does is for the resistance. He’s decided to define himself by the events that took place 15-20 years ago. Which is also why the lines “I remember when we used to drink this stuff” and “wow you really are old” are important concepts for consideration. Throughout his entire life Simon has seen first hand the world go from bad to worse to just plain awful. He wasn’t just born into a world of control and murder, he watched it take a downward spiral throughout his entire lifetime --until the present state of life trying to be simplified, direct, and meaningless. There are posters all over the city with the head Observers face plastered on them and transport passes are needed to simply take a train into a city. He knows that their lives aren’t really living and he knows he has to do something about it.

There’s just so much about Simon Foster to discuss. Although learning more about him would be a dream come true, I’m afraid he’s lost his head, and the black market won’t be able to do much about it this time.





# CARLA

**DIRECTOR** Diarmuid Lawrence

**Character's name:**  
**Matt**

**WORDS** Paul Evans (IMDB)

The creator of *Waking the Dead* Barbara Machin created the screenplay for this drama, based closely on Joanna Hines's novel *'Improvising Carla.'*

Helen (*Lesley Sharp*) has arrived in Greece, holidaying alone, whilst waiting for her luggage she briefly meets Carla (*Helen McCrory*), another British girl travelling solo. The pair go their separate ways, but another chance meeting draws them together, Helen prevents a group of youngsters stealing Carla's bag. The incident brings the two closer, Carla proves to be very wild and full of stories, the total opposite of the more gentle and refined Helen. Helen soon realises she's bitten off more than she can chew befriending Carla. The two share personal stories, Carla's stories seem totally made up and just for effect. Carla tells Helen a very dark story, she'd been raped. The two meet two men, Matt (*Henry Ian Cusick*) and Rob (*Michael Fassbender*), both like the same one, but he chooses Helen, after the two run out on the men an altercation happens between them, Carla is killed, and Helen wakes up next to her clutching a blood stained rock. Not suspected of



any involvement Helen heads home, but an anonymous phone call calls her a murderer. Helen starts going out of her mind and starts to move into Carla's life, she realises that lots of Carla's stories were true. Slowly a guilt ridden Helen begins piecing together the events of Carla's death.

It's a clever story that keeps you guessing and wondering right until the very end, the ending is a real shocker too.



# AFTER THE RAIN

**DIRECTOR** Gaëlle Denis

**Character's name:**  
**Adrian**

Set in a typical east London high street during an atypical hot, dry, English summer "*After the rain*" is a love story, between neighbours Lian (*Eleanor Matsuura*) and Adrian (*Henry Ian Cusick*), who suffer from surreal compulsive obsessive disorders. Lian, a Chinese waitress, evaporates when she cries, only coming back with the rain; while Adrian, the laundry man, coughs feathers in times of anxiety. As their worlds and disorders collide, we watch Lian and Adrian's initial suspicion and distaste of one another give way to understanding, friendship and love. Tonally, *After the Rain* is a surreal comedy, addressing themes of love, ecology, racism and ignorance.

This short film available here:  
<https://vimeo.com/26371645>



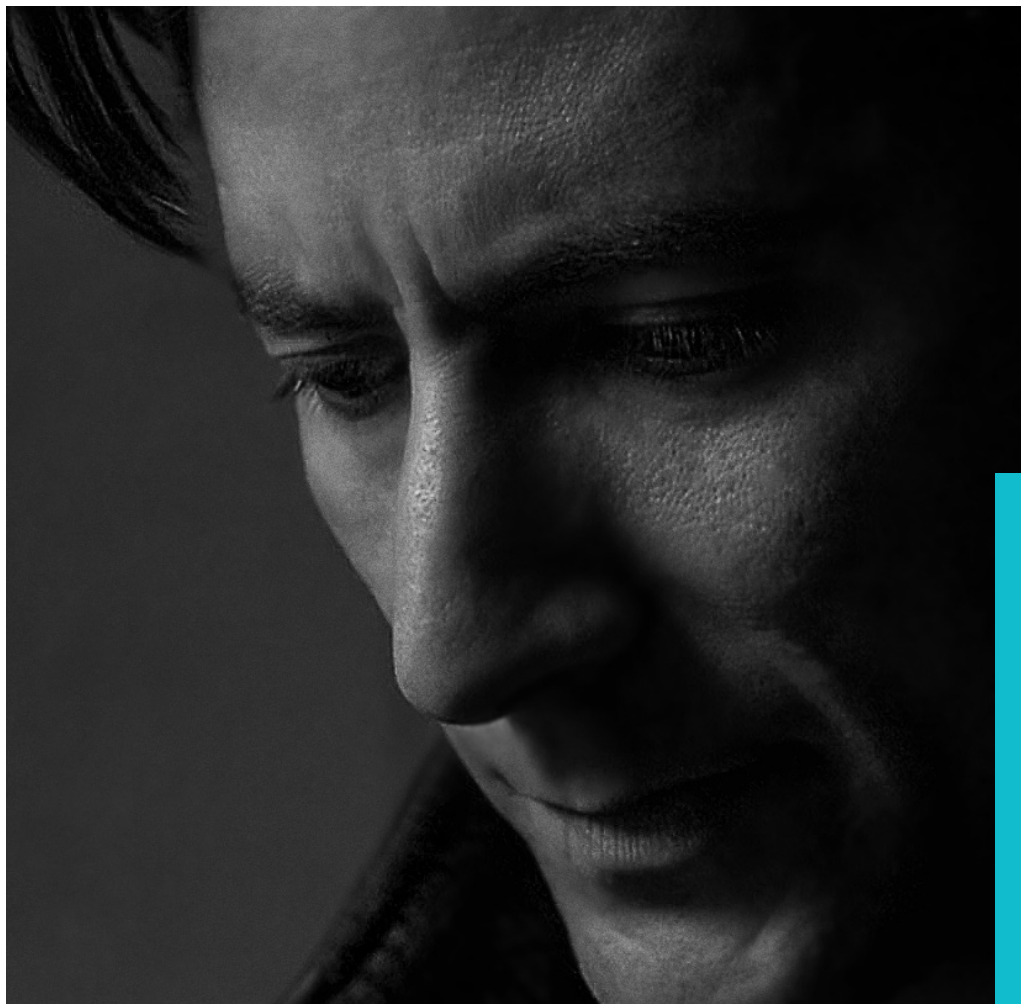
# HALF LIGHT

**DIRECTOR** Craig Rosenberg

**Character's name:**  
**Brian**

**WORDS** Claudio Carvalho (IMDB)

In London, the successful novelist Rachel Carlson (*Demi Moore*) is married with the mediocre aspirant writer and great editor Brian (*Henry Ian Cusick*) and they live in a comfortable apartment with her son Thomas. While writing a new novel, Rachel forgets the back gate open and Thomas drowns in a lake. Eight months later, Rachel is still disturbed and she decides to move alone to a seaside cottage in Ingonish Cove, a very small coastal Scottish village. Sarah decides to visit the lighthouse in the island close to her house to help in her research for the book, where she meets the lighthouse keeper Angus McCulloch (*Hans Matheson*). One month later, she falls for him and they make love. On the next morning, she invites Angus to go to a birthday party in the shore, and while waiting for him, she discloses that Angus McCulloch died seven years ago. Rachel returns to the island trying to prove her sanity to her neighbor Finlay Murray (*James Cosmo*), and they see that the lighthouse is completely empty. Rachel has a breakdown and she asks for help to her psychiatric Dr. Robert Freedman (*Nicholas Gleaves*) and to best friend Sharon Winton (*Kate Isitt*) while she is haunted by ghosts.



