

James Cameron

INTERVIEWS

Edited by Brent Dunham



James Cameron: Interviews

Conversations with Filmmakers Series

Gerald Peary, General Editor

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Introduction

It was one day on the set of *The Abyss* that James Cameron almost died. At the bottom of a gigantic underwater set, Cameron ran out of oxygen. His First AD was supposed to monitor his O₂ levels while he was under but failed to do so on this particular occasion. Cameron knew he couldn't ascend with all his gear on so he stripped most of it off, including his helmet. As he rose, a safety diver saw the situation and tried to assist Cameron by sticking a spare regulator in his mouth. However, the regulator was faulty and Cameron ended up sucking water into his lungs instead of much-needed oxygen. Cameron struggled even more, realizing the safety diver's assumption that the regulator was working just fine. Reading Cameron's resistance as effects of "the bends," the safety diver wouldn't let go of the drowning director. Cameron punched the safety diver, who released him immediately, and swam the rest of the way to the surface. Both the AD and the safety diver were fired. Thus, we are provided in a single anecdote a general overview of James Cameron as one of the most self-reliant, as well as successful and innovative, filmmakers of the past three decades: If it weren't for other people, James Cameron would've been just fine.

As a filmmaker, James Cameron has spent more than thirty years (unintentionally) developing a personal mythology that is just as well known in the industry as his films are to the public. Perhaps this mythology could best be boiled down to "extreme." His lifestyle outside making movies is often described as adrenaline-fueled, whether it's his passion for deep-sea diving, riding motorcycles, or driving out to the desert to play with guns. His films are often record-breaking, both in their massive budgets as well as their eventual box office returns. His work ethic is focused, driven, and uncompromising, very much a "if you can't stand the heat, get out of the kitchen" approach which has polarized his collaborators from day one: they either feed off his energy and the desire to be pushed further, or they take his abuse personally and vow to never work

with him again. In addressing the stories of his on-set tyranny, Cameron begins his justification with a slightly snobbish edge but finishes it with a bit of vulnerability: “What people call obsession or passion, for me it’s just a work ethic. I think it comes from an insecurity that I’m not good enough.”¹ As Hollywood’s “king of the world,” Cameron now holds the record for the two highest-grossing films of all time (unadjusted for inflation). Perhaps, then, his previous insecurities about inadequacy can finally be put to bed.

There are two distinct and complimentary sides of James Cameron: science and art, inherited from his parents. As biographer Rebecca Keegan posits, “Their wildly different dispositions would combine uniquely in their son, who became equal parts calculating gearhead and romantic artist.”² Cameron himself agrees with this analysis: “My mother was a housewife but she was also an artist. My father was an electrical engineer. So right there you have a collision of left and right hemisphere thinking and I think I got equal parts of both.”³ Growing up, Cameron couldn’t decide which career path to take (science or art); his heart was drawn in both directions equally. It wasn’t until his mid-twenties that he decided to combine the two in the ideal medium: cinema. Even a cursory glance at his films provides evidence that his mechanical and his emotional sides have enjoyed their marriage going on thirty years. When his imagination yields a fantastical image that has yet to be materialized on screen (e.g., the liquid metal Terminator in *T2*), his scientific brain rises to the challenge. While most writers and directors are at the mercy of the industry’s current state-of-the-art technology, their imaginations inhibited by what is “possible,” Cameron might stand alone as the only filmmaker who creates technical innovations to accommodate his ideas. In 1993, following George Lucas’s example with ILM, Cameron went so far as to create his own special effects studio, Digital Domain. Furthering this notion of Cameron’s approach as equal parts science and emotion, he often attempts to inject his technology-driven films with the heart and soul of multidimensional characters and Academy Award-nominated performances. It’s arguable that instead of a generic, “guns and ammo” extermination film, *Aliens* wouldn’t have been the success that it was without Cameron’s portrayal of Ripley as both female warrior and motherly savior. Likewise, it’s doubtful that *Titanic* remained the number one movie in America for four months straight because of the special effects; the likely culprit was the resonant love story.

