



Titanic

Every night in my dreams I see you, I feel you
That is how I know you go on.
Far across the distance and spaces between us
You have come to show you go on.

Near, far, wherever you are,
I believe that the heart does go on.
Once more you open the door
And you're here in my heart,
And my heart will go on and on.

Love can touch us one time and last for a lifetime,
And never let go till we're gone.
Love was when I loved you, one true time I hold to
In my life we'll always go on.

Near, far, wherever you are,
I believe that the heart does go on.
Once more you open the door
And you're here in my heart,
And my heart will go on and on.

You're here, there's nothing I fear
And I know that my heart will go on.
We'll stay forever this way,
You are safe in my heart,
And my heart will go on and on.

---My Heart Will Go On (Love Theme From 'TITANIC')



As you know, the 3-hour-14-minute film "Titanic" is no mere disaster movie. It's an epic love story about a 17-year-old American aristocrat who is betrothed to a rich and hateful suitor but falls in love with a free-spirited artist, who won his third-class passage in a card game. It's "Romeo and Juliet" on a sinking ship and has become an international sensation.

"Titanic" is also a movie about money and its evils. With fine irony, Cameron has spent more dollars than any other filmmaker to make a film that denounces the rich.



The \$8,4 million costume budget alone would finance several independent movies. Production designer Peter Lamont copied the real Titanic down to the exact shade of green on the chairs in the smoking lounge. The sumptuous sets have made-to-order replicas of the china, the stained-glass windows - and since all of it was going to be destroyed, nothing could be rented. "To the best of our knowledge, there was no violation of historical truth", says Cameron. "We have a great responsibility. Whatever we make, will become the truth, the visual reality that a generation will accept", says Cameron.

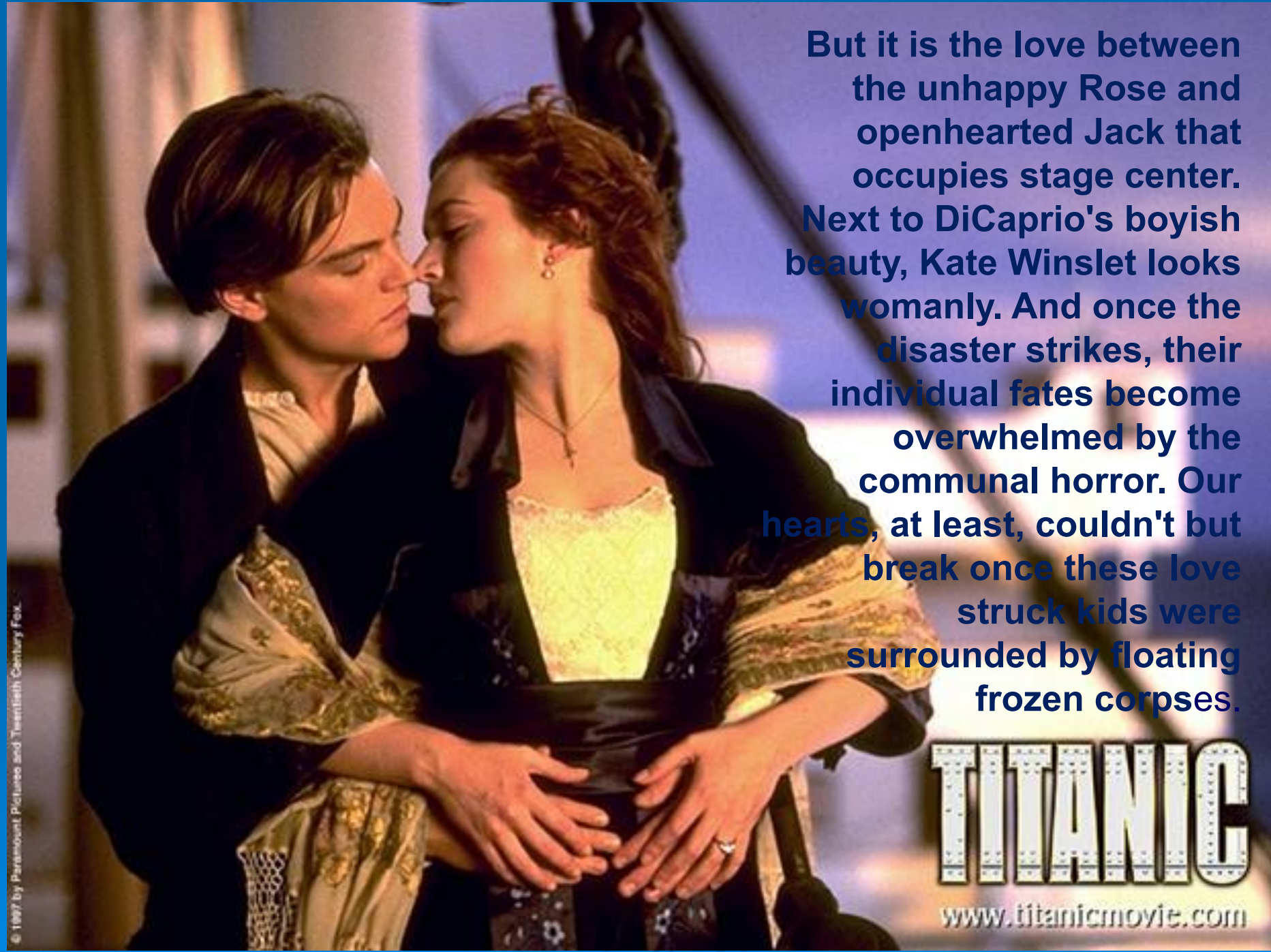
TITANIC



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The special effects are in the service of the story. In the 80-minute sinking of the ship, you don't wonder what's real and what's computer-generated. What you feel is the horror. While the women and children are loaded into lifeboats (there were only enough for half the 2,200 passengers), the third-class passengers are locked.

Cameron makes terrifying poetry out of chaos with images of the ship breaking in half, the deck rising perpendicular to the water as passengers bounce off the ships' giant propellers into the freezing ocean.

A romantic scene from the movie Titanic showing Jack (Leonardo DiCaprio) and Rose (Kate Winslet) in a close embrace, nearly kissing. They are dressed in early 20th-century attire. The background is a blurred interior of the ship.

But it is the love between the unhappy Rose and openhearted Jack that occupies stage center. Next to DiCaprio's boyish beauty, Kate Winslet looks womanly. And once the disaster strikes, their individual fates become overwhelmed by the communal horror. Our hearts, at least, couldn't but break once these love struck kids were surrounded by floating frozen corpses.

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www.titanicmovie.com



Cameron's strength is in painting canvases with broad strokes, and for 194 minutes he holds you in his grip. This is old-fashioned filmmaking brought up to date with the most spectacular technology available. Cameron says today that if he had known what it would take to bring his vision to the screen, he would have stopped before he started. But "regret" is not in the guy's vocabulary.



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