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## IRON MAN

"ATTITUDE? YOU DAMN BETCHA!"

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INDY JR!

BEN BARNES IS  
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EMILE HIRSCH IS  
SPEED RACER!

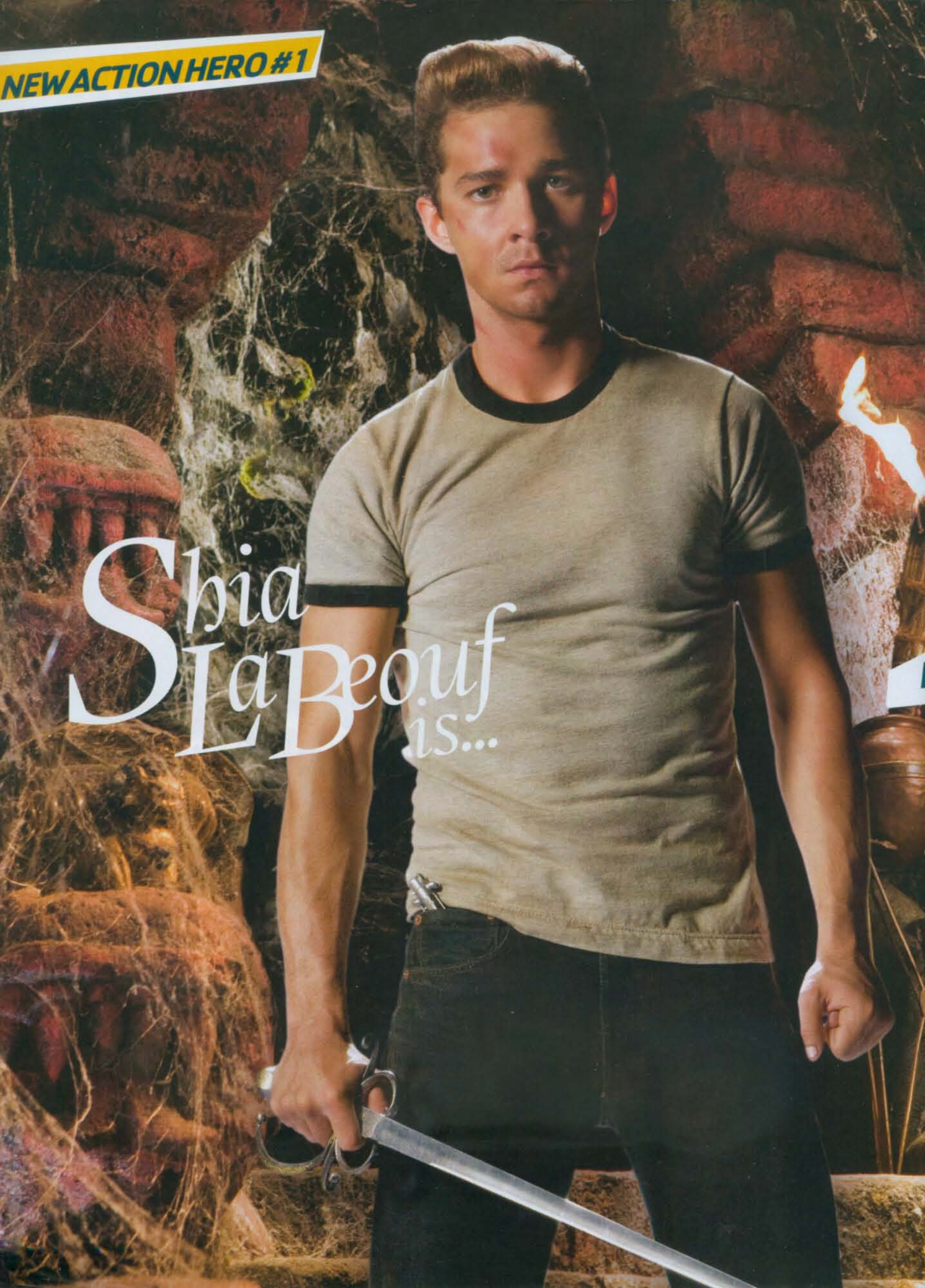
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NEW ACTION HERO #1

Shia  
LABeouf  
is...