Cameron’s big break came in 1979 when he began working for Roger Corman’s New World Pictures as a model maker. Ever the opportunist,

Corman began producing a film that was unabashedly exploiting the success of *Star Wars* called *Battle Beyond the Stars*. As an anonymous presence in the model department, Cameron took a chance in his design for one of the film's spaceships. When Corman was unsatisfied with the ship's current design, he demanded that the model department propose new ideas. Knowing Corman and his cinematic sensibilities, Cameron took a bold step and presented "a spaceship with tits" to match the ship's computer's female personality. It worked and James Cameron soon emerged from the model shop as the Art Director for *Battle Beyond the Stars*. "Then, I clawed my way up from there, as meanly and brutally as I could."⁴ It was during work on his second film New World Pictures called *Galaxy of Terror* that Cameron had the idea to be a director. In typical Cameron fashion, his desire to be a director was not a power play, he simply disapproved of the way his sets were being lit and photographed. Ever proud of his work, he felt obligated to make it right and do it himself rather than let someone else ruin it. It's been this perfectionism that's come to define Cameron's career. While working on *Galaxy of Terror*, a chance visit by an Italian producer would earn him his first directing gig. Soon, no one would be ruining Cameron's sets.

After convincing Roger Corman to let him become *Galaxy of Terror's* Second Unit Director, Cameron was attempting to film an insert shot of a severed arm covered in writhing maggots. They used mealworms instead of maggots and when they called "action!" none of their larvae actors hit their marks. In an attempt to liven things up, Cameron rigged the prop arm for electricity and as soon as it was plugged in, those little mealworms danced like they were supposed to. Italian producer Ovidio Assonitis just happened to be visiting the set when he witnessed James Cameron apparently directing the mealworms with such success. Assonitis was looking for a director for his low-budget production *Piranha II: The Spawning*, a sequel to another New World Pictures B-horror film. And so, James Cameron got his first job as a director—at least for a couple weeks before he was fired. Crestfallen, Cameron took the firing as an indication that his talents were not found in directing after all. A few months later, he flew to Rome to confront Assonitis about his termination and to see the footage he shot (Assonitis had made it a practice to take the dailies off to be developed before Cameron could see them). After finally convincing Assonitis to see the rough cut of the film, Cameron saw that his footage actually worked just fine, which added to his theory that Assonitis had not fired him for incompetence but for a chance to direct the picture himself. Having regained some confidence in his abilities as

a director, Cameron still had an itch to scratch. Before he left Rome, he spent his nights sneaking into the editing bay and re-cutting the film; not necessarily because he knew there was a *Citizen Kane* to be found but because he knew his name was going to be on it and he wanted to make it as presentable as possible—getting any future work after this would be difficult if his only credit as a director was trash. The final edit that was released was not Cameron’s but his personal validation was already secured. Later, he would jokingly call it “the finest flying-piranha movie ever made.”⁵

If the auteur theory is given any credence, certainly James Cameron could be considered an ideal candidate. While the theory aims to identify the true author of a film, cinema is perhaps the most collaborative art form, making this search frustrating if not impossible. From the outset, the auteur theory presents contradictions and incites endless debates, even when the subject being considered simply directs the films. Because he wears so many hats while making his films, Cameron, more than most others, actually might deserve the “A Film By” credit. Cameron is known for doing multiple jobs on a set, again, not because there’s no one to do it, but because he’d rather do it right himself than let someone else make a failed attempt. In an interview with the *New Yorker*, Cameron fesses up to his “control freak” reputation: “I always do makeup touch-ups myself, especially for blood, wounds, and dirt. It saves so much time.”⁶ As an auteur, the consistency to be found within Cameron’s work is much more grounded in ideas rather than a particular visual style.

Thematically, Cameron has shown in film after film that certain ideas and possibilities weigh heavily on his mind. Nuclear weapons, for example, play either minor or major parts in almost all of his feature films. We learn from these interviews that growing up during the Cold War, and especially the Cuban Missile Crisis, has had an immense impact on his point of view. In a recent biography, it is revealed that when Cameron was eight years old, he found a pamphlet detailing how to build a civilian fallout shelter. “I realized that the safe and nurturing world I thought I lived in was an illusion, and that the world as we know it could end at any moment.”⁷ This sense of fatalism pervades Cameron’s films; the inevitability of these self-inflicted apocalypses is constantly teased but never without a glimpse at their prevention. If Cameron provides any clemency to his audiences from his dire visions, it is a buffer of time: the apocalypse will come soon but not quite yet. In *The Terminator*, Cameron set the “end times” to begin thirteen years in the future (1997); in his one

and only TV series, *Dark Angel*, which first aired in 2000, we are shown the end of civilization takes place in 2009.

