## Gomez Says Making New Movie Was 'Liberating'

BY MARK OLSEN

 $\ @$  2013, Los Angeles Times

AUSTIN, Texas — Among the most anticipated moments of the South by Southwest film festival was the U.S. premiere of "Spring Breakers." Directed by provocateur Harmony Korine, the movie is a sun-soaked, head-spinning look at four college girls who fund their spring-break trip with a crime spree. The film has a goodgirls-go-bad angle with young actresses Selena Gomez, Vanessa Hudgens and Ashley Benson, along with the director's wife, Rachel Korine, playing the girls as well as a wild performance by James Franco as a rapper/gangster named Alien.

The line for the screening, twisting around the block outside the Paramount Theater, was described by one veteran festivalgoer as the longest he had ever seen at SXSW. With Gomez, Benson, Franco and the Korines in attendance, it made for quite an event Sunday night. There was a raucous after-party as well, and Franco hosted an off-festival latenight screening and Q&A for his film "Interior. Leather. Bar."

By Monday afternoon, Franco was said to be back to California to teach a college course, so it was Harmony and Rachel Korine, Benson and Gomez who sat down for a panel discussion moderated by Indiewire film critic Eric Kohn.

There was a first-time public screening of Harmony Korine's very first short film, "A Bundle a Minute," made when the director was only a Nashville high school student. An impressionistic reminiscence of an oddball upbringing, narrated by Korine, it laid out with remarkably close proximity much of his work to come — work centered on outsiders, family and exploration of what binds people together. Among the voice-over lines are, "I'm the world's most stupid genius."

Korine returned to his sometime guise as a post-punk Mark Twain Americana fabulist when he spoke of how he wrote "Spring Breakers" while visiting Florida during spring break. There he saw "people blasting Taylor Swift music like 24 hours a day, vomiting on my door, snorting donuts. It was crazy," he said. "I saw a human jawbone in a chandelier at a Days Inn."

Much of the press around the film has circled Gomez, Hudgens and Benson putting their images as clean-cut starlets behind them to make this ambitious, edgy film, and the extent to which they even completely understand how Korine is using them and their media images as part of the movie itself.

"If anything, it was just more liberating to work with someone like Harmony," said Gomez, "and I can probably speak for Ashley too, we're used to more of a fabricated way of making a TV show or movies, where it's about the hair and the jewelry and the makeup. Harmony didn't care, we didn't wear make-up, we just had whatever we wore. It was really just inspiring that he guided us through it and the playing of these girls."

"I've definitely never done anything like this before," said Benson, star of the TV show "Pretty Little Liars." "I think my favorite part about doing this movie was being able to improv and have your own input into certain things. I remember when I went back to my show, I went back literally two days after and I was like, 'God, I want to kill myself.' I had to stick to a script and I didn't get to say what I wanted at that time. I had trouble memorizing my lines because I was just used to Harmony saying 'go' and then we'd make up

After questions from the audience that included whether Korine had been influenced in making the film by Agatha Christie or "The Big Lebowski," one person asked Gomez whether she had gotten any response yet from her own fans regarding this new direction for her work.

"To be honest, I don't really know what people are saying," she said. "I don't really necessarily want to know what people are going to say or think. I think it's just better that way.

"If people like it, awesome. If not, at least we made them feel something."

Kohn, the moderator, then asked if the actresses would disprove rumors that they lipsynched a moment in which the girls in the movie sing the Britney Spears song "... Baby One More Time." Gomez and Benson immediately shot down the idea of "rumors" as a cheap ploy to get them to sing, and then obliged. Gomez and Rachel Korine sang a verse or so of the song, with Benson boogieing in her seat, while the audience became a sea of cellphone cameras and iPad screens.

| FRII                                   | DAY                                                               | PRIM                                                                                          | IETIM                                                                 | E/LA                                           | TE NIC                                              | THE                                        |                                   |                                                             |                                                   |                                            |                                         |                                              |                                           |                                            |                                      |                               |                                                    |                                         |                                                   | N                              | <b>IARC</b>             | H 22,                             | 2013                                |
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## **Brothers**

From Page 1B

and it feels like you've just stepped into a place where you're so small in the grand spectrum of history."

One of the Abrams Brothers' other favorite shows came when they first performed at the Grand Ole Opry in Nashville. Abrams said they became the youngest Canadians to play the venue, and enjoyed the experience playing on the same stage that many legendary artists have.

Abrams said the style of music the band plays never changes, regardless of show venue.