# Indiana Jones Jr.

He's sparring with Harrison Ford in the biggest action picture of the year. But why should that worry Shia LaBeouf? After all, he's already upstaged Optimus Prime...

WORDS NICK DE SEMLYEN

**H**OW BIG IS THE ACTION? THE ACTION'S NUTS, MAN. I DON'T EVEN KNOW WHAT TO SAY ABOUT IT..." IT'S TEN O'CLOCK ON A BRIGHT FEBRUARY FRIDAY MORNING IN LOS ANGELES, AND HAVING BARELY

wolfed down breakfast, Shia LaBeouf is already speaking in superlatives. Of course, he's become well versed in dealing in terms of extremity of late — incredulous adjectives have peppered his interview answers during the course of his recent journey through studio juggernauts *Transformers* and *Indiana Jones And The Kingdom Of The Crystal Skull*. The subject of his current amazement is D. J. Caruso's *Eagle Eye*, which he's midway through shooting.

"Have you ever seen *The Parallax View*?" he continues, picking Alan J. Pakula's edgy 1970s political thriller as a reference point. "Man, it's that — with *ridiculous* action. Basically, a mysterious woman has the power to control all the technology in the world — security boxes, cars, cell phones, internet — all the stuff that can be turned round and used against you. She uses it to frame two unsuspecting Americans as terrorists, and we're on the run. *Transformers* was a certain type of action film — grandiose, outlandish, insane. *Indiana Jones* has the humour and the action; that B-movie quality on an A-movie scale. *Eagle Eye*, on the other hand, is something else. It's real. It's amazing."

If anyone can be excused for this cavalcade of hyperbole, it's LaBeouf. Given that he's only 21, you could describe his career to date as the stuff dreams are made of. Except that most people don't even dream this big.

The son of a Jewish ballerina and a Cajun man who, at one point, earned the family income as a clown, LaBeouf took on his first acting gig at the age of nine. The talented youngster was quickly snapped up by the Disney Channel and, when he wasn't busy Mickey-endorsing, began

branching out into more mainstream fare: tiny appearances in *The X-Files* and *E. R.*, a major role in excellent but little-seen kids' adventure *Holes*, 66 episodes as Louis Stevens in the unforgivably titled sitcom *Even Stevens*. Then, in 2002, he was cast in his first major blockbuster, *Charlie's Angels: Full Throttle*. The next few years would be both a blessing and a curse. Despite the exposure he got from appearing in movies like *Full Throttle*, *I, Robot* and *Constantine*, he was lumbered with thin sidekicky roles that failed to capitalise on his natural charisma.

**F**OREVER HUMBLE, LaBEOUF PINS THE BLAME ON HIMSELF. "I'M NOT THAT PROUD OF THOSE PERFORMANCES, BY ANY MEANS. WHEN I LOOK

back on things I've done, those seem like mistakes. But they were the correct choices at the time. I got to watch Will Smith and Keanu Reeves carry movies on their backs. It was a huge learning curve, on discovering how to deal with being that guy on set. There's a lot more that comes with being number one on the call-sheet than promoting the film and acting in it. I studied how those guys handled the crew, how they turned up on set, the way they never got sick."

LaBeouf's work ethic, well, worked. In 2005, during visits to the set of voyeur thriller *Disturbia* in his producer capacity, Steven Spielberg noticed LaBeouf's humility and maturity, qualities no doubt in short supply in teen »

movie stars, and the most powerful man in Hollywood took him under his wing. It's a relationship, LaBeouf says, that extends beyond the movie lot. "I look to Steven as a mentor. I'm basically running with him — if Steven thinks it's a good idea, I'm not going to question him. I go to him for advice on career things, and life things, too."

