

In conversation with Harrison Ford

“Celebrity is a complete pain in the ass. I think the loss of anonymity is the greatest trade that you make. There’s no way to imagine what the loss of anonymity will do to your life until you suffer it.”

Harrison Ford remains the biggest movie star of our time — indeed, of all time. His films have grossed over \$3 billion worldwide, and while he’ll always be known for his swashbuckling turns as Indiana Jones and Han Solo, he’s also turned in fine work in films as diverse as *The Mosquito Coast* and *Frantic*, and worked with directors from Mike Nichols and Ridley Scott, to Roman Polanski and Francis Coppola. What’s less known is that Ford is involved in every aspect of a project’s production, from casting to final cut, making him one of the lowest-profile ‘producers’ in Hollywood.

Not bad for a guy from Illinois, who was described as an “indifferent” student at high school, neither swot

nor jock. Born in Chicago in 1942, a lackluster academic career saw him attend Ripon College in Wisconsin for four years, before leaving just before graduation having learned something important about himself — he wanted to act. Two stints as a contract player — he made his film debut as a bellhop in *Dead Heat On A Merry-Go-Round* — and a string of television roles (*The Virginian*, *Ironside*) convinced Ford that he needed independent means if he were going to pick and choose roles and develop his career in the way he wanted. As luck would have it, he had some carpentry tools from renovating his old house, and, through the good luck and hard work that are his trademarks, soon built up a successful business that allowed him to leave TV behind and hold out for film work — which finally came his way thanks to small but eye-catching roles in Coppola’s *The Conversation* and

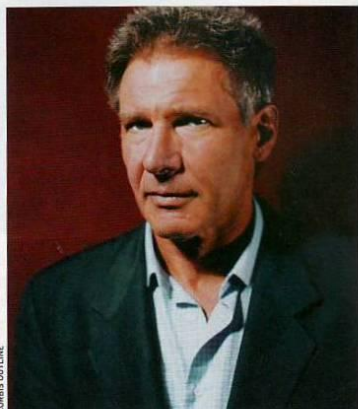
George Lucas’ *American Graffiti*.

The rest, as they say, is history. A carpentry job in Lucas’ office led to *Star Wars*, which led to the world’s most famous archaeologist, which led to a string of leading-man roles in some of the most successful films of the past two decades — *Patriot Games*, *Clear And Present Danger*, *Working Girl*, *The Fugitive*. Oscar-nominated for *Witness* — his only nomination, he lost to William Hurt for *Kiss Of The Spiderwoman* — he remains one of Tinseltown’s most respected and plain-spoken stars. In recent years, his personal life has landed him in the tabloids — following the break-up of his marriage to screenwriter Melissa Mathison, he has paired off with *Ally McBeal* star Calista Flockhart — but he continues to fly below Hollywood’s radar and prefers to shun personal publicity — something he finds easy to do on his 800-acre ranch in Jackson Hole, Wyoming.

With *Firewall*, Ford’s first straight-up action role in nine years, due for release, we asked LA correspondent **Tony Horkins** to sit down with our most enduring hero for 90 testing, sometimes testy, minutes in a Beverly Hills hotel. “With around 50 films to his name, the man who was Han Solo doesn’t need to take any shit from anyone. Before my audience I witnessed him cut down a journalist who dared to suggest a personal connection with a withering, ‘Well, enough about you.’ He’ll go from monosyllabic to effusive in a heartbeat depending on how worthy the topic, and he has little time for small talk and gossip. As I soon discovered...”

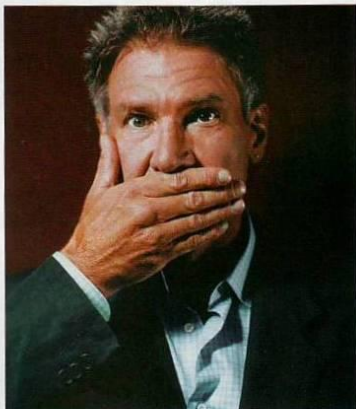
EMPIRE: So let’s start with *Firewall*. Your character is a bank security officer, right?

FORD: Yeah, I am the bank’s Chief Information Officer, CIO, in charge of all the computer operations >>



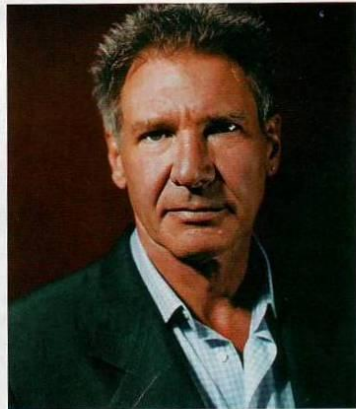
On Indy IV...

