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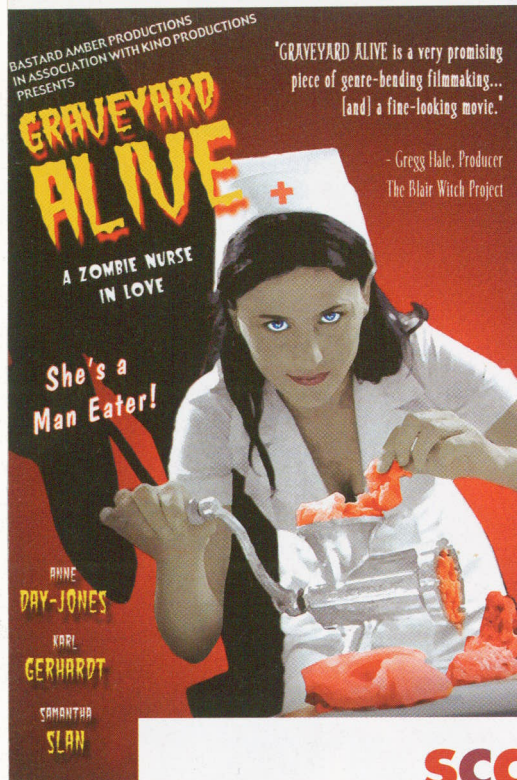
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"GRAVEYARD ALIVE is a very promising piece of genre-bending filmmaking... (and) a fine-looking movie."

- Gregg Hale, Producer
The Blair Witch Project



Poster for Elza Kephart's first horror feature. Jen Vuckovic, editor of *Rue Morgue*.

Morgue, says she has found her life's passion. "It's hard enough being a woman in this industry, but being a bright-red-haired, tattooed woman in a position of relative power within a largely male landscape is even more interesting," she says. "The men in the horror industry are generally accepting; if you know your shit, you'll earn their respect."

women are emotional thinkers, they want to understand, and often female horror movies are about understanding the monster."

Or being the monster, as in Montréal filmmaker Elza Kephart's first feature flick, *Graveyard Alive—A Zombie Nurse in Love*. After its premiere at FanTasia in Montréal in 2003, it was getting plugged in *Variety* and touted by the guys who made *The Blair Witch Project*.

Kier-La Janisse is also making a name for herself in the business. She's the mastermind behind Vancouver's horror film festival, CineMuerte. While the festival has had its share of ups and downs, it's back for the sixth time from October 27 to 31. Given her efforts to launch the festival—often having to duke it out with Canadian censors—Janisse became the subject of Ashley Fester's 2003 documentary, *Celluloid Horror*. "I think women really identify with Kier-La when they see the film, and that sense of 'Just do it!'" says Fester. □

scary women

Canadian girls tell their own horror stories.

TEXT: DOROTHY WOODEND

It may seem odd that a good-natured country like Canada embraces the newest in horror cinema, but with the FanTasia festival in Montréal, The CineMuerte festival in Vancouver and *Rue Morgue*, Canada's premiere horror magazine published out of Toronto, our fearless females are leading the way. Jen Vuckovic, managing editor of *Rue*

Another Canadian female who garners respect is screenwriter Karen Walton. Her script for *Ginger Snaps* helped make the film an international cult hit and spawned two unholy sequels. Although Walton doesn't like to think of her writing as gender driven, she admits that women can bring a different approach to the material. "At the risk of sounding sexist,

TOP 3 MOVIES

■ Indie director Dylan Kidd won awards and loyal fans with *Roger Dodger*. Moving from cynicism to optimism, he now gives us *P.S.* The lovely **Laura Linney** is a divorcee in her late 30s who gets a second chance at romance when she meets a young cutie (**Topher Grace**) who's the spitting image of her dead high-school sweetheart. ■ In *Finding Neverland*—the true-life story of J. M. Barrie, the troubled Scottish writer who created Peter Pan—**Johnny Depp** continues to cut an iconoclastic swath by playing a man who lived out his own childhood traumas through what some might call a perverse fascination with the five young brothers in a London family he befriended. ■ With that bluesy growl, **Ray Charles** made us feel good even about feeling bad. But like so many music icons, the Georgia-born R&B piano prodigy had a dark side. The biopic, *Ray*, unchains the heart of this American legend (played by **Jamie Foxx**): from a poverty-stricken childhood that left him blind from glaucoma to an adult life marked by heroin and womanizing. EGGLE PROCUTA

