



Frank Larrazaleta presents a bottle of Hennessy Paradis Imperial to 'Creed' star Sylvester Stallone after he received the prestigious Montecito Award presented by actor Carl Weathers during the 31st Santa Barbara International Film Festival. — AP photos



Executive Director Roger Durling, 'Creed' star and Montecito Award recipient Sylvester Stallone and wife Jennifer Flavin attend the Hennessy Paradis Imperial Lounge.

Pharrell Williams becomes co-owner of G-Star Raw jeans

Pharrell Williams, the pop culture renaissance man who is a designer, performer and hit songwriter, was named Tuesday as co-owner of jeans brand G-Star Raw. The company, based in Amsterdam and Los Angeles, said that Williams would be involved in design but also in decisions on business strategy and advertising. "G-Star is an independently minded and forward-thinking company. I believe they will be the definitive jeans brand of the 21st century," Williams said in a statement.

Williams, whose financial terms and time commitment to the brand were not disclosed, has been involved in fashion for years including as a co-founder of the Japanese clothing maker Billionaire Boys Club. Through another of his projects, Bionic Yarn, Williams has worked with G-Star Raw to design a line of jeans whose denim is produced from plastic bottles found in the ocean. G-Star Raw said that eco-friendly initiatives would be a key focus with Williams, who has been outspoken on environmental protection. Williams, 42, made his name as part of the duo The Neptunes and became a behind-the-scenes producer and songwriter to major pop acts including Madonna, Britney Spears and Shakira. Williams in recent years has become a star in his own right with the globally viral hit "Happy." — AFP

Sylvester Stallone says 'Creed' feels like Balboa's last ride

Oscar-nominated "Creed" star Sylvester Stallone stopped by the Santa Barbara International Film Festival Tuesday night for one of the week's many tributes and to accept the Montecito Award from friend and "Rocky" co-star Carl Weathers. When prompted about a sequel to Ryan Coogler's fresh take on the material, however, he seemed quite reticent, perhaps concerned about diminishing returns or souring such a storybook experience. "I really have mixed feelings about this, seriously," he said. "I feel like Rocky, at the end of this movie on the steps, with the help of a young man, and he looks out and says, 'From here, you can see your whole life'—it sort of summarizes the whole thing. I don't know how much further you can push Rocky."

Ostensibly a career retrospective, the program still never strayed too far from the Balboa narrative, a full-circle experience for Stallone that has already put him in rare air with the nomination, but could send him into the next chapter of his career with an Academy Award for his most lasting legacy in tow. That sense of legacy was very much on Stallone's mind throughout the evening, as it has been all season. "I learn that as I get older you have to be really thankful for what you leave behind," he said. "Hopefully we left something good behind." Stallone said that all his life he has been drawn to the "Rocky attitude," the philosophy of punching through, that everyone is an underdog at some point in time. And that, of course, is why the character resonated then and now. "Just when we

think we have it together, something happens—it's called life," Stallone said.

At times appearing like a wise sage seated before a classroom of eager learners, Stallone had a number of seemingly platitudinous notions to dispense, but they felt earned, built on the back of experience. "You learn from failure." "Success doesn't teach you anything." "There's something to be said about struggle." "Don't be afraid to be sloppy the first time out—that doesn't apply to architecture, but it does apply to creative endeavor."

Sound guys

With that last sentiment, he was speaking of the knocks he took crafting a screenplay like "Rocky," what it took to see it through as an actor and watch it take life in the culture and define him to this very day. Stallone told stories of getting into it with one of the sound guys on the set of the 1976 boxing drama, who was so annoyed with the actor he took his name off the film (it was Oscar-nominated for Best Sound, sans the disgruntled individual's credit). He espoused Norman Jewison's attention to detail and authenticity (1978's "F.I.S.T.") and John Huston's on-set storytelling (1981's "Victory"). He spoke about viewing "First Blood" as an incarnation of Mary Shelley's "Frankenstein" and feeling compelled to change the ending to a more hopeful one at a time when Post-Traumatic Stress Disorder was claiming 20,000 Vietnam vet victims a day.

And he recounted finding himself on a low-altitude flight back to a Santa Monica after "anatomical freak" Dolph Lundgren punched him so hard in the chest on the set of "Rocky IV" that four nuns ended up posted at his hospital bed. He also said he understood what Leonardo DiCaprio must have gone through while filming "The Revenant" after having his own experience with embarking on a tough production in the elements (1992's "Cliffhanger"). He laughed remembering times in a New York pancake house, packing on pounds for "Cop Land" at a time when he was eager to sink back into drama after years in the action movie limelight. And of course, he beamed about how grateful he is to Coogler for breathing fresh life into his 40-year-old creation. "He just had a certain sense of relatability," he said of the 29-year-old filmmaker. "He made it fresh and made it his own. I never in my life would have done this on my own. So that's why it's great to take a chance and embrace your fears."