“If you find out when it’s starting, let me know. I’ll start doing sit-ups. The reason it hasn’t happened yet is we haven’t had a good enough script.”



On Star Wars...

“I argued for Han to die at the end of the third one. I thought that would have given the whole film a bottom, but I couldn’t talk George into that.”



On getting older...

“I was never the hippest thing around, which means that I wasn’t in the position to be replaced by the next hippest thing. I’m more like old shoes.”

PORTRAITS JEAN FRANCOIS ROBERT

of the bank, and especially the security of those operations. The character I play is, by training, a computer programmer, and he has created a nearly impenetrable system to protect the bank. And the bad guys hit upon the expedient of taking his family hostage to cause him to crack his own system. The actual commission of the robbery is a bit difficult in screen terms because it's all done on computer, so it's typing and my face. It's a problem of creating tension and drama out of little tiny things.

EMPIRE: How do you make computing interesting?

FORD: Just by making sure that they (the audience) understand what is happening in front of them, and that there is an emotional register there for the character.

EMPIRE: Are you as computer-savvy as your character?

FORD: Not terribly, no. I did whatever research I felt necessary to understand what the character's work is about. And then to make sure the plot works, to know the world we're positing as a reality could in fact be a reality. But I'm not a gadget person, no.

EMPIRE: When did you get aboard?

FORD: The script was... "in process" is, I think, the nicest way to say it, until the beginning of shooting. What initially attracted me to the project was the family stuff, the emotional value that accrues from his family being in the hands of the bad guys, and the byplay between my character and (bad guy) Paul Bettany.

EMPIRE: And now are you looking forward to throwing yourself back into it for Indiana Jones 4?

FORD: Well, it looms... it looms. I love to do those films — they're great fun.

EMPIRE: We heard the script is ready.

FORD: The script is ready?! I think that was a different script... it looms.

EMPIRE: Are you ready to take on the physical challenge?

FORD: There's nothing more that I do in an Indiana Jones film than what I did in Firewall.

EMPIRE: Why has it been so hard to get a sequel together?

FORD: When you play a character more than once, you have to bring something different to the audience. I always feel the character has to learn something. We have done that in the past, through devices like the introduction of Indy's father.

EMPIRE: So you aren't worried that you're too old?

FORD: I'm only too old if Indy's too young. There is a movie about the young Abraham Lincoln, there is a movie about the older Abraham Lincoln. Why can't there be a movie about the older Indiana Jones?

EMPIRE: At one point M. Night Shyamalan was working on the script...

FORD: Yes, he was, and I think we lost him through the failure of George and Steven to attend to him, which I think is a real shame.

EMPIRE: Shyamalan's very businesslike. His office is like a doctor's...

FORD: Next! (Laughs) Yes.

EMPIRE: There are reports in the press that it could start shooting in the summer.

FORD: If you find out, let me know. This summer? Great. I'll start doing sit-ups. Do I want to do it? Yeah, sure. The reason it hasn't happened yet is we haven't had a good enough script. If the script they send me turns out to be really good, then I'll get excited.

EMPIRE: What sort of films do you watch yourself?

FORD: I don't go to films often so don't claim to be any expert. I did recently see Good Night, And Good Luck and really thought it was fantastic — a wonderful story to tell to our culture now. But that's

and figure it out, I just work here.

EMPIRE: You must have seen many changes over the years — is it a better or worse time?

FORD: It's a better time for some people and not a good a time for others. It's a very good time for Ewan McGregor and Tom Cruise...

EMPIRE: Is it a good time for Harrison Ford?

FORD: I'm working! I'm enjoying what I'm doing. I'm making movies that I'm happy with and that's good enough for me. If acting wasn't fun for me, I wouldn't be doing it. It's hard, concentrated work, but it's much better than a real job.

EMPIRE: You're very passionate about environmental issues (Ford has worked for 15 years on the board of directors of Conservation International, whose mission is to conserve the Earth's living natural heritage). Have you ever considered putting these ideals into a film?

FORD: I don't think you can impose this on a movie. Very often movies that address real-life problems unfortunately end — because they are movies — with a movie solution, which is not the real-life solution. So people think they've addressed the issue and got it off their chest, but it's not real.

EMPIRE: But a film like *Syriana* successfully addressed a wide range

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of issues regarding the oil trade. the only movie I've been to in about six months. The one before that was the penguin movie (*March Of The Penguins*), which was about three-quarters good.