"The genesis of our music and where we started is that, even though we might play a festival with crowds of 50,000, or a theater with only a few hundred, our style of music is very much about the sense of community you get between artist and performer," he said. "It's the kind of music that's conceptually accessible. People sitting in the audience can see something tangible and real, it's not just smoke and mirrors."

The Abrams Brothers also thrive on the sense of authenticity in their music at live shows.

"The core of organic sensibility in our music is still very prevalent," Abrams said. "We have spent our lives devoting ourselves to the idea that it's integral for a musician's career to build a relationship with a live audience."

He said he also enjoys storytelling during the shows.

"People will hear stories of how our songs came together, and stories from our past and present," Abrams said. "Our goal for the audience at our shows has always been to have people be positively touched by our music. If we're able to do that, we've accomplished what we've set out to do."

O.
Tickets for Monday's concert are avail-

able by calling the Lewis and Clark Theatre box office at 605-665-7811 or by emailing Marlette at lctc@midconetwork.com with the number of seats you would like to reserve.

"We are doing reserved seating for this concert," Marlette said. "There are still good seats available, but we hope that by Monday we can say they are limited."

For more information on the Abrams Brothers, log on at abramsbrothers.com or check them out on Facebook, Twitter, YouTube or MySpace.

You can follow Andrew Atwal on Twitter at twitter.com/andrewatwal

## Carell

From Page 5B

an hourlong chat last month.

On "Anchorman: The Legend Continues": "It's going to be so ridiculous. Just before I came over, I got a link for some music that we're going to be prerecording down there. It's already beyond absurd, what we're doing. I'm excited. You know, the first one was so much fun to do. I think that's why everyone's doing this one. I don't think anyone had any thoughts of making art. Just rampant silliness. We were just trying to make each other laugh. I don't think I've ever laughed harder in my life than when doing that."

On unlikely "Anchorman" fans: "When I did 'Hope Springs,' I was talking about (the upcoming 'Anchorman'), and Meryl Streep said, 'Oh, I'd love to be in that.' Meryl Streep throwing her hat in — it's histories."

On how he built up his "Anchorman" role: "First 'Anchorman' (movie) I don't even know if I had any lines to begin with — one or two in the whole script. I remember Adam would tell me to just say something, and it didn't even matter: If you find a moment where no one else is saying anything, say something, so that was kind of part of how Brick was created. It was just saying random things that did not connect to anything else."

On how Second City training comes into play with McKay and him: "When he throws things out or when we try things, it's understood that it's just an attempt at something. There's such a freewheeling nature to Second City, and the greatest thing about Second City was having a sophisticated audience night after night who appreciated what it was. They knew it wasn't all going to be great when you improvised, so they were very forgiving that

On how attending Second City's 50-year anniversary weekend in 2009 affected him: "It was unexpectedly emotional for me, that whole weekend. I thought it would be fun. We'd drop in. I hadn't been to Chicago in a while. Nancy (Walls, his wife and fellow Second City alum) and I could go back to where we used to live and check out some of our old haunts and have some good meals. And it was so much more than that. It affected me on a

personal level, to reconnect with friends I hadn't seen in years. And it is that common thread. There's a bond there that I guess I didn't anticipate feeling so strongly — and a bond to the place and what it represented to all of us. Really moving."

On where he lived in Chicago: "I lived on Barry and Halsted. First I lived up on Winthrop, way up north, and then I lived on Barry, and I spent the last year in a place off of Montrose, maybe. I forget which street it was, up near Truman College."

On whether he's more comfortable sticking with a script or improvising on set: "I don't think it really matters. For something like 'Hope Springs,' there was no improvisation at all. I tried to make it letter perfect. It's just whatever it calls for. That just did not call for improvisation. I wasn't going to start riffing with Meryl and Tommy Lee (laughs)."

On whether he's seeking a second screenwriting credit after "The 40 Year Old Virgin": "I'm writing something for Warners right now, and I hope I can finish it in these next few months, like while I'm doing all this other stuff. I wouldn't want to get too far into it, but it's something that I'm writing for Will Ferrell and I."

On whether he'd like to direct: "Eventually, I probably would, but whether it would be (the new script) or something else, I don't know. It sounds like such a cliche to say, I'm very hesitant to say that I would ever want to direct, because that's like saying I also am a songwriter and (laughs) I have a band. It seems like, I don't know, I don't want to be that guy."

On whether he writes songs too:

(laughing) "No, no. No."