The first role Spielberg handpicked for LaBeouf was that of Sam Witwicky, the lead human in Michael Bay's *Transformers*. Between scenes of mechanoids pissing on government agents and shit blowing up real good, the part finally exposed LaBeouf's amiable charm to a mass audience. Of the in-development sequel, he will only say, "If the first one was an indicator of how massive 'massive' can be, this is going to blow that out of the water. Mike's doing insane shit again."

But that was only a dress rehearsal for the main event: *Indiana Jones IV*. Where *Transformers* was all about visual flash, the Indy franchise relies heavily on the banter between its characters. Picking LaBeouf to play the most important new addition to the series — '50s greaser Mutt, who may or may not be Indy's long-lost son and whose brash attitude will likely rub the archaeologist's rhubarb before the two bond through exotic dangers — Spielberg bet that his protégé could hold his own against gruff old Harrison Ford. It's a responsibility the fledgling star — who says that, until recently, he read every spite-filled talkback thread about himself on *Ain't It Cool News* — takes very seriously.

"It was *terrifying* to join this franchise. Everything you imagine it is, is exactly what it is. You don't want to be the addition who ruined everything. And you know there's going to be so much critique, that it can be quite daunting. But Harrison always used to say before every take, 'Alright, let's shoot this piece of shit.' It was his way of alleviating the pressure. Another hats-off thing about Harrison is that he's the troop leader — he's General Patton; the guy leading the surge. When you're around him, you don't feel that pressure."

Obviously, LaBeouf is keeping quiet on precise character details (like Mutt's true parentage), but he's happy to reveal his inspirations for the part: "I watched *Blackboard Jungle* a lot, and watched *The Wild One* all the time. I would steal mannerisms and words. Basically, that's what my research was: just theft! I mean,

## The LaBeouf File

**Born:** Los Angeles, California, 11/06/86.

**First seen in:** Schmaltzy Xmasploitation pic *The Christmas Path* (1998).

**Last seen in:** The Rear Window remake-ish *Disturbia* (2007), in which LaBeouf was the teened-up James Stewart.

**Finest hour:** His raw, compelling performance as the young Dito Montiel in sweaty urban drama *A Guide To Recognizing Your Saints* (2006).

**In the pipeline...** After *Indy IV* comes a re-team with *Disturbia* director D. J. Caruso for thriller *Eagle Eye*. Then there's *Transformers 2*...

**He's the next...** Tom Hanks, surely.



the closest picture you can get of the time is in film, and so Steven would bring these DVDs in for homework." And Spielberg, it seems, wasn't against his star bringing his own ideas — or rather, cutlery — to the table. "I'd bring a switchblade in and say, 'Hey, Steven, what do you think of this?' I had worked on it for a month and a half, flipping it and being able to mess around with it in a cool way. I'd film myself and bring the DVD to show Steven and he'd say, 'Yeah, that's awesome.' So then we'd implement it. It's amazing how much freedom he allows."

**O** THER STARS HIS AGE MAY BE NECKING SHOTS AT THE CHATEAU MARMONT, BUT THE FRESH-FACED LaBeouf IS DOING HIS BEST TO KEEP HIS

head down and let his work speak for itself. "I feel like a better person when I'm working — I enjoy it more than anything else in my life. And the pool-party, tons-of-chicks, binge-drinking bullshit — that's not what I got into this for. I have a very productive, enjoyable lifestyle and none of the things you see on shows like *Entourage* are part of it. It would drain me; I don't think I'd be able to manage."

During the past three years, he's only had two weeks away from work. When he does get time off-set, he says he spends it paintballing, dirt-biking, catching Dodgers games and doing his laundry. It's an impressively clean-cut, paparazzi-frustrating lifestyle... with just one blot. Towards the end of last year, having just wrapped on *Kingdom Of The Crystal Skull*, LaBeouf flew into Chicago to begin *Eagle Eye*. On November 3 — a Saturday — he decided to let off some steam. At 2am that night, at a Walgreens pharmacy where he'd somehow ended up, absolutely wasted, he was arrested for refusing to leave the store.