# HITMAN

**DIRECTOR** Xavier Gens

**Character's name:**  
**Udre Belicoff**

**WORDS** Anthony Pereyra (IMDB)

A gun-for-hire "Hitman" is a genetically-engineered, elite assassin known only as Agent 47 hired by a group known only as 'The Organization' is ensnared in a political conspiracy, which finds him pursued by both Interpol and the Russian military as he treks across Eastern Europe. But even 47 couldn't anticipate a "random equation" in his life exactitude: the unexpected stirrings of his conscience and the unfamiliar emotions aroused in him by a mysterious Russian woman.

Udre Belicoff is the younger brother of Russian president Mikhail Belicoff. He peddles slave girls, drugs and weapons. His teeth are in bad shape, but he looks good in leather.







Henry Ian Cusick in "Hitman"









# DEAD LIKE ME: LIFE AFTER DEATH

**DIRECTOR** Stephen Herek

**Character's name:**  
**Cameron Kane**



Behind the scene

*Dead like Me: Life After Death* is a 2009 direct-to-video film directed by *Stephen Herek*. The film is based on the short-lived 2003 television series *Dead Like Me* created by *Bryan Fuller*.

A crew of “reapers”, whose job is to extract the souls of people who are about to die, find themselves confronted by change as their habitual meeting place (Der Waffle Haus) burns down on the same day that their boss and head reaper (Rube) disappears (having “gotten his lights”). They soon meet their new boss, Cameron Kane (*Henry Ian Cusick*), a slick businessman who died falling from the World Trade Center on September 11, 2001. He outfits them with color-coordinated smartphones and treats them to luxurious accommodations – teaching them, as Roxy (*Jasmine Guy*) puts it later, that “nothing we do here matters”. This tutelage leads the reapers to perform such misdeeds as saving those they were to Reap, abusing immortality for financial gain, letting a soul wander, instead of showing him “his lights”, and otherwise selfishly focusing on their wants.

Georgia “George” Lass (*Ellen Muth*), the movie’s narrator, is fired from *Happy Time* (a temp agency) after she loudly chews out an employee for delivering a report late. The employee quits and later sues for harassment. George ends up admitting her identity to her sister Reggie (*Britt McKillip*). George finds herself reminiscing with Reggie, helping her prepare for the death of her boyfriend Hudson (*Jordan Hudyma*).

Her fellow reapers confront Kane and learned that he had realized (and didn’t care) that the “pebbles” of their misdeeds would cause “waves” of misfortune elsewhere. Unhappy with his style of management, they find themselves trying to figure out how exactly a fellow reaper can be killed as they shoot, drown, and finally dismember and cremate Kane. His ashes are then shot into orbit along with those of Murray, the cat belonging to George’s boss Delores. At the launch, Delores tells George that the employee who had sued her for harassment had done so at several of the employee’s previous jobs, and George is reinstated, now with a corner office.

The reapers walk away from the launch, wondering who their new boss is; the movie closes with George who finds herself suddenly showered with Post-Its falling from the sky, like the Post-Its their former leader Rube had used to deliver their reaping assignments. Realizing she’s been selected as the group’s new leader, she says “I am so fucked” as the camera pulls away from the Earth into orbit.





Henry Ian Cusick in "Not Another Happy Ending"





# NOT ANOTHER HAPPY ENDING

**DIRECTOR** John McKay

**Character's name:**  
**Willie Scott**

Young/possibly first time novelist, Jane Lockhart (*Karen Gillan* — who lives in an unrealistically fabulous apartment in Glasgow) is going through rejection letter after rejection letter trying to get her book published. With little/no explanation as to why, she goes to visit one publisher, Tom Duval (*Stanley Weber*) who picks her up and publishes it.

It becomes a roaring success, but unfortunately, this and other things in her life (the most successful screenwriter in Glasgow, played by *Henry Ian Cusick*, moves in with her), make her too happy to follow up her success — apparently, she's too happy to write. Publisher, Duval, however, is desperate for another best seller, and so decides to make her life miserable so she can angst up and write already. Mix-ups and “comedy” ensue. Along the way, Duval and Jane are falling in hate-love with each other.





# INTERVIEW WITH HENRY IAN CUSICK

WORDS Helen Earnshaw, 2014

*Can you tell me a little bit about the film?*

*Not Another Happy Ending* is a romantic comedy starring Karen Gillan and Stanley Weber. It is about these two characters and their relationships. Like most romantic comedies, it is about miscommunication, falling in love, falling out of love, and getting back into love. My character is a dastardly character who gets in the way; he is the one who you don't want Karen to end up with.

*You take on the role of Willie in the film, what was it about this character and David Solomon's script that you really drew you to the project?*

I hadn't worked in Scotland for such a long time, and I was really eager to get back home: not only to work, but also to see friends and family. This opportunity came up. I got a call asking me if I wanted to do this role, and I had only done a romantic comedy one before. I thought I could do something fun with the part and it was a very charming script. Therefore, it ticked a lot of the boxes, and so I wanted to do it.

*Can you talk a bit about your character and how we are going to see him develop throughout the film? As you say, he has a dastardly side to him.*

Yes, he does have a bit of that. His backstory is that he was quite a successful writer back in the day. He went off to America, but didn't really make it. He came back home to Scotland and is living off that one thing he did many years ago. He hooks up with Karen's character and is trying to feed off her talent. She finally realises what he is up to and goes back to Tom.

*You have mentioned that you have only done one romantic comedy before, so how did you find stepping into this genre?*

I have mainly been working over here in the U.S. on drama and stuff like that. I like romantic comedies as it is a fun and light thing to get involved with. I would like to do more of it. However, I don't see it as daunting; if a script is good then it should work.

*The movie sees John McKay in the director's chair, so how did you find working with him? What kind of director is he?*

I had come across his early work. He is very bright and a very articulate and intelligent director. I loved his ideas of what how he was planning to shoot it; I think Glasgow looks absolutely beautiful. I think he has made some really clever choices. I read the character fairly straight, but he said to me 'how are you going to make this character delicious?' He was very keen that I play my character a little bit heightened and a little bit bigger than real life. I went with that because I trusted him.