EMPIRE: Are you just not much of a movie fan?

FORD: I'm a fan of good work, it's just that I somehow don't get out of the house and I don't want to watch it at home. I don't have a big screening room there or anything.

EMPIRE: How do you see the current state of Hollywood?

FORD: I'm no expert — I don't try

of issues regarding the oil trade.

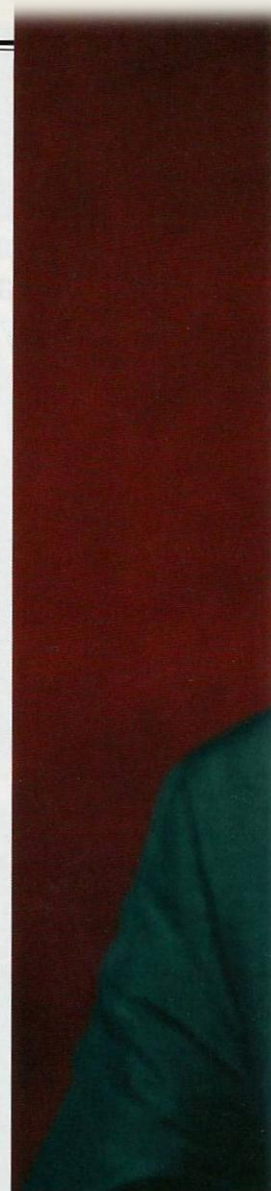
FORD: It's just not my choice of how to deal with it. You need to do it in school and in the economic workplace. People are aware of the problem and the issues.

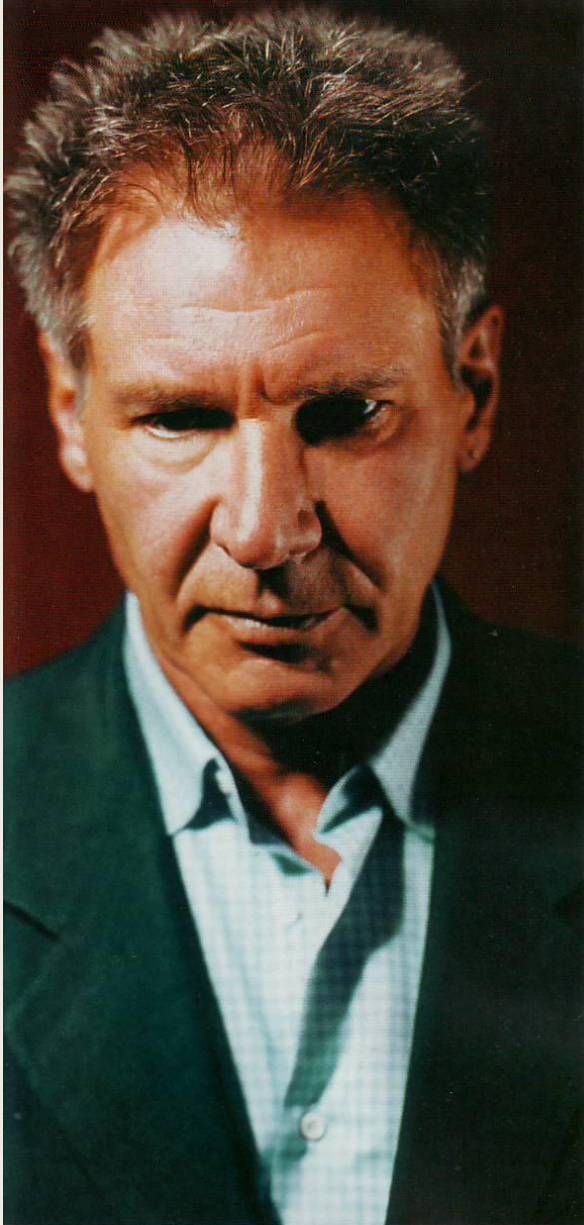
EMPIRE: An actor like Nic Cage seems to move easily from big action fare like *National Treasure* to quirkier stuff like *Adaptation*. Have you ever thought about mixing things up, studio films and indies?

FORD: To me there's no difference between an independent film and another film. I'm ambitious for

quality work and I appreciate what other people do, but I don't want to do what other people do. I can't base my decisions on what Nic decides to do with his life; I admire some of the stuff that he's done, but not everything. I feed opportunistically: I cannot eat for a long time — like a crocodile — but I feed on what I think would be good for me.

EMPIRE: But do you set out to find certain things — a role against type like *What Lies Beneath* or *K-11*, followed by a more traditional Harrison Ford leading man?





