



MARQUEE

"When I came on the film, [producer] Martin Bregman and [screenwriter] Oliver Stone had already done an immense amount of work. They had come up with the basic ideas of placing the **Scarface** story in South Florida with Marielitos gangster Cubans, and introducing the cocaine angle. I thought their concepts were fabulous, so at that point I started working with them to hone and tighten the script."

Any comparisons with the 1932 **Scarface** are pointless, DePalma says. Not only has the story been modernized and put in a new setting, but "in a sense it's a character piece, and the characters are so different. Muni's **Scarface** is a lot colder than our **Scarface**. It follows similar plot lines but the Muni picture is very lean and spare, almost like a Bresson picture. Ours is a lot lush and vibrant and Latin."

Working with Pacino was every bit as rewarding as he had hoped, DePalma says. "It's very challenging to work with an actor who's as good as he is. He carries such an ominous film presence with him. When he starts getting angry, it's truly scary. What you saw him do in *Godfather* is nothing compared to this. It's an entirely different characterization, because in **Scarface** he's playing a dynamic, driven, flashy, energetic character. In *Godfather*, he was a little more laid back, a little more controlled in playing a kid rising to take over his father's empire. Here he's a guy arriving in town on a banana boat and he wants to own the town as fast as possible. He proceeds to do that, and eventually, he *does* own the town."

The town in question is Miami. However, many of the city's Cuban-born public officials were decidedly unfriendly to the prospect of a film about a Cuban refugee gangster. As a result, producer Bregman decided not to use Miami as a principal location. Instead, principal photography was completed in Hollywood and Santa Barbara, California, then the crew spent a week in Miami quietly filming exterior shots.

If **Scarface** does not visually showcase its setting as do earlier DePalma films, neither does it rely on the visual pyrotechnics for which the director has become famous.

"**Scarface** doesn't have the total cinematic razzle-dazzle of *The Fury* and *Dressed to Kill*. It does have visually dramatic things, but I concentrated much more on straightforward storytelling. In the past, the visual

runner from that kangaroo court (DIE Board)"

taking such matters as the CTS referendum outside the students' said McLean

essential to the whole system,"

VANCOUVER (CUP) —

B.C.'s union sector Bill other legislation