This pessimism surrounding “the future” becomes another thread connecting his films. As Cameron states, the function of futuristic or sci-fi films has always been about contemporary self-reflection as opposed to narratives meant to predict the future. Cameron explains this to Ray Greene in their discussion of the social commentary found in *Strange Days*. “Historically, science fiction has always been terrible at actually predicting the future. What it’s great at is giving you a different way of looking at your life now.”⁸ In films such as *The Terminator* and *The Abyss*, we are shown possible outcomes for our haphazard pursuance of bigger and better technologies. In an interesting paradox, however, for all James Cameron’s impressive contributions to the advancement of technology (underwater camera systems, computer-generated effects, Mars landing vehicles, etc.), his films often warn humanity of its “not-so-bright” future if technology is pushed too far. “[T]he more we rely on technology, the more we have to rely on each other in our basic capacities as humans to bond together emotionally—in friendship or in love.”⁹ In further explaining his seemingly contradictory worldview, Cameron defines himself as “optimistically paranoid,” a position that is also actively expressed in his films. “I’m very optimistic about the human animal and our potential, and I’m paranoid about some of the darker potential inherent in these technologies.”¹⁰

One might assume that anyone who is paranoid of a nuclear attack would also be concerned about environmental issues, but until *Avatar*, Cameron hadn’t shown us his “inner tree hugger.” Before an image of a peace-loving, flower-wearing, and pacifist James Cameron enters the mind, take into account the following quote: “I suppose you could say I believe in peace through superior firepower. I don’t believe that the human race is going to suddenly evolve to the point that we can all join hands and sing ‘Kumbaya.’”¹¹ This ethos could definitely describe Cameron’s oeuvre as a filmmaker but what about *Avatar*? In this case, superior firepower did not prevail and it was atrocities committed by humans against the Na’vi that flipped the typical sci-fi notion that humans are always innocent. In addition to the film’s obvious didactics about conservation and a respect for nature, Cameron’s post-*Avatar* life has been busy with more political and environmental activities. Cameron began a campaign surrounding *Avatar*’s DVD release with trips to the Xingu River in the Amazon where a “real life” *Avatar* situation is occurring. Be-

yond that, Cameron also met with senators in Washington, D.C., gave speeches at Earth Day rallies and hit the political talk-show circuit with appearances on shows like *Hardball* with Chris Matthews. Cameron has also recently visited western Canada to bring awareness to the oil mining there, not simply to stop the drilling but to make the process as efficient and safe as possible—lessons learned from the BP disaster in the Gulf of Mexico, a disaster that Cameron also offered to help advise on the clean-up. The *Avatar* DVD was purposely released on Earth Day as a catalyst for dialogue about the environmental issues, Cameron says, the scientific community is trying warn us about. For Cameron, the problem starts with the public actually believing that there is a problem to begin with and blames the right wing for their instigating denial amongst the population. “If we can’t even talk about the problem, what are we going to do about it?”¹²

Of course, although his films deal with the end of the world (or the threat thereof), there is always a figure present to save the day. It just so happens that the hero in Cameron’s universe doesn’t fit the typical mold established by decades of Hollywood mythmaking. This “thinking outside the box” approach to heroism is shown by his employment of strong, capable female protagonists. Sarah Connor (Linda Hamilton) from the *Terminator* series is given the same respect and archetypal narrative arc as so many male heroes that came before (and after) her. Her transformation from diner waitress to combat soldier is often thought to be one of the greatest female characters, especially considering she’s ensconced in the testosterone-soaked action genre. Again, in his second film, *Aliens*, Cameron inherits Sigourney Weaver’s character, Ellen Ripley, the first film’s only survivor, and injects her with a complexity that earned Weaver her first Oscar nomination, a rare occurrence indeed for the sci-fi genre and doubly so for a woman. These two examples of strong female characters would be enough to prove James Cameron’s predilection for “girl power” but they’re not alone. *The Abyss*’s Lindsey Brigman (Mary Elizabeth Mastrantonio), *True Lies*’ Helen Tasker (Jamie Lee Curtis) and *Titanic*’s Rose (Kate Winslet) all follow the same pattern of women characters that emerge as thoughtful and well rounded, as opposed to the traditional “object of desire.” Inspiration for these strong female characters is perhaps attributed to Cameron’s mother, Shirley, an individual whose own life reminds us of a James Cameron heroine. “While a mother with three kids under age eight, Shirley would join the Canadian Women’s Army Corps, happily trooping off on weekends in fatigues and combat boots to assemble a rifle while blindfolded and march through

fields in the pouring rain.”¹³ Continuing his string of capable heroines is a character named Max (Jessica Alba) from Cameron’s first major post-*Titanic* project: a TV series he co-created called *Dark Angel*. Similar to his films before *Dark Angel*, this maiden voyage into television centers on a bleak future, wiped out once again through the employment of destructive technology. Ultimately, despite an avid fan base and critical praise, *Dark Angel* would only last two seasons. Cameron was initially disappointed and frustrated with this ill-fated foray into TV but it was announced in 2010 that a television spin-off of *True Lies* was being developed for the FOX network and with Cameron acting as Executive Producer.