“Dumb And Dumber is one of my favourite movies. I’d love to work with the Farrellys.”

FORD: It is a role-by-role, movie-by-movie choice. There is no calculated plan. I did go and do a little film with Jeremy Kagan called *Heroes* after making *Star Wars*, because I was determined to have something that people in the business would have as an example of a different character. I played a Vietnam vet still suffering from his experience. But I’ve always tried to take advantage of the broadest range of characters.

EMPIRE: Did you ever study drama? You left college without graduating,

Your Q

Did you go to see the *Star Wars* films when they were re-released in 1997? Kel, Bath
That was phenomenal. I mean, to release a 20 year-old movie and have it make more money than it did the first time and have this kind of excitement is phenomenal, and testimony to how truly important the work that George did is.

didn't you?

FORD: I went for four years. They threw my ass out four weeks before graduation. I didn't study drama as such — I was a philosophy and English major, but I didn't study that either. I only did a few plays in college, and I did a bit of work in summer stock, but I didn't really study acting very much. I guess the theoreticals of acting didn't serve me very well — the actual experience served me best, to learn by doing.

EMPIRE: What about playing the bad guy? It wasn't until *What Lies Beneath* that you did that in a major film.

FORD: I hadn't gotten many offers before. Nobody wanted to let me. When Martin Scorsese did *Cape Fear*, he had Robert De Niro call me to say, "I'm playing the bad guy; why don't you play this other part?" I said, "The only fun in it for me would be to play your part and you play mine. That'd be unexpected." Sadly, Marty didn't see it that way. I guess he knew what he had in De Niro for that part, and he wasn't about to take a crapshoot. In *What Lies Beneath*, he wasn't really a bad guy because that turn came so late in the movie. I still haven't played a really bad guy, a guy who's really interesting in an emotional way.

EMPIRE: Were you pleased with how that film turned out? I must confess that I hated the ending.

FORD: I thought it was an interesting construction, but I think it went wanky at the end as well.

EMPIRE: Didn't you have any say?

FORD: Yeah. But I was in Bob Zemeckis' world. I just came in, did my little thing and left. It was a Michelle Pfeiffer movie. I was happy to do a picture where I had quite a few days off.

EMPIRE: Much was made, when you did *K-19*, of the fact it was the first time you played a non-American.

FORD: I was really drawn to the story of the crew's persistence and their overcoming of these difficult

circumstances. But the most intriguing thing to me was the character of Vostrikov — a difficult, complicated man, and I thought it'd be an interesting character to play.

EMPIRE: So it wasn't just the chance to do a sub movie, which you missed out on as *Jack Ryan*?

FORD: Well, years ago I had a similar offer to do a submarine movie, called *Hunt For Red October*. This was before I'd done any of the Clancy movies, of course, and they said, "We want you to play a character called *Jack Ryan*." I wasn't a big Clancy nut, but I knew who it was. I read the script and said, "Naah, I think I'd rather play the Russian guy, but thanks anyway." Vostrikov's a more unusual choice for me, and as such was all the more attractive.

EMPIRE: Did the Russian accent worry you?

FORD: Well, it was a film about Russians — it made no fuckin' sense not to have a Russian accent. We had Brits, an Irish co-star... We needed something to draw the crew together. All the powers-that-be wanted to give up, but I fought very hard for it.

EMPIRE: You almost worked with Steven Soderbergh too, in the Michael Douglas role in *Traffic*...

FORD: Yeah. I wish I'd been able to do that, but I felt the character's burden was, emotionally, too close to that suffered by the character in *Random Hearts*, which I'd just done. I didn't wanna wear that grief-stricken face again for the audience.

EMPIRE: And you also passed on *The Patriot* — why was that?

FORD: It boiled the American Revolution down to one guy wanting revenge. I'm also really tired of films that put children in jeopardy. They inure us to real pain, real suffering and real solutions.

EMPIRE: So maybe some comedies? What makes you laugh?

FORD: Oh, stupid things. Either very smart things or very stupid >>

things. I mean, I like movies like Dumb And Dumber.

EMPIRE: Dumb And Dumber?

FORD: Oh, I love it, I just love it.

It is one of my favourite movies.

I just love to laugh and make people laugh. I'd love to work with the Farrelly brothers. I'd love to work with the Coen brothers. I'd love to work with all the brothers!

EMPIRE: You haven't really made a comedy since Working Girl, in which you were largely the foil.

FORD: Maybe. But I always thought the Indiana Jones movies were basically comedies.

EMPIRE: But they're pretty deadpan.