*How collaborative filmmaker is he? Or did he very much stick to the vision that he had for the piece?*

It is very much his vision. I was pretty much an actor for hire; I came in and did my role. We did have conversations before filming during the read through and rehearsals. I understand that as an actor: I am there to help create the director's vision. I am very much behind that.

*You have mentioned the likes of Karen Gillan and Stanley Weber on the cast list, so what was the feeling like on set?*

It was very much a skeleton crew. I had just done some low budget projects in New York - I love doing low budget movies. It was very well organised but it was a skeleton crew - there was hardly anyone there; it is amazing how beautiful it looks with so few people. It was efficient, it was well run and fun. But I remember thinking 'wow, there is nobody here'.

*We have seen you move between TV and film throughout your career, how do you find the two mediums compare/differ?*

I have also done a lot of theatre; that is where I started off. My theatre background is probably more extensive than my film and I have done a fair bit of television. In film, there is a lot more hanging around. TV, which I really enjoy, is very fast; you shoot quickly and you make decisions quickly.

In film, I think that you do have a little more time to invest in the character compared to television where you are shooting from the hip and making quick choices. It is the speed of things that is the major difference - certainly in my experience.

*How important is it for you as an actor to be able to move between the three mediums?*

As actors, we always want to say that we can do anything and everything. If the right opportunity comes up, I am happy to work in any medium. Television is the one that I do work in the most and I am the most comfortable in. I haven't done any theatre in a long time. I am not really interested in doing any classical theatre, but I would love to do some new writing. Of course, if you get to do a big film then that is great.

*We also saw you move into the director's chair last year with short film Dress, how did you find that experience?*

Yes, I have just directed a short film, and it is playing at some festivals here in the U.S. That was interesting, and I have a whole new respect for other people in the business. It was just good to get a different perspective on the business. It was also something that I really enjoyed doing; I directed, wrote with my wife. Working together and working with friends was a lot of fun. I am very pleased with how it came out. It was a great learning curve for me.

*It is playing on the festival circuit over in America, so how are you finding the response?*

We played and won the audience award here in Hawaii; I was so happy that it got such a good response. It is going to play three or four festivals on the mainland now. I have never done the festival circuit, and so I am looking forward to going along and meeting all these filmmakers and having that sort of experience.

*You directed, wrote, and produced this piece, so now that you have made that leap, how much is being behind the camera something you want to explore a little more? How did you find the transition away from the front of the camera?*

For me, it was a natural transition. You get to a certain age and you feel like you can make more contribution than just act. I feel that I know enough now to do a little bit more than act; I think that it is a natural progression for a lot of actors who want a little bit more control of what they are doing and in their lives. It just seemed very normal. The pre-production was a bit tiresome. The production itself, I enjoyed immensely. The post-production was something that I had never really done before.

For me, that was not only the most expensive part of the process but also the most interesting. I was definitely out of my comfort zone, but I did learn a lot very quickly.

*How do you feel that being an actor helps you as a director?*

I can certainly communicate with actors better. I understand what they are going through before you say 'action', the insecurities, trying to figure out stuff and trying to make their own reality.

Technically, I am not as prolific, so I do think I need to work on other sides of what I can do. Getting performances from actors is something that I am quite strong at.

Also, I have been doing this for twenty-five years, and so I should know something by now. I don't credit myself with being honest and saying 'I do know a fair bit and I can do more than just say my lines in front of camera.'



# 10.0 EARTHQUAKE

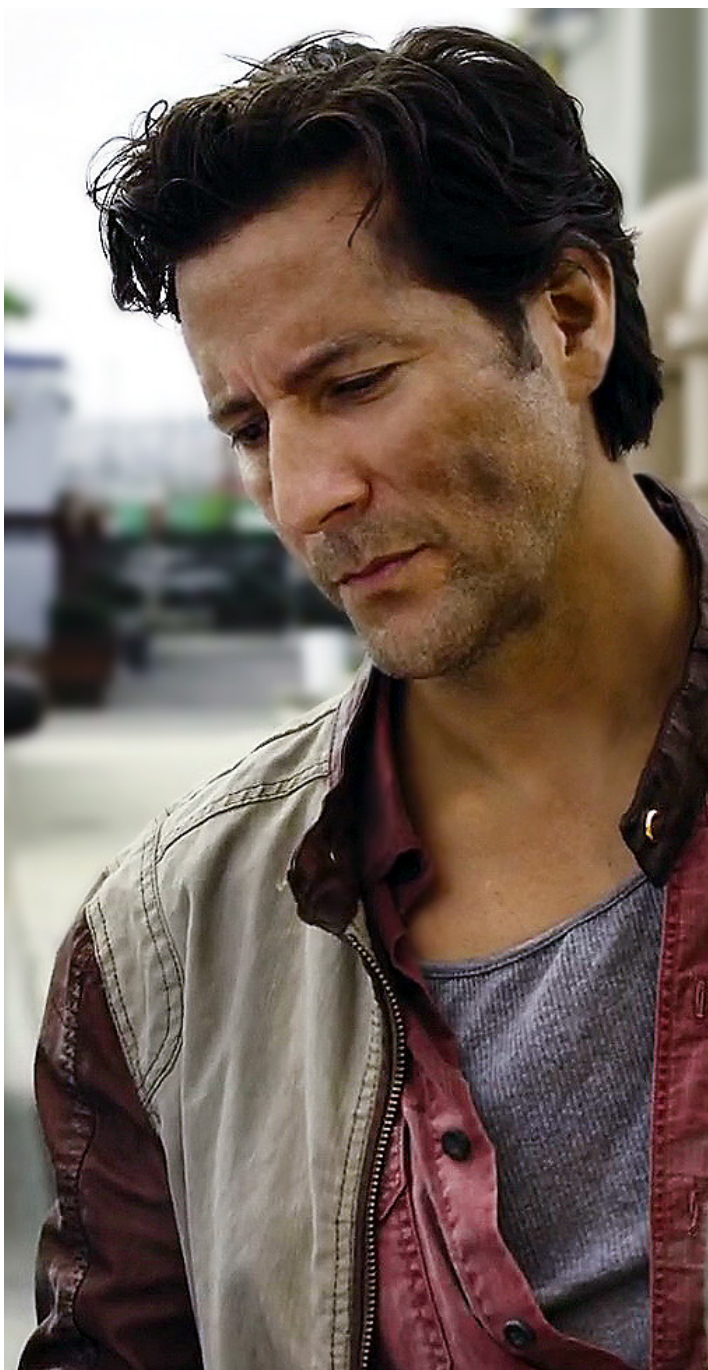
**DIRECTOR** David Gidali

**Character's name:**  
**Jack**

**WORDS** Sam McCoy

Although there are a few concepts that make *10.0 Earthquake* a viewable film, the overall story line is filled to the brim with flaws, and is basically a portrayal of every disaster movie cliché that has previously appeared on the big screen.