For all the love and attention paid to his filmmaking, Cameron’s passions don’t simply end there. As a boy, and ardent science fiction reader, Cameron dreamed of going to outer space. Throughout the years, Cameron has sustained this interest in space exploration: he joined NASA’s Advisory Council in 2002, developed his own Mars rover vehicle, designed a 3D camera system for upcoming expeditions to Mars and, a few years ago, began developing a 3D IMAX film about life and work aboard the International Space Station. Plans for that film fell through as interest in the red planet waned after a couple unsuccessful Hollywood productions (*Red Planet* and *Mission to Mars*, both 2000), and the final blow to the project came after the *Columbia* spaceship disaster in 2003. Growing up, he realized that while exploring the cosmos might be a bit unrealistic, the oceans provided a more accessible and equally exotic venue for exploration. As a boy in Canada and living nowhere near an ocean, he was forced to begin his underwater life becoming scuba certified in a YMCA pool in Buffalo, New York. These days, Cameron not only gets to dive in a real ocean, he gets to explore the mysteries of the deep with million-dollar submersibles. Cameron has described his never-ending curiosity as the main drive behind all his ventures, and deep-sea diving certainly has provided opportunities for that curiosity to be entertained. In fact, some might be surprised exactly how much diving means to him: between filmmaking and diving “if I had to choose one over the other, I would probably dive.”¹⁴ Luckily for his fans, James Cameron doesn’t have to give up filmmaking to pursue his aquatic hobbies. Starting with *The Abyss*, and later with his documentaries, Iron Jim got smart and combined his two favorite things: diving and movies. And, as is rumored, the director’s next installments of the *Avatar* franchise will take place under Pandora’s oceans, thus continuing his aquatic and cinematic obsessions.

Before the release of *Avatar*, James Cameron was basically absent from Hollywood for over a decade. People assumed that Cameron's "exile" after *Titanic* was a product of insecurity and a fear that he would never be able to follow up the biggest movie of all time. The truth is, he simply took advantage of his "king of the world" status to do as he pleased. To Tavis Smiley, Cameron explains that stage fright was the last thing on his mind, "It was more like I had my FU money; I could do whatever I wanted at that point. I didn't think my directing career was going to go away just because I went off to do these other things, and it didn't."¹⁵ "These other things" would become six underwater documentaries, including three more dives to the sunken *Titanic*, an exploration of Hitler's flagship, the *Bismarck*, and a study of deep-sea life forms living in the most hostile environments on Earth. Not only did these films allow Cameron to indulge in his amphibious life, he was also busy continuing his techie life by developing a brand new 3D camera system and the ability for these cameras to dive two and a half miles deep to sites like the *Titanic*. With the help of cameraman Vince Pace and his engineer younger brother, Mike, Cameron's love of filmmaking and diving would again be married, like every one of his other projects, in the most extreme way. It was the development of these new camera systems that led to the production of *Avatar*. Despite taking the time to indulge in his passions outside Hollywood, Cameron was also waiting for this new leap forward in technology before he could tackle the immensity of *Avatar*.

Most of the discussion about Cameron's career is dedicated to the films he writes and directs but his few engagements as a producer merit their own consideration. Cameron has produced most of his own films (exceptions being *The Terminator*, *Aliens*, and *The Abyss*), and, despite his despotic control as a writer/director, he has occasionally produced films for other filmmakers. His first producing gig on someone else's project came with *Point Break* (1991), directed by his then-wife Kathryn Bigelow. Their personal/professional relationship worked well on that film and Cameron would also produce her next film, *Strange Days* (1995), based on his original story. That film also marked the first time a James Cameron script would be directed by someone else since *Rambo: First Blood Part II*. "I actually wrote with her in mind to direct it. It was a well-tailored fit."¹⁶ It would take seven years but Cameron next went on to produce Steven Soderbergh's sci-fi drama, *Solaris*, a remake of Andrei Tarkovsky's 1972 original. Excluding some of his post-*Titanic* documentary work, Cameron wouldn't produce for someone else again for another nine years, that being *Sanctum*, a thriller about a cave dive gone wrong and filmed in 3D

with Cameron's Fusion cameras, set to be released in 2011. Also on the horizon, Cameron announced that he will be producing pal Guillermo Del Toro's upcoming adaptation of H. P. Lovecraft's *At the Mountains of Madness*.