FORD: Oh yeah! But what about Six Days Seven Nights? Which is the reason I did that, because it was an out-and-out comedy. It's not very profound, but I did want to do a comedy at the time.

EMPIRE: How involved with the development process are you?

FORD: Very. More often than I take credit. My face is going to be put on the can, and if it's not good, people are going to say, "I know the son of a bitch who did this to me and I'm not going to buy that shit anymore."

EMPIRE: Do you get involved in casting?

FORD: I'm involved in everything. I don't take responsibility for the catering, but up to that point I'm involved.

EMPIRE: Ever considered directing?

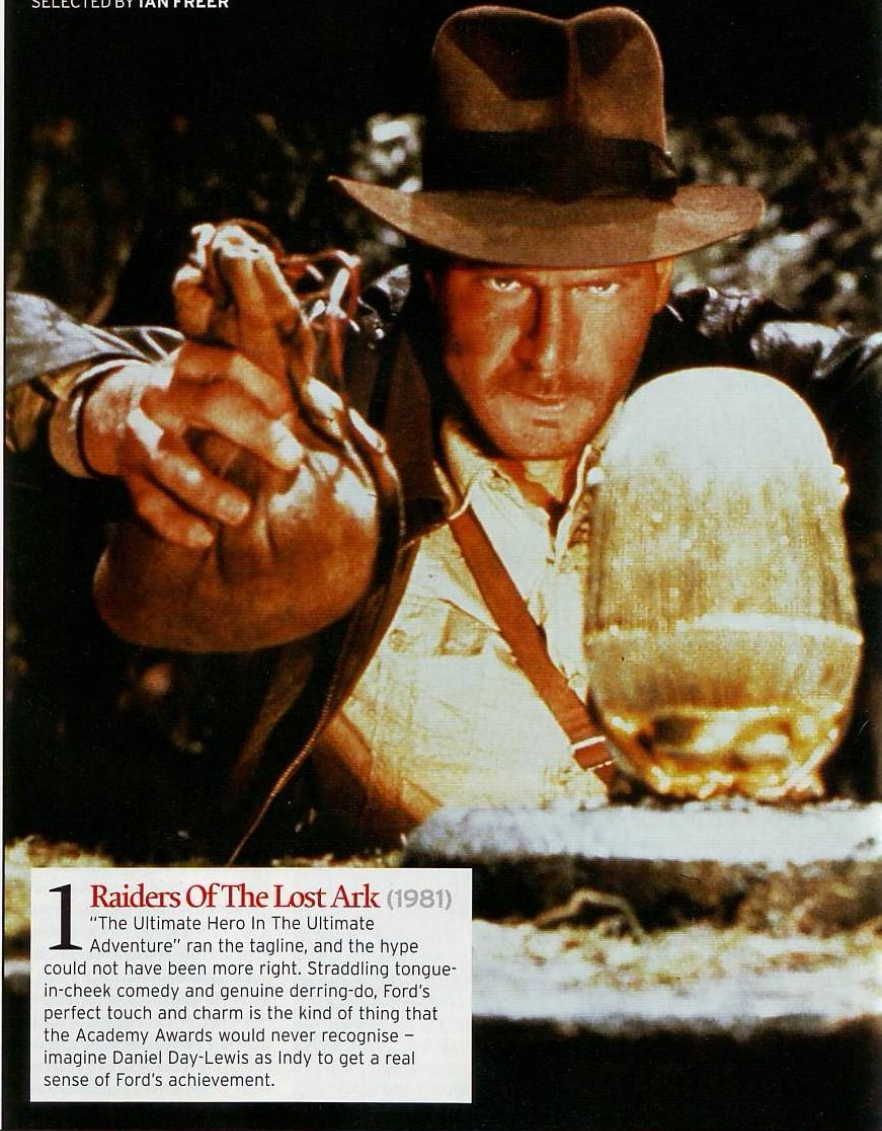
FORD: It's too hard and doesn't pay well enough. It'd be like trading the best job in the world for the hardest. Plus I don't want to be the boss — I want to have unusual access to the boss. I'd rather be part of the team than the leader of it. The job, as I understand it, is not to take charge but to take responsibility, because I'll end up wearing it anyway. Right now, though, I'm getting more involved in the development process than ever before because the studios are no longer doing the job of development.

EMPIRE: What do you look for if you're developing a project?

