

Pets and Their Stars Special, Part II

Interview

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THE CAT'S MEOW
KIRSTEN DUNST

THE
HOT
ISSUE

ALL PHOTOS BY BRUCE WEBER

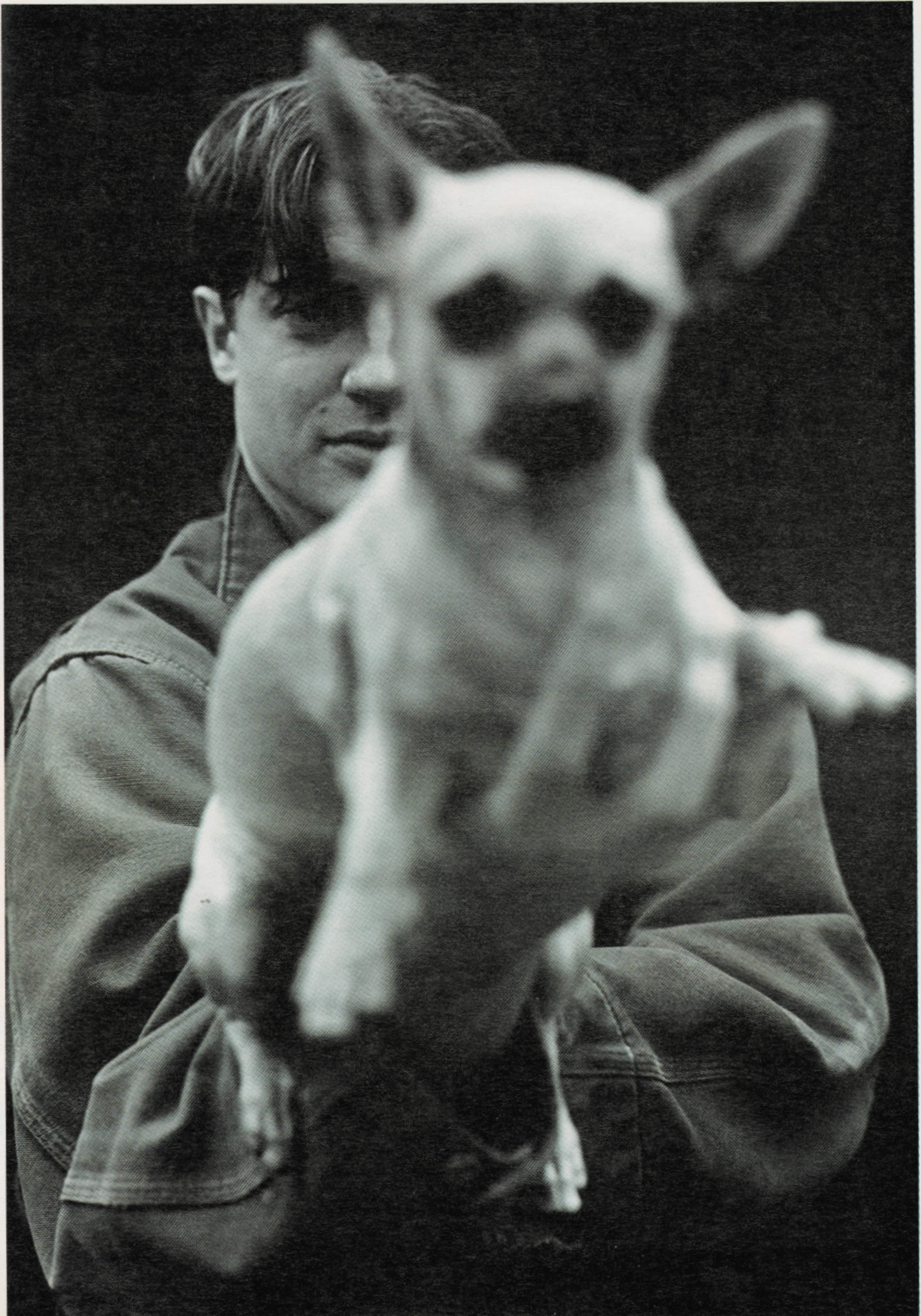


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BRENDAN FRASER BY SAM HAMM

SAM HAMM: I need your counsel. I have a new beagle in the house. How do I establish dominance?

BRENDAN FRASER: Well, there's always the old Navaho Indian trick of crying and begging [laughs]. As you know, I have a chihuahua I acquired while working on the set of *Monkeybone*.

SH: How exactly did you acquire her?

BF: There was a kid standing right at the exit to the parking lot who had a bucket of these dogs, and he was looking more hangdog than the puppy was. I didn't know if the chihuahua would get on well with Wylie, my other dog. So to try it out I struck a deal . . . I gave them all the cash in my wallet, which was like sixty bucks, and said, "Can I just rent the dog?" So the dog came home with me and she and Lucy are now fast friends.

SH: Let's talk about work. Actors today tend to find a niche, but you've had great success in a variety of genres.

BF: I think you should be able to do a little bit of everything. I'm looking for projects that combine all the things I love.

SH: A lot of people are kind of shocked when they see how terrific you are in *Gods and Monsters*. And in both *The Mummy* and *Monkeybone* [to be released in the fall] you give remarkably focused performances with characters whom you basically have to imagine.

BF: Oh, thank you very much, Sam.

SH: Ow! I just broke my nose on your ass! Do you have a special technique or are you just prone to hallucination?

BF: [laughs] The answer is Yes. I think probably there has to be a combination of shameless risk-taking and excellent writing. . . . Do you hear that dog?

SH: Yes.

BF: OK, that would be Lucy. Someone is at the door. She's bored with me kissing my own ass.

SH: Boy, she's got a big, surly voice for a chihuahua. We ought to devote a word or two here to *Monkeybone*, actually being the movie that we shot this year [and which

Hamm wrote]. You're now in the middle of shooting *Bedazzled*, yet through the miracle of stop-motion animation, *Bedazzled* will probably come out first. In *Bedazzled* you get to work with Elizabeth Hurley, who is very much alive, and in *Monkeybone* you're playing across a stop-motion animated monkey.

BF: I think the name we had for the monkey on set, a green ball of tape, was The Booger.

SH: The Green Booger, yes. Without giving too much of the plot away, it's a story of a man possessed by his own creation . . . a man who, for a long stretch of the picture, has the soul of a monkey and gets to unleash all of his bizarre impulses.

BF: I think he makes a pretty good monkey in and of himself.

SH: See, nobody believes me when I tell them that this picture is autobiographical. There's a monkey within all of us.

Screenwriter Sam Hamm's next picture is *Monkeybone*.
Brendan Fraser, photographed with Lucy, his chihuahua.

SNOOP DOGG BY CARL HANCOCK RUX

CARL HANCOCK RUX: I guess you're in the studio right now—judging from that furious bass line. Are you working on a new track for your next album, *The Last Meal*?

SNOOP DOGG: Yeah. Ain't got no name for it yet.

CHR: If it's the last track, how about "The Last Meal Before the Next Meal," because there has to be something said for a rapper of your status who actually survives it all and keeps moving forward. What's this last joint you're doing for Master P's label, *No Limit*, going to be like?

SD: I'm just trying to give up a hot album that mothafuckas ain't heard in a long time. There's a message behind everything I do, and the message on this one is that young artists need to know that you gonna get taken. It's the way of the game. You just gotta be smart enough to stay in the game long enough and be successful enough to change that.

CHR: You're changing from being an artist,