Thanks to my strikingly low standards when it comes to movies, I almost always enjoy a low budget disaster film or cult classic every blue moon or so. However, I have seen *10.0 Earthquake* twice, once for Ian, and once for this review, and let me tell you... I can't watch it again...



The one thing that stands out to me above all else, is the acting. I mean, you can clearly tell the experienced actors compared to others who may just be starting their career in front of the camera. In many scenes the acting was just so... over dramatic... it reminds me of *Exposé* from *Lost*, with everyone being over dramatic and staring into the camera even though they're not supposed to. Ian goes with the flow and definitely makes the most out of a challenging situation. If he wasn't in the film, the rating would be significantly lower.

The best part about the entire film is Ian's hair, but that doesn't count because Ian's hair is always on point.

My favorite part was when Ian's character, Jack, was trying to catch and retrieve a wayward cell phone in the back of erratically driving pick-up truck. I was just waiting for the driver to slam on the brakes and watch him topple forward and hit the glass as he simultaneously dropped the phone into the giant earthquake crack. But, besides that moment of "I f\*cked up..." the rest of the film was... well... f\*cked up.

I honestly don't have much else to say other than Ian's acting, and hair, was a noteworthy highlight. Whenever I visit California and see one of those big drainage canals, I think of *10.0 Earthquake* and I am haunted by the fact that I had to sit through the entirety of the film. But, Ian made the most of the role and rolled with all of the tremors and quakes. To be honest, as long as the cast had fun making a spoofy disaster film, then that's all that matters.







Henry Ian Cusick in "10.0 Earthquake"





# TAGGART

*The Maryhill CID investigates gruesome murders against the bleak backdrop of the city of Glasgow.*

**Character's name:**  
**Ian Gowrie**

**NUMBER OF EPISODES:** 1

**WORDS** Sam McCoy

Although Ian Gowrie (*Henry Ian Cusick*) may first appear to be a secret serial killer, we are lucky to learn later on that he is not quite what they thought him to be.

After his mother drowned herself in their pond and finding his father dead on the floor, Gowrie was given to a set of foster parents who raised him as their own, later having him work in their elderly center. Not only do I love seeing a really young Ian on screen, I also adore seeing how his roles have evolved through the years. He does an exceptional job with his performance as being his first appearance in front of the camera.

Ian found his calling in life with acting and fans are very happy he transitioned from theater to television and from time to time the big screen. It's fun to see the diversity of characters and see first-hand someone grow and mature as a captivating actor.

At first, I was convinced that Gowrie was the killer. Like, how could he not be? He's young, seemingly innocent, it's his first week on the job, at a young age he found his father dead and the case was never solved. Plus, his mother wanted a girl so bad she forced him inside the house to wear dresses and play with dolls (not that boys can't do that if they aren't being forced to), which could seriously damage a young child's brain later on in life if they are kept confined. So, how could it not be him? Well, like most scenarios, I was wrong. However, Gowrie did prove to be exceptional at teaching older people how to Hula-Hoop. Like if I knew I got to see that every day then I would be moving into an old folks home tomorrow...

Another thing I am curious about is why Gowrie didn't continue his studies to become a lawyer. He claims it was because of too much reading, but seriously? Too much reading? There's got to be more than that. Maybe it reminded him of his father too much? Maybe he originally wanted

to help solve his father's case but then backed out? Or, maybe he was like me and couldn't understand law even if it bit him. Either way, it still seems strange to me why he didn't become a lawyer (a highly paid profession) simply because he hated reading.

Although Ian's first role on television was a small one, it was no less enjoyable. Seeing Ian's acting evolve through the years has helped me realize the talent he has and what he has the capability of bringing onto our screens for years to come.



# MURDER ROOMS

*Certain events which had an impact on Sir Arthur Conan Doyle, while he was still a medical student under the supervision of Dr. Bell, his teacher and mentor, on whom the character of Sherlock Holmes is partly drawn from.*

**Character's name:**  
**Sgt. Michael Clark**  
**NUMBER OF EPISODES:** 1

**WORDS** Sam McCoy

I don't think I've ever seen a character as straight forward as Sgt. Clark (*Henry Ian Cusick*), a police officer and close friend to Captain Fergusson, a serial killer taken down by Dr. Bell and Arthur Conan Doyle.

The most endearing qualities of Sgt. Clark is that he snores and loves cookies. But who doesn't occasionally snore?! And more importantly, who doesn't love cookies? Or I guess I should say biscuits. Tea and biscuits. However, he wasn't actually a huge asset in solving the case.

The most relatable part of Clark is his apparent clumsiness when it comes to moving. I, for one, have so many scars from falling it's unbelievable. But I also don't feel bad about them when I see professionals like Sgt. Clark slipping on wet pavement while in hot pursuit and watching a serial murderer flee the scene after he was so close to apprehending him. But hey, gold star for trying.

I want to know why Clark thinks so highly of Captain Fergusson. Even if he was apparently a

good boss, he was still a murderer. So why be so upset about him killing himself? Suicide is obviously a touchy subject, but it doesn't mean that the captain perhaps didn't deserve to die. After all the man murdered several people.

There's also the subject of "the stache." I really want to know if it's fake or if it's the real McCoy and Ian grew it just for the role. I'm just... asking for a friend.



# CASUALTY

*The everyday lives of the people frequenting the frenetic Accident and Emergency department of Holby City hospital.*

**Character's name:**  
**Jason**

**NUMBER OF EPISODES:** 9

**WORDS** Sam McCoy

If you're looking for a bite to eat, then I'm sure Jason (*Henry Ian Cusick*) could point you in the right direction.

Not only does this sly business owner run a trendy restaurant, he is infatuated with one of his part time waitress and nurse from the local hospital.

Thanks to his slick smarts, he succeeds in talking his girlfriend into accompanying men to drink and dine at his club so that he just might have future business relations with them. All this shady underworld activity leads Jason to convince the nurse to assist in helping an injured criminal escape from the hospital and hide from the law.

Although Jason isn't necessarily the hero of this particular story line, he isn't a total bad guy either. He does what he needs to do to repay his girlfriend, and he does what he can to keep his business running. It's always nice to know how a self-owned business such as a club, especially one owned by a young male, came to be founded anyway. Did he inherit it from his parents or did he open it on his own? If so, where is he getting all this money? It's too bad we only know minimal information about this character, however, it seems he does just fine making his way in this world. Even if he does have to flee the country because of the criminal activity he gets caught up in.





## 2000 ACRES OF SKY

*Two Thousand Acres of Sky tells the story of single mum Abby Wallace, who escapes her inner city lifestyle with her two children to a small Scottish village.*

**Character's name:**

**Dr. Ewan Talbot**

**NUMBER OF EPISODES:** 9

**WORDS** Sam McCoy

Next time I happen to feel a little pinch in my hip or strain in my knee I'll make sure to call up Dr. Ewan Talbot (*Henry Ian Cusick*) for a house call to get a professional diagnosis from a hot doctor. For some reason, Dr. Talbot is one of Ian's roles that I love periodically watching just because I like it so much. The problem is -- I don't know why I do!