FORD: The worst part of my job is when I say, "I kind of like this script. Maybe it would be good." Within 20 minutes you're gonna have a release date. Not so much because it's Harrison Ford, but because there isn't enough product. They don't have faith in a product that isn't made with known ingredients. It's more likely to be my process now than in the past — as I've become more experienced, people have taken >>

The Top 10 Harrison Ford Performances

SELECTED BY IAN FREER



1 Raiders Of The Lost Ark (1981)

"The Ultimate Hero In The Ultimate Adventure" ran the tagline, and the hype could not have been more right. Straddling tongue-in-cheek comedy and genuine derring-do, Ford's perfect touch and charm is the kind of thing that the Academy Awards would never recognise — imagine Daniel Day-Lewis as Indy to get a real sense of Ford's achievement.

The Empire Interview

my notions a bit more seriously.

EMPIRE: But you are one of those actors that can get a project greenlit just by saying yes.

FORD: They think they have a better shot with me. That's bullshit, anyway. There is some insurance for a film by hiring a movie star, but it's wrong to think that you get anything more than an opening weekend. If it's not a good movie, it doesn't matter at all and it will be bad for the actor next time.

EMPIRE: Do you ever feel the pressure of opening a film, of carrying projects yourself?

FORD: It is my job. That is why I am here, to take advantage of the opportunity of reaching people. I do take responsibility. I do whatever I can to support the film and reach its audience, and if we fail to communicate I am disappointed.

EMPIRE: But you're paid an awful lot of money now, and you said once that you were just in it for the money. Was that true?

FORD: Well, this is my job. I am in showbusiness, and I don't ever forget that this is a business, and it plays by business rules. This is what I do for a living; it's not my life.

EMPIRE: But do you work for the pleasure of working? You can't need the money...

FORD: Really? I want you to have a chat with my accountant, who is blissfully unaware of the fact that I don't need any more money. Seriously, I do it for the pleasure of working. I do it to involve myself with discipline, with a process I've spent years acquiring some skill at manipulating. It's what I do. It's my craft, my work, and I like work. I feel useful when I am working.

EMPIRE: So you do the job, do the publicity and then retire back to your ranch?

FORD: I've always felt publicity was part of my responsibility and I've done it on every film I've worked on. I just didn't do any personal publicity; I sold movies.

Harrison Ford Vital Statistics

Born: July 13, 1942
No. of films: 39

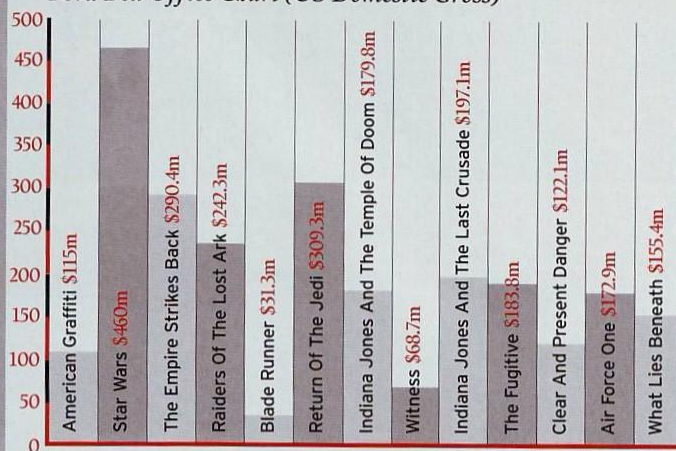
Awards

Oscar wins: None
Oscar nominations: One (Witness, 1986)
Golden Globe Awards: Cecil B. DeMille Award (2002)
ShoWest: Star Of The Century Award (1994)
Star On The Walk Of Fame: 2003 (6,801 Hollywood Boulevard)

Animals named after him

Ant (Peidole harrisonfordi)
Spider (Calponia Harrisonfordi)

Ford Box Office Chart (US Domestic Gross)



EMPIRE: You like to get yourself pretty banged up in movies...

FORD: No, I don't like to get banged up.

EMPIRE: But you like to get into fights, carry a gun...

FORD: I like physical acting and I like it because it's interesting for me. I've spent a lot of time doing it over the years, but it's all smoke and mirrors. You design things to be safe and within your capacity to do it. I mean, I do physical acting up 'til the point it becomes a stunt. If you fall on the ground, it's a stunt. If you fall on a pad, it's acting.

EMPIRE: Ironically, the most famous scene in the Indy trilogy is where Indiana shoots the swordsman, which was thanks to a stomach bug, wasn't it?

FORD: Absolutely.

EMPIRE: Was that a mutual decision between yourself and Spielberg?