"That was complete and utter insanity," he says now, happy to address the only serious stain on his record. "I was an asshole, and it was a mistake I'm still completely embarrassed about. I was in the middle of a strange mind state, having just come off a three-month window of focus. I can't diminish what happened at all. But I can say this: I'm not the first 21 year-old to be arrested for a misdemeanour. There are lessons in life I need to learn, and I'm learning all of them in front of the public."

Altercations with chemists aside, things couldn't be going any better for the guy who recently scored BAFTA's Rising Star award. His name's at the top of every Hollywood casting agent's wish-list, his face a familiar sight on the towering billboards of Sunset Strip, his body insured for millions of dollars. What's more, he's keenly aware that the challenge now is to stay grounded.

"I'm still learning how to cope with it all. Fame is not as fun as one might think. There are certain obvious bonuses, you know? It's not hard to meet women. But once you meet someone, there's a whole bunch of stuff that comes with that. Like, why is she talking to you? That's why you hang out with people who don't give a shit about any of that. My closest friends work in coffee stores. They don't give a shit about a *Vanity Fair* cover — I'm just another asshole to them. And that's what I want: people who'll tell you you're a shithead sometimes."

He pauses and looks to the future. "Things are amazing for me now, and then it won't be amazing. As long as you keep a level head and your friends still work at coffee stores, then you'll be okay."

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» **Indiana Jones And The Kingdom Of The Crystal Skull** is out on May 22 and will be reviewed in a future issue.



A close-up portrait of Harrison Ford. He is wearing a dark t-shirt under a brown leather jacket. He is holding a white mug with both hands. The background is slightly out of focus, showing green foliage and a white structure, possibly part of an aircraft hangar.

Subject: *Harrison Ford,*  
*sometime archaeologist*  
Location: *Harrison's*  
*private aircraft hangar,*  
*Los Angeles*  
Photographed exclusively  
for *Empire: February 6, 2008*

# TREASURES BEYOND YOUR WILDEST ASPIRATIONS

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First look at **Empire's**  
Amazing Next Issue!

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CRYSTAL SKULL* celebration issue!

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Chaos ensued when the race starter entered the 100-metre sprint with his gun.

## THE ADVENTURES OF YOUNG INDIANA JONES: VOLUME 1 & 2

Swot up on your history before Indy IV

1992-94, 12. Out: now/March 24, RRP £44.99

➔ **DESIGNED VERY MUCH WITH** an educational remit in mind, the George Lucas-sponsored Young Indiana Jones Chronicles took the ambitious challenge of filling in the backstory of Henry Jones Jr. while simultaneously charting the history of the early 20th century.

As such, Indy encounters such luminaries as T. E. Lawrence, Teddy Roosevelt, Pablo Picasso, Giacomo Puccini and Sigmund Freud. If this Forrest Gump-meets-Simon Schama approach feels far-fetched, the seven feature-length adventures offer solid, enjoyable globetrotting hijinks.

As ever with Lucas, there has been some post-release tinkering going on. The episodes have been placed into chronological order — the TV running order juxtaposed a preteen Indy one with an older Indy one — with two sandwiched into a feature-length episode.

The result is that the arc feels a little one-note, gathering up the sedate adventures of Corey Carrier's pre-teen Indy before launching into the more action-packed teenage years starring Sean Patrick Flanery.

Still, the episodes are skilfully mounted and display an engaging innocence and exuberance. But what it doesn't really tap into are the reasons why you fell in love with the character in the first place.