We don't know much about Dr. Talbot other than he's a doctor in Scotland who owns a horse named George and comes to care for a woman named Abby Wallace (*Michelle Collins*) and her newborn daughter.

I suppose what I like about Ewan so much is that he is in fact a doctor. I would love to become a doctor one day, but I haven't the patience or desire to let someone's life rest in my hands, so sometimes I let television satisfy my needs with a few doctors that I find myself interested in, like Dr. Talbot. In addition, he rides horses, and who doesn't love horses?

The most interesting thing about Dr. Talbot to me is the confusing relationship he has with Ms. Wallace. Abby obviously, in her confused state, comes to believe that Dr. Talbot's Doctor-Patient relationship is actually a romantic one. However, this is typically a very common misconception with many men and woman who take medicine or go to therapy and see their doctors or therapists frequently. Now, obviously Ewan knew something was wrong the entire time Abby was there. He could have handled the situation better by not kissing her, however, it makes little difference whether he did or didn't because, in the end, he did everything right. He knew she wasn't completely herself and that she was under the effects of drugs, so instead of pushing her away or yelling at her to leave, he simply turned his head and asked nicely for her to step outside. The best

part about it is when the father of Abby's child, Wallace, goes off on Talbot and he's just like "bro you're not even in the picture and it was a misunderstanding, if you really want to know about mistakes then you should ask your parents."

Ok, enough bashing. But seriously, Dr. Ewan Talbot is a great character who I think is under appreciated and was definitely underutilized in the series. Even though we never found out why he became a doctor, or why he loves horses so much, he is an interesting man.



## HAPPINESS

*Danny Spencer is a voice artist whos recently bereaved and having a mid life crisis.*

**Character's name:**

**Phillip**

**NUMBER OF EPISODES:** 1

**WORDS** Sam McCoy

Even with being on screen for a total of maybe 60 seconds, Phillip (Henry Ian Cusick) is enough to grab anyone's attention. And he did just that with Rachel Roche (Fiona Allen).

Sitting across from Rachel, Phillip innocently dangles a hotel key from a finger, explaining in detail "the best afternoon of Rachel's life." The seductive gesture sends her mind whirling. But then the fantasy fades away, and we realize that A. He's been married for ten years, and B. He has three kids. That is when Rachel and the rest of us started to cry. However, we must give him credit for being a nice person and kindly showing her the pictures of his children, unknown to the fact that Rachel would rather see something else...



## ADVENTURE INC.

*When adventure calls...no place is too far, no risk is too high, and no task is too difficult for The Ultimate Adventure Company.*

**Character's name:**

**Gavin Merrill**

**NUMBER OF EPISODES:** 1

**WORDS** Sam McCoy

Despite the name, I would not even consider going on an adventure with Gavin Merrill (*Henry Ian Cusick*) even if payment were diamonds. Well... maybe for a big sack of diamonds... However, I wasn't born with enough middle fingers to let you know how I feel about Gavin and those desired diamonds.

Gavin Merrill is one of those people who acts all sweet and kind and loving and then two weeks later steals \$20 from your wallet and splits (assuming there were no diamonds to nick).

At first we are given the vibe that Gavin is a protagonist character, coming back into Mackenzie Previn's (*Karen Cliche*) life after she was processed. I mean, you would think two people with tattoos that form a heart would be in love, right? (Maybe they should have picked a diamond shape instead) Well, turns out Mr. Merrill can be easily swayed when it comes to expensive rocks. One night, they're having a good time in their hotel room, and the next they're shooting at each other and tossing my college tuition across an abandoned ship yard.

"I would do anything for you... I would kill for you..." yeah, whatever you say, Gavin. Give me the diamonds.







# THE BOOK GROUP

*American Clare Pettengill, newly arrived in Glasgow, starts up a book group in order to make some new friends.*

**Character's name:**  
**Miles Longmuir**

**NUMBER OF EPISODES:** 6

**WORDS** Sam McCoy

If you are in love with exquisite living, books, contemporary art, and Audi's, then you may have a lot in common with the brash and worrisome Miles Longmuir (*Henry Ian Cusick*).

Not only does he crack me up with his "high and mighty" attitude, but also the fact that, although he's a very wealthy publisher, he has personal problems of his own that only the unfortunate have a chance of seeing. I know what it feels like to have to let someone go when my brother left for college. I mean, not only is he leaving me, but now I have to do all the chores. But, I guess Miles's view is a bit different.

He explains to his writer friend at the bar as if his wife was the one who left, and not his daughter. So, obviously he's one of those overprotective fathers who can't seem to imagine letting their children out into the real world (just yet). But, that doesn't mean he's a bad person. Of course he has selfish quirks and powerful business man attitude, but at least he cares about his daughter. Wife? Well... she just ages.

And, as always, I love the way Ian portrayed Miles with that "I'm so much better than you" stance, and "I don't have time for you pheasants" attitude. Plus, his voice is what I imagine any snooty British antihero to be (no offense, snooty British antiheroes)



# WAKING THE DEAD

*Detective Superintendent Peter Boyd is the leader of a police team which investigates unsolved murders using modern technology.*

**Character's name:**  
**Jeremy Allen**

**NUMBER OF EPISODES:** 1

**WORDS** Sam McCoy

Well... if you're looking to join an undercover European drug cartel then Jeremy Allen (*Henry Ian Cusick*) is your key to getting in. Not only is he head of security, he's also being held accountable for the Heathrow International Airport robbery that took place seven years prior.

Now, when I think of drug cartels I often think of the war we are having over drugs coming into the United States from Mexico that is largely America's fault. However, I never really thought about potential European drug cartels until now. Obviously, they are making huge profits from the illicit drug trafficking, but also diversifying illegal activities by branching into counterfeit drugs. What I want to know is how they managed to hide a drug cartel as a pharmaceutical company... that's pretty talented... and shady...

I am interested in finding out how Jeremy even managed to become a head of security on a drug cartel... in Europe. I mean, you could become head of security in many well-paying professions, so why choose illegal drugs? Instead of playing it safe and being paid probably about the same, he's pretty much risking life in prison. Hey buddy, you do what makes you happy, but drugs are bad m'kay?



# MIDSOMER MURDERS

*A veteran DCI and his young sergeant investigate murders around the regional community of Midsomer County.*

**Character's name:**  
**Gareth Heldman**

**NUMBER OF EPISODES:** 1

**WORDS** Sam McCoy

If you're an honest committed woman, Gareth Heldman (*Henry Ian Cusick*) is not the sort of business partner you would want to be working with.