FORD: He wanted out of there as badly as I did. We were looking at a three-day scene. That one somehow became legend because

George Lucas went nuts when he heard we'd strayed from his script. I remember what director Irvin Kershner let me do in the second Star Wars. When Princess Leia said, "I love you," I was supposed to say, "I love you," back. I suggested that the character instead say, "I know," and George was crazed. I persuaded him to leave it in for one test screening and it got a good laugh at an emotional moment.

EMPIRE: Having worked with George Lucas before on American Graffiti, did you know what to expect on Star Wars?

FORD: Lord, no. I almost got fired once for taking an extra doughnut — there was so little money to make that film. I remember getting in trouble for staying up late on nights when I wasn't working. And I got blamed for everyone else's pranks. I'm not the guy who pissed in the ice machine, I swear to God.

EMPIRE: And you clearly don't have trouble finding roles as you get older.

FORD: I was never the hippest thing around, which means that I wasn't in the position to be replaced by the next hippest thing. I'm more like old shoes. And there's still a lot of roles available for people my age or older, as Sean Connery has absolutely demonstrated. You know, you can work far beyond what my age is at the moment. I've never been concerned that much with age. I don't mind getting older, as long as I get just a little bit smarter.

EMPIRE: So you've avoided the Hollywood obsession with youth?

FORD: I always wanted to be older than I am, and I always wanted to be bald. I love what it looks like. You don't have to fuck with hair — I hate hairdressing. Every movie, I try desperately to do something so people aren't fucking picking at it all the time.

EMPIRE: You're obviously okay about revisiting Indiana Jones, but why couldn't you be persuaded to re-visit Han Solo?

FORD: Well, I was never presented with a fourth Star Wars movie in which Han Solo appeared and I did think the character itself was relatively thin. I would have liked to see some complication for the character if there'd been a fourth. The only complication I argued for that I didn't get was to die at the end of the third one. I thought that would have given the whole film a bottom, but I couldn't talk George into that.

EMPIRE: Do you ever flick on your old movies of an evening?

FORD: No. There are a lot of films I've done that Calista hasn't seen, and if we're flicking through the channels we may stop and watch them for a few minutes, but I wouldn't watch the whole thing. I see them when we're cutting them, and I see them when we're doing test screenings, but then I let it go. I'm onto the next thing. I don't go back and look at them again.

EMPIRE: Does it make you uncomfortable?

FORD: It just doesn't matter — I know how it ends.

“On Blade Runner I had to work with clowns who wrote one bad voiceover after another.”

The Empire Interview

EMPIRE: Not even curious just to see how you look?

FORD: I can do that in the mirror.

EMPIRE: But some are classics...

FORD: I don't do them for myself.

It's like carpentry — you make something for somebody else to use, then you go and make something else.

EMPIRE: But even a carpenter will keep some of his own work and admire it occasionally.

FORD: Yeah... sure... but I think I like a nice, hard wall between my work life and my private life. And also it's not a pleasure for me to see myself fuck up in a movie when I can't fix it. So yes, I can celebrate the work, but I'm more likely to be fixated and affected by what doesn't work. Sometimes it's painful.

EMPIRE: Have you any favourites from the back catalogue?

FORD: I don't have a favourite. *Mosquito Coast* is a film I admire and it was fun to make it. It was a worthy project. It paid off for me, although it wasn't as commercially successful as others. Sometimes the risk is in playing a character with unattractive aspects, pushing the character as far as you can go.

EMPIRE: What about a seminal movie like *Blade Runner*?

FORD: What I remember more than anything else when I see *Blade Runner* is not the 50 nights of shooting in rain, but the voiceover, which I was compelled by my contract to have to record six different versions of when Ridley had already been thrown off the picture by Warner Brothers because he'd run over budget. I was still obliged to work for these clowns that came in writing one bad voiceover after another. From the very beginning, when we sat around my kitchen table working on the script, I said, "I play a detective that does no detecting, let's put some of this stuff that's in the

voiceover on screen in activity."

EMPIRE: You were Oscar-nominated for *Witness*; was that a big moment?

FORD: I don't understand the need to name something "the best".

Saying one performance is better than another, there can't be a contest. But I was nominated and I appreciated it. I was very grateful for the attention.

EMPIRE: So you don't feel snubbed?

FORD: I don't think I choose the kind of projects that get you Oscars. I'm less interested in performance than I am in overall storytelling, so I don't think there's much chance of me ever getting an Oscar.

EMPIRE: What's your life like today? Is it possible to lead a normal one?

FORD: You learn to avoid those situations which have the potential to develop into something that's uncomfortable, like being in a place in public for a period of time looking like you might be available for casual conversation.