**DVD EXTRAS** Lucasfilm has pulled out all the stops here, creating 64 new documentaries headed up by CBS News supremo David Schneider. Each 30-minute film is laced with talking heads, archive footage and photographs. Add interactive timelines, games and lectures, and this is a compelling modern-history primer. However, some featurettes on the production would have been nice. **IAN FREER**

**SHOW** ★★ ★  
**EXTRAS** ★★ ★ ★



### THE MIGHTY BOOSH: SERIES 3

2007, 15. Out: now, RRP £19.99

➔ **BY NOW YOU'LL KNOW** whether the surrealist stylings of the Boosh make you want to applaud or chuck something heavy at the TV. Series three is more of the same, despite the usual location change (they're now running the "Nabootique" knick-knack shop in Shoreditch). Put simply: bucketloads of gibberish banter between Howard and Vince, guest spots from grotesque new creations like The Hitcher and The Crack Fox (the series' high-point) and some killer tunes. All good — although the formula's starting to wear thin and the Board Of Shamen characters get too much screentime.

**DVD EXTRAS** A look-at-production 'making of' that's basically stream-of-consciousness (you were expecting *these* guys to do a standard featurette?), outtakes, deleted scenes and commentaries. **NDS**

**SHOW** ★★ ★ ★  
**EXTRAS** ★★ ★



### THE SHIELD: SEASON 6

2007, 15. Out: March 24, RRP £34.99

➔ **LESS A SEASON IN ITS OWN** right than a ten-episode extension of the previous one, The Shield's sixth year is a short but intense fix of Shaun Ryan's exceptional cop drama. Unfortunately, Forest Whitaker's superb cameo draws to a sorry close in the first two episodes, making way for Franka Potente, appearing for a short run as the daughter of an Armenian gangster. A more internally turbulent season than we've seen thus far, this reaches its high point with the Frank Darabont-directed 'Chasing Ghosts', where Vic and Shane square off over Lemanski's death in one of the show's most powerful scenes to date.

**DVD EXTRAS** Two solid featurettes: one exploring the season's major themes, the other Potente's story arc. **JD**

**SHOW** ★★ ★ ★  
**EXTRAS** ★★ ★



### MURDER MOST HORRID

1991, 15. Out: March 10, RRP £15.99

➔ **DAWN FRENCH'S FIRST SOLO** effort has been eclipsed by the wider success of her Vicar Of Dibley, and of comedy partner Jennifer Saunders' Ab Fab. But this arguably sees French on her best form as a succession of murder victims/ investigators/culprits in these six stand-alone stories. There's a thick thread of silliness running throughout, but also some sly nods to genre conventions — like The Case Of The Missing, where people witness the murder in broad daylight and the police *still* can't solve the case, or the sight of the small, round French in the traditional startlet role as a Brazilian maid. Watch out for the joke book titles in the credits sequence and portentous Shakespearean introductions.

**DVD EXTRAS** Audio commentaries from French and her writers are fun. Aside from that, though, there's only a photo gallery. **HOH**  
**SHOW** ★★ ★ **EXTRAS** ★★



### CITY OF VICE

2007, 15. Out: now, RRP £24.99

➔ **GENIUS IDEA: FASCINATING,** factual Georgian costume drama with the grim, pacey approach of modern police procedurals. C4's ripping five-episode series (bizarrely televised in the wrong order!) stars Emperor Palpatine Ian McDiarmid as playwright-novelist Henry Fielding, author of Tom Jones, and Iain Glen as his blind brother, John. It's 1753, and the odd couple of righteous crime-busting brothers, both magistrates of Westminster, determine to clean up gaudy, bawdy, violent London with their fledgling police force, the Bow Street Runners. It reeks of authenticity and squalor, with the Fieldings tackling sordid cases including robbery, rape, murder and the butchering of a gay clergyman. Heaps of horror, heaving bosoms, wickedness, wigs and some gallows wit. More, please.

**DVD EXTRAS** Just a short if interesting 'making of' featurette. **AE**  
**SHOW** ★★ ★ ★ **EXTRAS** ★★