I hate how various reviews of Midsomer Murders "The Fisher King" say Heldman is a womanizer. Like, excuse me... he grabbed his business partner's boob... then acted like he was world's greatest person... that's not a womanizer... that's a molester. He can look like a Greek god and give me the world, but if you even think about pulling that sort of trick then you can kiss your hand goodbye after getting a five star slap to the face. Gareth was not a womanizer. He was not trying to persuade her. He was not following signs. She said to stop, she said no, and he didn't listen. And guess what? He died. This is why you don't mess with us or you get stabbed with a 1200 year old Celtic spear.

Also, why does he even need to push himself on her anyway? Like, look at his car, and his family. Does he really need a another business deal? I mean, he's got money, whether it's inherited or earned, so does he really need to risk getting charges filed against him when all he's got to do is... I don't know... say yes to the deal about the old mill... sounds smart to me...

Ok, obviously we don't know everyone's full story, but there has to be something shady about Gareth that we aren't able to see within that episode of Midsomer Murders.





# CSI

*An elite team of police forensic evidence investigation experts work their cases in Las Vegas.*

**Character's name:**  
**James Nefarro**

**NUMBER OF EPISODES:** 1

**WORDS** Sam McCoy

Cards aren't the only tricks James Nefarro aka Dr. Jimmy (*Henry Ian Cusick*) has up his sleeve. I'd say he's so magical, he can make a search warrant disappear out of thin air. Perhaps wasn't the best of ideas though.

What I don't quite understand about James, is why he didn't simply say "I didn't kill him, here are my cards, please leave." Instead of letting them search the stage and leave him be, given they wouldn't be able to find any evidence since he wasn't the one who did it, everything would have been fine. But, he had to use big, funny words and light things of fire just so he could be audacious. I don't blame him though, everyone tends to get nervous when the police come to where you work and begin asking hundreds of questions. It would make anyone a bit irritated, especially knowing you are innocent.

Did you know you can actually throw playing cards and they could be a lethal weapon? Some can even go through drywall, and obviously people's throats. I want to know if Ian actually learned how to effectively flick the wrist like that... or if they got someone else to do it... either way, that's some pretty crazy skills. But, for all amazing feats to be achieved there's always failure. Maybe that's why James wasn't moved even the slightest at the sight of that girl's crime scene photo...



# BODY OF PROOF

*Medical examiner Megan Hunt's unique approach to solving crimes puts her at odds with her superiors.*

**Character's name:**  
**Dr. Trent Marsh**

**NUMBER OF EPISODES:** 2

**WORDS** Sam McCoy

Feeling depressed? Recently lost a loved one? Thoughts of suicide? Need a hitman for hire? Well, I'm sure Dr. Trent Marsh (*Henry Ian Cusick*) can help you with all of your needs.

Sharing top spot on my "Best Character" list with Desmond Hume (*LOST*), Dr. Marsh will always be one of the most intriguing characters Ian has portrayed. Not only is Trent smart enough to become certified in psychological grief counseling, he is also capable of getting away with murder, without falling into the hands of suicide himself.

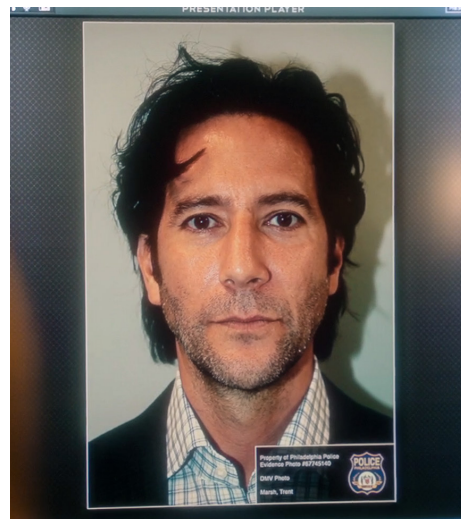
There are many ways people deal with loss or death-- alcoholism, drugs, attempted suicide, professional counseling--but many people go through seven stages of grief. However, as you can tell, Marsh does not fall into any of these categories, which is exactly what I love about him. He does not hide his sadness, end it, or accept it for what it is. Instead, he feeds off of it. He lets it fuel him towards the belief of a "greater good." I want to say that I don't believe in his actions, but that would be lying. I don't feel ashamed to say that what he did was, somewhat, the right thing to do in terms of "those people were murderers, they got what was coming to them."

As we know, Dr. Trent had a wife, but no children (that we know of). So, where did he get this idea of murder to avenge her death? Well, most signs seem to lead towards the fact that he questions the effects of death into a whole another spectrum. He doesn't focus on just his patient, in his mind, he focuses on everyone in their life. What will this one suicide, or murder, do for generations to come? Behind the dark mask Trent wears, there is light, and it's easy to see when really questioning why he does what he

does. He wants justice. He wants the world to be a better place. One without, ironically, loss and sadness. After years of waiting for his wife's case to be solved, he obviously noticed that waiting for the law to do justice in nonlethal terms is not going to remedy the situation. So, he does what he knows best. He deals with the pain, and reflects what he believes in with his actions, and he murders the man responsible for killing another.

He knows murder is wrong, and he knows what it does to people, but Trent isn't afraid to let others know what he believes should be done. And, with his profession, he's quite good at it. I wish we knew more about the relationship he had with his wife. He is, after all, middle aged, and clearly formed a strong relationship with her (given that he murdered someone for revenge and justice) so, where are their children? Did they have any? Could they have any? Had he ever tried dating again? Maybe Dr. Marsh tried to open up before and kept going back to square one, in which he finally decided that "hey, this is pointless, I have to do something about this before I'm ready to accept what's happened."

There must be truth and wisdom within Trent's thinking, or else a man with his intellect would most likely not be tempted into committing murder. However, there is so much we don't know about Dr. Marsh. Which in turn leads me to believe that we will never know what his motives were other than dealing with grief "the only way he knows how." Perhaps Trent Marsh shouldn't be defined by the way he handled his emotions, and that thought alone leaves so much unsaid.







## HAWAII FIVE-0

*Steve McGarrett returns home to Oahu, in order to find his father's killer. The governor offers him the chance to run his own task force (Five-0).*

**Character's name:**  
**Terrorist**

**NUMBER OF EPISODES:** 1

**WORDS** Sam McCoy

Despite a reunion with his charming co-star of the ABC drama *LOST*, Dan Dae Kim, *Henry Ian Cusick* returns as none other than a terrorist.

This no name crime expert is the man behind a number of hostages at the Five-0 headquarters. After one of the members of the National Libertarian Movement (NLM) is captured by Steve McGarrett (Alex O'Loughlin), the remaining members of the NLM decide to form a hostage situation at the H50 headquarters.

However, Così, the captured terrorist, is later killed, and the NLM suddenly surrender. But then, tables turn, and Steve learns that El Condor (the leader of NLM) has taken his girlfriend hostage, and will only let her go if he promises to release his men. However, it all proved to be worthless after all remaining members of the NLM are killed in a car crash while making their escape.