EMPIRE: Does that happen a lot?

long time for your car. You looked like you wanted the floor to open up and swallow you whole.

FORD: I think we ended up taking ourselves out of the line and to another place and waited. It can be pretty uncomfortable.

EMPIRE: You seem pretty ill-at-ease generally with your celebrity.

FORD: Celebrity is a complete pain in the ass. I think the loss of anonymity is the greatest trade that you make. There's no way to imagine what the loss of anonymity will do to your life until you suffer it.

EMPIRE: These days, you have a reputation for being a tad grumpy when you work — is it justified?

FORD: I'm unaware of the fact that I'm grumpy.

EMPIRE: Unaware of the reputation?

FORD: Yes. **EMPIRE:** Then let me tell you: you have a reputation for being grumpy. Different people have differing views as to why. (*Firewall director*)

Richard Loncraine said it's an act.

with me about what they really want. When people try to kiss my ass or misdirect me, I can't deal with that. If I feel manipulated, I get extremely angry. I know what skills I have and what skills I don't have. That's not to say I don't want to try and do something I've never done before, but after 28 years, there isn't much I haven't done a lot of times.

EMPIRE: You mentioned the Coens. Any other directors on your wishlist?

FORD: There are numerous people I'd like to work with. As I said, I just saw Clooney's movie *Good Night, And Good Luck*, so I'd like to work with him as a director. I saw a bit of Steve Gaghan's movie that you mentioned — *Syriana* — and I wish I'd played the part that was offered to me.

EMPIRE: Which part?

FORD: George's part.

EMPIRE: Why didn't you do it?

FORD: I didn't feel strongly enough about the truth of the material, and I think I made a mistake. I think it underwent some changes and I think a lot of it is very truthful: the things that I thought weren't, were obviated after I left the table.

EMPIRE: So do you consider yourself just a regular guy?

FORD: I consider myself an incredibly lucky guy. I have a very privileged existence. I don't think that many people are as lucky as I am, or have as much effect over their own lives as I have. Given all that, I still suffer the same doubts and fears that everyone suffers.

EMPIRE: You haven't succumbed to the need to leave a legacy then?

FORD: I'm not working on my legacy or anything like that. I'm just working on my next movie. I honestly don't think about it. What I think about is trying to have an effective life, a good relationship and happy children. If I die and I ain't peaceful, I'm going to be really pissed off.

EMPIRE: Do you think about retiring?

FORD: Aaaah, I don't know. I think about it every once in a while. But then I decide to do it again. I may start doing less, but I have only ever done one picture a year, and it should be fairly easy to keep that pace up. In some mad sense, it makes you feel useful, makes me feel useful. Gives me something to do with people. I think if I gave up acting, I wouldn't have much to do with people anymore.

Firewall is released on March 31 and is reviewed on page 43.

"I try to have an effective life... If I die and I ain't peaceful, I'm going to be really pissed off."

FORD: Sure... anybody in this business is familiar with it. It's a service occupation and I do appreciate people that say they are pleased with the service.

Often people are very kind, very appropriate and very sincere. But you do like to have a reality of your own, and that's the issue. They say acting is like living above the store: you're there all the time. But there's somebody living inside this face that you recognise that has shit of his own to do.

EMPIRE: Jack Black recently told us that his trick when accosted by fans is to answer politely and slowly walk away, being sure to make no sudden moves.

FORD: I find it's very useful to proceed purposely any time you're in public: do not linger. You have something to do, go fucking do it.

EMPIRE: We spotted you in a valet car line recently when you and Calista were waiting a ridiculously

FORD: Then don't go back and tell him I said that I really *am* grumpy. (*Laughs*) You know what it is? I'm purposeful when I'm on the set and I don't like to be distracted. And I like to get results, so until I do I may be a little grumpy. But I think I can also be quite charming.

EMPIRE: You worked with Josh Hartnett on *Hollywood Homicide* and he told us, and I quote, "Harrison gave me a lot of crap" during the shoot. Is that true?

FORD: Ah... yeah. There were things that I thought I needed to say.

EMPIRE: And you said them.

FORD: Right, I said them. There are times you have to say something you think is important. Did he tell you specifically what I said to him?

EMPIRE: No, though he did say that ultimately he enjoyed it.

FORD: Well, that's good.

EMPIRE: So how do you work with directors?

FORD: Everybody has to be straight

Your Q

What did you think of the *Star Wars* prequels? Jack, via email Well, they were very different from the earlier films; different in concept and execution...

There was a very youthful exuberance to the first three that wasn't so much there in the second set. They were made for a different audience with different tools.