In his piece here, writer Bill Moseley offers a succinct definition of Iron Jim: "James Cameron is his own man."¹⁷ Beyond a simple comment on his individuality, this statement reflects a lot more about his successes in life. Despite his long history working with the studios, James Cameron can be considered more of an "independent" filmmaker. Like George Lucas before him, he has created an empire of his own where the Hollywood studios work for him. After *Titanic*, Cameron simply walked away from Hollywood, confident that he could pick up right where he left off, even a decade later. In his interview with the Academy of Achievement, Cameron explains his rise in the industry and ruminates on what success actually means. "There are many talented people who haven't fulfilled their dreams because they over-thought it, or they were too cautious, and were unwilling to make the leap of faith."¹⁸ He goes on to comment on the difficulties that occur after that leap has finally been made: "It's going to be grabbing the tiger by the tail and if you have not prepared yourself mentally for it through study, through knowing and hypothesizing what it will be like when you're in that position, you won't be able to deal with it."¹⁹ Upon consideration of Cameron's career and his ferocious rise to the top, perhaps, following his example, it is better to be the tiger and let others try to hold onto you.

This collection attempts to provide a context with which to examine the career and life of James Cameron. The entirety of his more than thirty-year career is represented in some form, hopefully illuminating the breadth of one of the most notorious and successful histories in Hollywood. The interviews contained herein were selected because they satisfied two simple criteria: the diversity of their sources and their ability to provide a specific insight into Cameron's career. Included in this collection are interviews from newspapers big (the *Guardian*) and small (the *Charlotte Observer*), pop culture magazines like *Premiere*, a post-screening Q&A, sci-fi magazines like *Starburst* and *Dreamwatch*, an interview from Collider.com, and an extended interview from Syd Field's book on screenwriting, *Four Screenplays*. Also included are interviews in print for the very first time, including an interview from *Marketsaw 3D*, a blog dedicated to 3D filmmaking, Cameron's appearance on *Tavis Smiley*, and a transcript of BAFTA's "James Cameron: A Life in Pictures." What these pieces provide is a thorough and complex presentation, the ultimate goal

being a collection that approaches James Cameron and his work from as many angles as possible. The interviews are presented chronologically to highlight Cameron's evolution as a filmmaker; no one film is favored and a progressive movement is made through the past thirty years. Consistent with the standards set by the University Press of Mississippi and the "Interviews" series, all interviews within are unabridged and unedited from their original source. For the interviews needing transcription, I have done so to the best of my ability.

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BD

Notes

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14. James Rampton, "My Titanic Obsession," *The Independent*, August 9, 2005.
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16. Greene, 10.
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18. Academy of Achievement.
19. *Ibid.*

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Chronology

- 1954** Born on August 16 in Kapuskasing, Ontario, Canada.
- 1959** The Cameron family moves to Chippawa, Ontario, near Niagara Falls.
- 1968** At 14, Cameron watches *2001: A Space Odyssey*. It makes an indelible impression on the teenager. Soon after, he and his friend start making films with a Super 8 camera.
- 1970** Becomes a certified scuba diver in a YMCA pool in Buffalo, New York.
- 1971** Moves to Brea, California. Studies Physics and English at Fullerton College and California State University, Fullerton.
- 1978** With his friends, Cameron makes *Xenogenesis*, a sci-fi short film. Marries Sharon Williams.
- 1979** Begins working as a model builder for Roger Corman's independent studio, New World Pictures.
- 1980** Works as a model builder and Art Director on New World Pictures' *Battle Beyond the Stars*.
- 1981** Works as a visual effects artist on John Carpenter's *Escape From New York*. He also becomes the Production Designer and 2nd Unit Director on New World Pictures' *Galaxy of Terror*. Directs his first picture: *Piranha Part Two: The Spawning* but is fired before its completion—his name remains on the credits.
- 1983** While waiting to film *The Terminator*, Cameron becomes a writer for hire, completing scripts for two sequels to the Rambo and Alien franchises.
- 1984** Writes and directs the sci-fi action film starring Arnold Schwarzenegger: *The Terminator*.
- 1985** His screenplay for *Rambo: First Blood Part II* is rewritten and directed by Sylvester Stallone. Marries Gale Anne Hurd.