On whether he improvised on "Burt Wonderstone": "Yeah, there was improvising on that. It's such a big, silly premise that it's not something that you necessarily have to stick to a very specific storyline or narrative. You can kind of find jokes and bits within it all. So, yeah, that's what we tried to do, keep it sort of loose."

On why he wanted to play a long-haired, bare-chested magician: "It just seemed silly and ridiculous, and it's a world that I'd never seen in a movie before. I thought it would be fun to split the difference between very broad comedy but positioned within an actual story. ... I just thought it was funny. I just thought the character was funny. He was (lowers voice to a whisper) kind of a (jerk), which I don't generally get to play. I tend to get

offered parts of more likable people." On how Wonderstone is different from

his Michael Scott character on "The Of-

fice": "You know what? I never thought of Michael Scott as a jerk. He lacked a filter, but he had an enormous heart, I think. And he was intrinsically a very good person. And very sweet at his core. He just said and did incredibly offensive things in spite of himself. But somebody like Burt Wonderstone is just a jerk."

On Jim Carrey, his two-time on-screen antagonist: "He's phenomenal to watch work. There were times when I would forget that I was doing a scene with him because I was just watching what he was doing. I've never seen anyone work harder to get it right, to get it perfect, to make it funny. Given his choices, he would shoot a scene all night long to get it perfect. He would do hundreds of takes if he could — because he's always finding new things."

On feeling more comfortable with Carrey on "Wonderstone" than "Bruce Almighty": "I was so intimidated during 'Bruce Almighty,' I just didn't want to screw up. I just wanted to stay out of everybody's way, including his, and just be there and try not to mess anything up. I was a big fan of his, and to actually be doing a scene with him was a little overwholming."

whelming."
On voicing his "Despicable Me" character: "(It's) a couple years from beginning to end. You generally go through the whole script, and then they start animating, doing rough animation and seeing what works and what doesn't, and then they'll write more scenes, and then you add into those scenes. That is a process of refinement. Today I have (to record) one line — one line that just doesn't kind of work with what's happening in the movie, so I have to do a different read on it."

On playing a multimillionaire who kills a wrestler in "Foxcatcher": "It was an interesting character to play. No one could truly determine why (he committed murder), what was going on with this guy. Bennett Miller approached me about three years ago and said that he wanted to do this and asked if I'd be interested. I felt if he had the confidence in me to do it, then that was good enough for me."

On whether he considered the role a stretch: "I wouldn't say it was harder or more of a stretch. It was just a different thing, a different kind of character and different kind of story."

On whether it's more difficult for dramatic actors to be funny than comedic ac-

tors to be serious: "I think it's a matter of how you approach it. I think when someone who's known for doing drama does a comedy but just tries to be funny, that's a mistake. ('Wonderstone' co-star) Steve Buscemi is a great dramatic actor, but he totally gets comedy. I think James Gandolfini totally gets comedy. They assume a character and they play it, and that's really

On the tight production schedule for the "Anchorman" sequel: "That amazes me. We already have a release date, and we haven't even shot a frame (laughs). And I get more questions about 'Anchorman' than anything. Especially the international press — Australian and British press, they can't wait. I don't know how it translated there. For some reason it did."

On why he opted not to be part of the upcoming "The Office" series finale: "Here's what I thought: Michael Scott would definitely go back and visit his friends, but he wouldn't do it on camera. Because my feeling, and (executive producer) Greg Daniels agrees, Michael Scott had sort of grown beyond the idea of being on camera, the idea of being documented. And that had been his life for all of those years, and it's the only thing that he really cared about. But our thinking was by the end he had evolved, and being on camera and being a star was not important to him anymore. So I think he's a different guy at this point, and he's enjoying a life, and he found what truly was going to make him happy.'

On how the final episode will resonate with him: "I've just been in touch with John Krasinski, and I understand completely what they're going through right now. It was an enormous part of my life, and all of those relationships and friendships that came out of it are very strong and important to me. I know what they're going through with, I think, five episodes left to shoot. They're saying goodbye to something that was very dear to them."

On which '70s musical his own "Office" farewell felt like: "Through the week, I essentially had my goodbye scene with every cast member, and it felt like 'Godspell' (laughs). I felt like I was going off into the great beyond."

On whether he has any remaining goals: "No. I had like two goals in my career: One was to try to get into Second City. When I moved to Chicago, my goal was to try to work at Second City. And beyond that my goal was to make enough money as an actor to not do anything else but act, not have to go and wait tables again. So, no, I figure those were enough."