Mi parte favorita, sin embargo, es el español! Me encanta español! Ok, enough Spanish, but seriously, Ian talking Spanish is my favorite, and it's very rare when we get to hear it, so I REALLY enjoyed this episode of Hawaii Five-0 for that specific reason (but, every episode of Hawaii Five-0 is amazing, let's be real here)



## RUSH HOUR

*TV show based on the action-comedy 'Rush Hour' films about an L.A. cop who teams up with a detective from Hong Kong.*

**Character's name:**  
**Thomas**

**NUMBER OF EPISODES:** 1

**WORDS** Sam McCoy

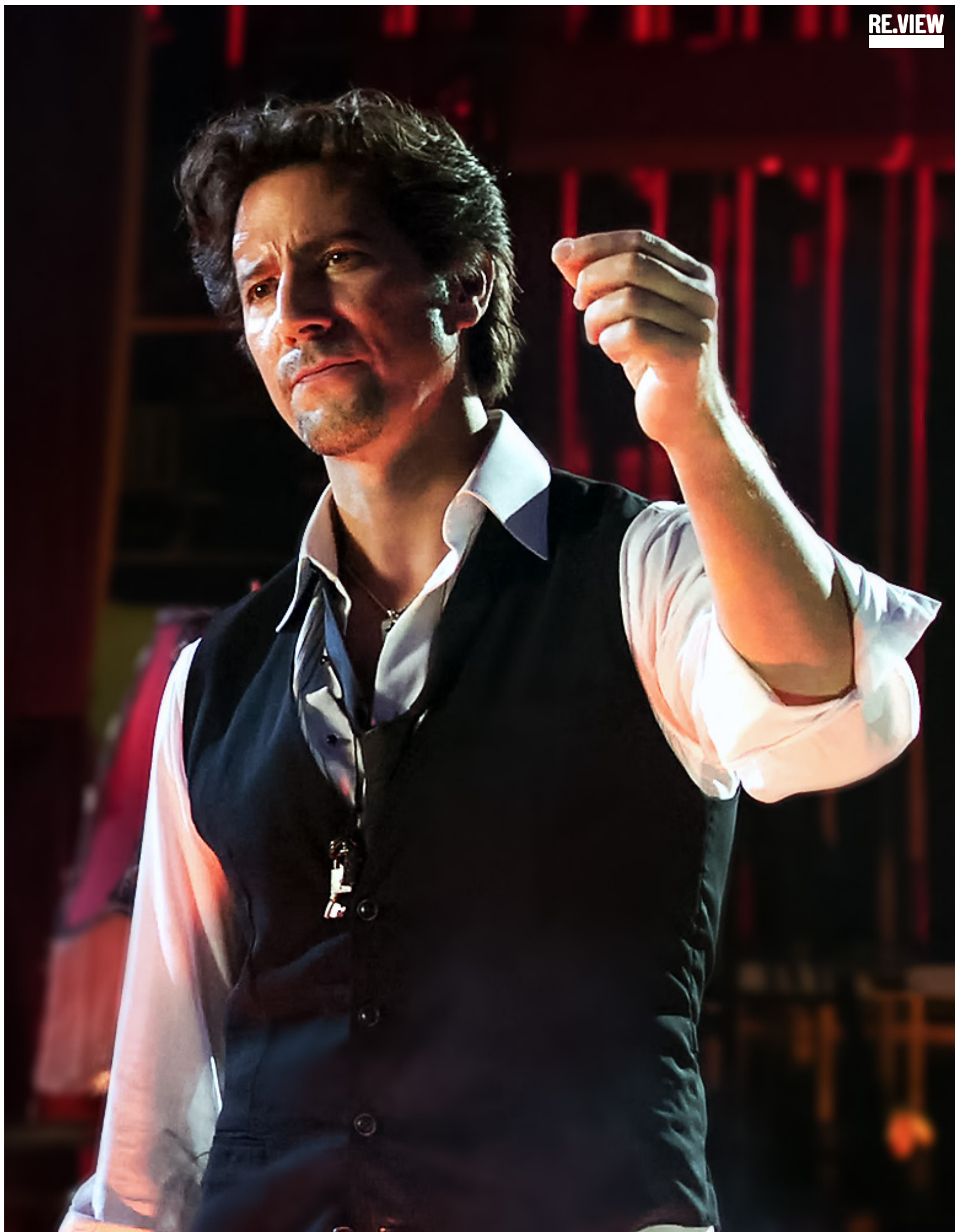
If there's one detective you wouldn't want on your team, it would be Thomas (*Henry Ian Cusick*). Not only is he a liar, but a murderer and thief as well.

Flying to Los Angeles from China, after 'learning' a set of terra-cotta statues were stolen from their plane after landing Thomas tries to help Jonathan Lee (Jon Foo) and James Carter (Justin Hires) locate them for the FBI. However, once he realizes Carter and Lee found the stolen pieces, he proceeds to murder two people and surrender his identity as the culprit and mastermind of their disappearance.

What I don't get is, is that obviously Thomas isn't a Chinese native, so he did a lot of work to make it to where he is in life now. So, how did he do it? Was he involved in other cases similar to the Terra-cotta soldiers? Did he plan disappearances such as that and then pretend to be the one who managed to find them in order to make money and, in the end, promotions? Why is he working within the Chinese government? Did he work with the British forces before? There are so many questions to be asked about what exactly his motives are and why he chose those decisions. Is he married? Have a partner? Children? If so, is it for them? There was no way to tell whether there was a ring on his finger or not. However, I have no doubt that whatever the reason was, it was for the fame and fortune.