- 1986** Cameron directs his first studio film, *Aliens*. The film is a hit, reviving 20th Century Fox and giving Cameron every director's dream: final cut.
- 1989** Cameron makes *The Abyss*, a dream project based on a story he wrote in high school. The special effects in the film herald the emergence of CG. Marries Kathryn Bigelow.
- 1991** Produces *Point Break* for his wife, Kathryn Bigelow, to direct. Writes and directs *Terminator 2: Judgment Day*, the first film to cost more than \$100 million to make but returned over \$500 million in worldwide box office sales.
- 1992** The success of *Terminator 2* leads to a \$500 million, multipicture domestic distribution deal with 20th Century Fox giving Cameron creative freedom and ownership of the films produced. He also completes scripts for *The Crowded Room*, an intimate drama based on a nonfiction book but was never produced, a Stan Lee-approved Spiderman script that would never be made, and, finally, *Strange Days*.
- 1993** Creates his own special effects studio, Digital Domain, with effects guru Stan Winston whom he previously worked with on *The Terminator*, *Aliens*, and *Terminator 2*. His first daughter, Josephine, with girlfriend Linda Hamilton, is born.
- 1994** For his first film under the new deal with Fox, Cameron writes and directs the action-comedy *True Lies*, a loose remake of a French film titled *La Totale!*
- 1995** Produces *Strange Days* for then ex-wife Bigelow based on his script, co-written by Jay Cocks. Cameron also takes his first of many deep-sea dives to the wreck of the Titanic in preparation to make *Titanic*.
- 1996** Writes and directs *T2 3D: Battle Across Time*. This short film was made to accompany a theme park ride for the Universal Studios parks in Hollywood and Florida. Construction begins on Fox Studios Baja—an entire production facility to house the production of *Titanic*.
- 1997** Cameron again produces the most expensive movie in history (\$200 million): *Titanic*. Despite negative industry buzz about the bloated budget and delayed production, the film remains the number one film in America for a record 16 weeks and goes on to become the highest grossing film of all time. Marries Linda Hamilton.

- 1998** Steps down as CEO of his special effects house, Digital Domain.
- 2000** Cameron ventures into a new medium, TV, by co-creating *Dark Angel*. Despite its popularity, the show would be canceled after only two seasons. Marries Suzy Amis.
- 2001** Twins, Claire and Quinn, are born.
- 2002** Directs his first underwater documentary *Expedition: Bismarck*, detailing the last days and sinking of the famous WWII ship. Produces *Solaris*, a sci-fi drama directed by Steven Soderbergh. Cameron becomes a member of the NASA Advisory Council.
- 2003** Directs *Ghosts of the Abyss*, a 3D documentary short and first of three documentaries to further explore the wreckage of the Titanic. Cameron is also Executive Producer on *Volcanoes of the Deep Sea*, a short documentary about the volcanic activity on the ocean floor and the life surrounding it.
- 2005** Directs *Aliens of the Deep*, about the alien life forms to be found at the bottom of our oceans, and acts as Producer on two more TV documentaries about the Titanic, *Last Mysteries of the Titanic* and *Titanic Adventure*.
- 2006** Cameron is executive producer and narrator on *The Exodus Decoded*, a television documentary directed by Simcha Jacobovici. Daughter, Rose, is born.
- 2007** Cameron is executive producer on Simcha Jacobovici's next film titled *The Lost Tomb of Jesus*. This controversial TV documentary claims to have uncovered Jesus' tomb.
- 2008** *The Terminator* is selected for preservation by the National Film Registry.
- 2009** After more than a decade away from feature filmmaking, Cameron returns with *Avatar*. With years of research and development, Cameron and his team create a revolution in CG, jump-starting a new and substantial wave of 3D filmmaking. The film goes on to break *Titanic*'s box office record with \$2.8 billion in worldwide box office. Cameron receives a star on the Hollywood Walk of Fame the same day *Avatar* is released.
- 2010** *Avatar* is nominated for numerous awards including four Golden Globes, eight BAFTAs and nine Academy Awards including Best Picture and Best Director. Announces that his next writing/directing projects will be the second and third installments in the *Avatar* franchise.

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