



T

hey were both born in '64 with faces that the camera has come to love.

But the similarities between

Bridget Fonda and Matt Dillon seem to end after that, outside of the fact that they've been paired in *Singles*, a romantic comedy straight from the heart of writer-director Cameron Crowe. They are two of six young and unattached residents of a Seattle apartment complex who meet, fall in and out of love, make friends and sometimes enemies, and ultimately learn to live life as adults.

Crowe (*Fast Times at Ridgemont High*, *Say Anything...*) lives in Seattle himself and, after having met Fonda, wrote the part of Janet Livermore expressly for her. As an espresso-bar waitress who dreams of becoming an architect, "Janet identifies only with man, which I immediately identifier with," laughs Fonda.

This is the woman, of course, who comes from one of Hollywood's most famous families — she is grandchild of Henry, daughter of Peter, niece of Jane.

"I was worried for her when she first said she wanted to be an actor," says her father, Peter, in talking about the emotional pitfalls of the profession. "But she developed herself. She invented herself. On the screen you cannot take your eyes off her."

Audiences have kept their eye on her in a number of small but

SINGLES

BRIDGET FONDA AND MATT DILLON ARE A TWOSOME IN THIS TWENTYSOMETHING ENSEMBLE

choice performances. She was call girl Mandy Rice-Davies in 1989's *Scandal*, the tart with a heart in *Strapless* and the cheeky photo-journalist in *The Godfather: Part III*. And in last year's *Doc Hollywood*, she nearly stole the film as the restless daughter of a small-town mayor.

Now, as Janet Livermore in *Singles*, Fonda takes up with a rocker played by Matt Dillon. Unlike his female costar, Dillon was the son of an investment manager, raised with four brothers and a sister in a close-knit middle-class family unmarred by divorce.

And while Fonda grew up in a family where acting seemed second nature, Dillon hadn't given it much thought prior to the age of 14 when he was plucked from the halls of his high school for a lead role in *Over the Edge*. In fact, it was only after his third feature film that he took his first acting lesson.

But critics really began to take notice of his piercing eyes, chiseled cheekbones and brooding intensity in two movies based on S.E. Hinton's books about troubled youth — *The Outsiders* and *Rumble Fish*, both directed by Francis Ford Coppola.

This romantic comedy follows the restless hearts of six young men and women — including Bridget Fonda and Matt Dillon — who share dreams, music and an apartment building in Seattle.

Actually, Dillon's biggest success was a comedy, 1984's *The Flamingo Kid*, but then it took five long years to have another hit. That was finally accomplished with his role as the leader of a gang of pharmacy-robbing junkies in *Drugstore Cowboy*. He followed it up with his portrayal of a ruthless killer in *A Kiss Before Dying* — the second of two films that constituted a "comeback" of sorts at about the same time that Bridget was first coming into her own in Hollywood.

Now, in *Singles*, the two are joined by a group of other talented young actors: Campbell Scott (*Dying Young*), Kyra Sedgwick (*Born on the Fourth of July*), Sheila Kelley (*Pure Luck*) and Jim True (*The Accidental Tourist*).

Also featured prominently is the music scene that has put Seattle at the cutting edge of the charts, with local bands Soundgarden, Pearl Jam and Alice in Chains performing live in the bars and nightclubs frequented by the film's characters.

It's an aural background that helps set the tone for a movie in which the fortunes of Fonda, Dillon, Campbell and company all come together in a funny, bittersweet and altogether heartfelt look at the many faces of love.

— David Mills