Stallone came into this race swinging, and as the rounds tick by, it looks more and more like he'll be the last supporting actor standing on Oscar night. But come what may on that score, on this particular night, as he sipped cognac at a modest after-party and spoke to well-wishers with a gleam in his eye and patience to spare, he looked like a guy content that indeed, he's left something good behind. — Reuters



This October 13, 2014 file photo shows US singer Pharrell Williams performing on the stage of the Zenith in Paris, France. — AFP

Lock of Lennon's hair expected to fetch \$10K at auction

A lock of hair snipped from the head of John Lennon as the Beatle prepared for a film role is expected to sell for \$10,000 at a Dallas auction later this month. Heritage Auctions said in a news release Monday that the 4-inch lock was collected by a German hairdresser who trimmed Lennon's hair before he started shooting "How I Won the War."

The dark comedy, released in 1967, follows the World War II misadventures of British troops led by an inept commander. The auction will be held Feb 20 and Heritage says it will include other rare items linked to The Beatles, such as a signed photograph of all four members. Memorabilia from other artists such as Elvis Presley and Led Zeppelin also will be auctioned. — AP



Warner settles 'Happy Birthday' copyright suit for \$14 mln

The copyright to the world's most popular song, "Happy Birthday to You," has been in dispute for decades, but if an agreement by Warner/Chappell Music to pay \$14 million to end a lawsuit over the song is approved by a US court, it will be free for all to use as they please. The settlement, unveiled in federal court in Los Angeles on Monday, would eliminate the music publisher's claimed ownership of the song. It also specifies that once the settlement is approved by the court, the song will be in the public domain. A hearing is scheduled for March 14.

A group of artists and filmmakers filed a class action lawsuit in 2013 against Warner/Chappell, the music publishing arm of privately held Warner Music Group. In a court filing on Monday, the group hailed the settlement as "unquestionably an excellent result." "We are pleased to bring this matter to resolution," a Warner/Chappell spokeswoman said in a statement on Tuesday. The settlement money will be distributed among those who paid licensing fees for the song back to 1949. — Reuters

Charlize Theron in talks to join 'Fast 8' as villain

Charlize Theron is in early conversations to join the cast of Universal's next "Fast and Furious" movie, "Fast 8," as a new villain. While it's unclear where negotiations stand currently, sources close to the situation tell Variety that the studio is eager to add Theron to the ensemble cast. Universal had no comment. Vin Diesel, Dwayne Johnson, Tyrese Gibson and Jason Statham are all expected to return, along with other franchise favorites. It was announced in October that, following the success of "Straight Outta Compton," F Gary Gray would direct the project.

Production is set to start next spring with the film dated to bow on April 17, 2017. Theron is attached to star in "The Gray Man" for Sony, but the film is going through a rewrite to change the main character from male to female, making it possible to fit both movie into her schedule. This isn't the first big star to join the "Fast and Furious" cast mid-series. Dwayne Johnson joined the cast in "Fast Five"—Universal likely hopes to mirror that move with Theron's casting, adding a fresh face for not only "Fast 8," but for the remaining installments. Theron is currently filming Focus spy thriller "The Coldest City." — AP

Charlize Theron



'Frozen' set for Broadway in 2018

It took cinemas by storm and now the smash-hit Disney animation "Frozen" is heading to Broadway, the entertainment giant said Tuesday, confirming months of fevered speculation. The musical adaptation will open outside New York in August 2017 and then hit Broadway in spring 2018. "As you know, a sequel of Frozen is in the works," Disney chief operating officer Tom Staggs said during a conference call with analysts. "In the meantime Disney Animation is creating the first ever Frozen television special, which will air on ABC

during the 2017 holiday season, and in the tradition of Lion King and Aladdin, we have a new Frozen musical slated for Broadway in 2018."

Released in 2013, the film is one of the most successful in history, making \$1.27 billion at the box office, according to the specialized website Box Office Mojo. The musical will feature the same writers as the film—music and lyrics by Robert Lopez and Kristen Anderson-Lopez. Loosely based on Hans Christian Andersen's "The Snow Queen," the film tells the sto-

ry of princess Anna, who sets off on a journey to find her sister Elsa, whose hard-to-control icy powers have trapped the kingdom of Arendelle in eternal winter. The hugely popular film picked up two Oscars and a clutch of other awards along the way. — AFP



This file photo shows Directors Chris Buck (left) and Jennifer Lee (center) as they stand with producer Peter Del Vecho (right) after winning the Best Animated Feature Film award for 'Frozen' in the press room during the 86th Academy Awards on March 2nd, 2014 in Hollywood, California. — AFP

Johnny Depp to star as 'Invisible Man' for Universal

Johnny Depp is set to star in Universal's reboot of "The Invisible Man," sources tell Variety. The film is currently without a director or writer but is part of the studio's new classic monster universe initiative spearheaded by Alex Kurtzman and Chris Morgan. Based on the classic H.G. Wells novel, the original 1933 film starred Claude Rains as the scientist who finds a way to become invisible for devious purposes. The first film in this rebooted monster universe is "The Mummy," which stars Tom Cruise and bows in June 2017.

Morgan and Kurtzman will now look to tap a writer to pen the reboot; no timetable has been set for production. Exec VP Jon Mone and VP Jay Polidoro will oversee production for Universal. Depp can be seen next in "Alice Through the Looking Glass" and also has "Pirates of the Caribbean: Dead Men Tell No Tales" set to bow in summer 2017. He is also being courted to star in Paramount's crime thriller "Triple Frontier." He is repped by UTA. The news was first reported by Deadline Hollywood. — Reuters