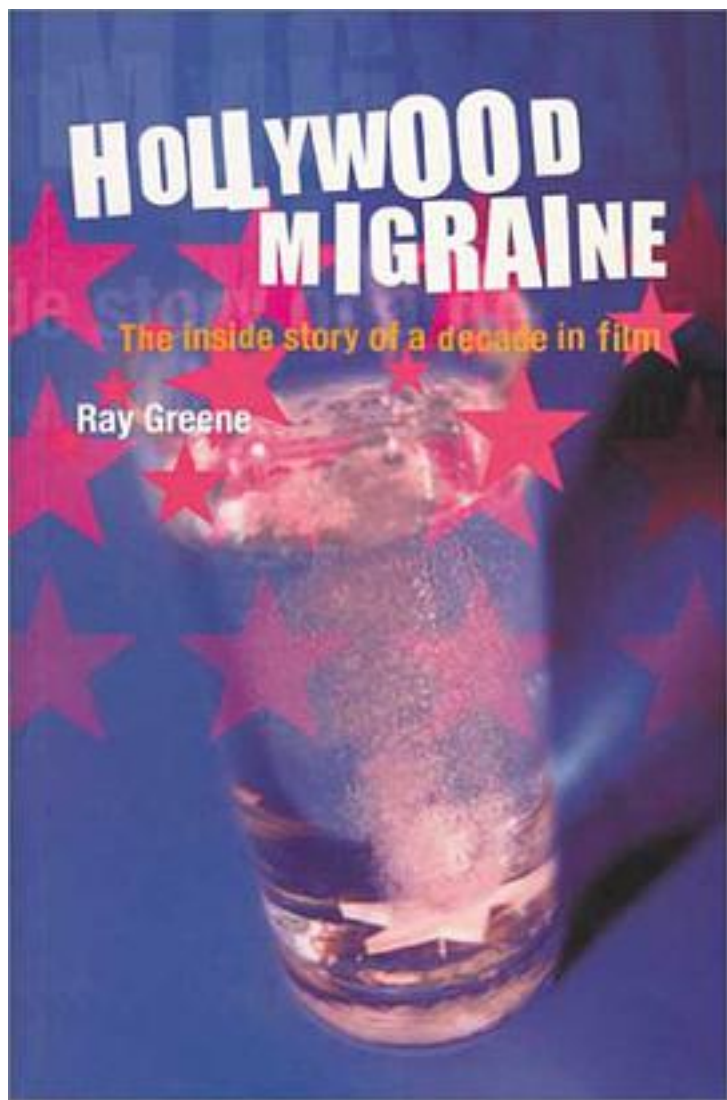


Hollywood Migraine



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[Those of us who viewed the sweeping technological changes that were transforming filmmaking in the '90s with ambivalence if not downright skepticism were distinctly in the minority - and we weren't an especially vocal minority at that. When I interviewed Terminator director James Cameron just before the release of Strange Days the dystopian sci-fi flick he co-wrote and produced I was therefore shocked to discover that Cameron and I were fellow travelers. On paper Cameron should have been among the least likely Tinseltown neo-Luddites. Virtually every film he's ever made has relied heavily on special effects for visual impact. His turgid 1989 2001 redux The Abyss and his ridiculously successful 1991 Terminator sequel were largely thought to be the two films that "broke" state-of-the-art computer animation technologies into mainstream film; Cameron even operates his own digital effects production company Digital Domain which has rapidly emerged as one of the foremost challengers to the absolute hegemony over effects work maintained by George Lucas' Industrial Light & Magic. Yet Cameron's technophobic films are another matter entirely. His pre-Titanic signature works - The Terminator Terminator 2 and the inventive if xenophobic Alien sequel-cure-war-movie Aliens - were unsettling techno-parables set in parallel universes where unintended ramifications of futuristic technology threaten to wipe out the human race. By the time he produced Strange Days Cameron was already well at work on pre-production for Titanic - a fact-based fiction staged against one of the most grotesque historical examples of humanity's misplaced faith in the invincibility of man-made artifacts.]

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