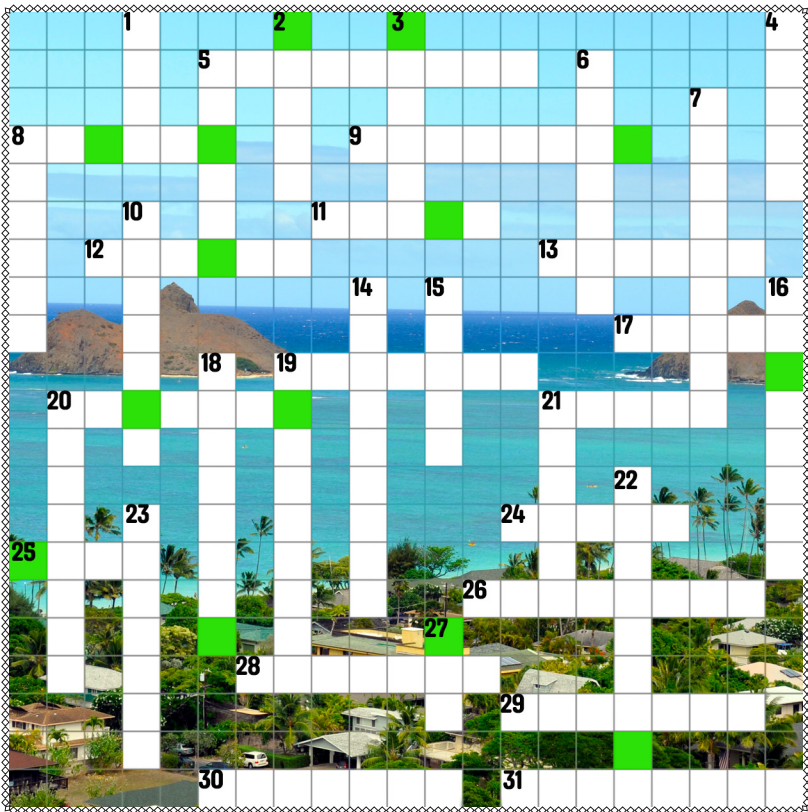


 *head &  
shoulders*

FOR THE  
PERFECT HAIR



CROSSWORD



ACROSS

- 5. Stephen Finch in one word (SCANDAL)
- 8. Ian's profession in "Two Thousand Acres of Sky"
- 9. Who is Doctor Jimmy?
- 11. Debut song title
- 12. TV series in which Ian played (a) rebel
- 13. Main role in Oscar Wilde play (CITZ)
- 17. Murder weapon in "Midsomer Murders"
- 19. Role in "The Dinosaur Hunters"
- 20. Upcoming Sci-fi thriller
- 21. Where Des lived for 3 years (LOST)
- 24. Substance in which Simon was trapped (FRINGE)
- 25. Surname twice in career
- 26. Ian's first short film
- 28. Commander on the Ark, Kane's assistant (THE 100)
- 29. In which film did Ian play a painter
- 30. Name of Desmond's son (LOST)
- 31. Where "Not Another Happy Ending" was shot

DOWN

- 1. Ian's Emmy nomination
- 2. Movie, where Ian and Michael Fassbender were co-stars
- 3. Ian's current home
- 4. Where most of "The Gospel of John" was shot
- 5. Theo's nationality in "24"
- 6. City of "Citizens Theatre"
- 7. Name of Desmond's boat (LOST)
- 8. Ian's evolutionary role
- 10. Half of Kabby (THE 100)
- 14. Ian's home away from home
- 15. Directing debut
- 16. Ian's birthplace
- 18. Sci-fi movie with Peter Dinklage
- 19. Actor of Hobbit fame who played Des's sergeant (LOST)
- 20. Famous UK long-lived TV-show
- 21. Film based on a famous video game
- 22. "Hawaii Five-O" role
- 23. Hume's first name (LOST)
- 27. Name of the 1st on-screen character



MATCH THE GALLUS GLASGOW LINGO WITH THE LOCAL MEANING



- 1. Ginger
- 2. Bolt ya rocket
- 3. Piece
- 4. Away an bile yer heid
- 5. Shut your geggy
- 6. Havnae a scooby
- 7. Gaun yersel
- 8. Swally
- 9. Greetin
- 10. Check the nick
- 11. Glaikit
- 12. Did ye, aye?

- A. A bit of a moan to all-out sobbing
- B. A fizzy drink
- C. Alcoholic beverage
- D. Daft
- E. Get outta here
- F. Go on yourself (but you are doing well!)
- G. Have no clue to a question
- H. Putting someone in his place
- I. Stop talking
- J. Thorough eyeballing
- K. Two slices of bread and filling
- L. You have got to be kidding / Do you think I'm daft?

ANSWERS ACROSS: 5 Gladiator, 8 Doctor, 9 Magician, 11 Quin, 12 Fringe, 13 Dorian, 17 Spear, 19 Mantell, 20 Chimera, 21 Hatch, 24 Am-ber, 25 Kane, 26 Contract, 28 Shumway, 29 Visible, 30 Charlie, 31 Scot-land. DOWN: 1 LOST, 2 Carla, 3 Hawaii, 4 Spain, 5 German, 6 Glasgow, 7 Elizabeth, 8 Darwin, 10 Griffin, 14 Vancouver, 15 Dress, 16 Trujillo, 18 Rememory, 19 MacLavish, 20 Casuality, 21 Hitman, 22 Terrorist, 23 Desmond, 27 Ian. ANAGRAM HENRY IAN CUSICK

PHRASES: 1 - B, 2 - E, 3 - K, 4 - L, 5 - I, 6 - G, 7 - F, 8 - C, 9 - A, 10 - J, 11 - D, 12 - H.





**Oceanic**  
**A I R L I N E S**

*Taking you to places you never imagined...*



# THE EMPIRE CLASSIC SCENE

LOST s04e05 THE CONSTANT



Utilizing themes of time-travel, the episode follows Desmond as he physically shifts between the years 1996 and 2004. His one saving grace from this harrowing experience is establishing an anchor – a constant – between the two periods of time. Desmond, of course, chooses Penny. Contacting her in 1996, Desmond convinces Penny not to change her phone number so that he may call her in 2004. When he is finally able to make that call, their emotionally charged reconnection is breathtaking.

The phone rings, the sound playing over the 1996 scene when Desmond leaves Penelope's home. She briefly looks down at him from a second-story window before closing the drapes. After several rings, someone answers.

**PENNY:** Hello?

**DESMOND:** Penny?

**PENNY:** Desmond?

The scene briefly changes to 1996 when Desmond is walking away from Penelope's

**DESMOND:** Penny... Penny, you answered. You answered, Penny.

In London, Penelope is at home standing by a Christmas tree.

**PENNY:** Des, where are you?

**DESMOND:** I'm...I'm, I'm on a boat. Um...I've been on an island, and... Oh my god, Penny. Is that really you?

**PENNY:** Yeah! Yes, it's me!

**DESMOND:** You believe me? You still care about me?

**PENNY:** Des, I've been looking for you for the past three years. I know about the island. I've been researching... ..and then when I spoke to your friend Charlie, that's when I knew you were still alive. That's when I knew I wasn't crazy. Des, are you still there!?

**DESMOND:** Yes, yes, I'm here! I'm still here, can you hear me?

**PENNY:** Yeah, yeah, that's better.

**DESMOND:** I love you, Penny. I've always loved you. I'm so sorry. I love you.

**PENNY:** I love you too.

**DESMOND:** I don't know where I am, but...

**PENNY:** I'll find you, Des...

**DESMOND:** ...I promise...

**PENNY:** ...no matter what...

**DESMOND:** ...I'll come back to you...

**PENNY:** ...I won't give up...

**BOTH:** I promise. I love you.

Static cuts them off.

**SAYID:** I'm sorry. The power source went dead, it's all we have.

Desmond walks toward Sayid, his memory of him and his time on the island returning.

**DESMOND:** Thank you, Sayid. [They shake hands] It was enough.

**SAYID:** Are you alright now?

**DESMOND:** Aye. I'm perfect.

Daniel is on the beach flipping through his journal. On a page, he sees: "If anything goes wrong, Desmond Hume will be my constant."

