

Directions: On a separate sheet of paper, fill the following questions out for **each** of the attached articles. Use **complete sentences** when filling out your responses.

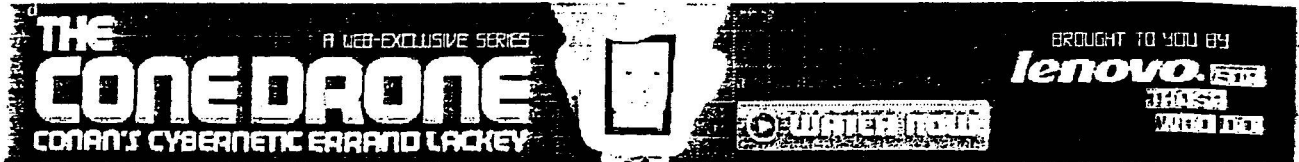
Profile Observations Reading Response:

answer for
both

1. What is the overall tone of the profile?
2. Who do you think is the intended audience for this particular character profile?
3. What do you feel is the overall theme of the profile? What is the reporter trying to convey to you as a reader?
4. On the Johnny Depp article, note the areas where the reporter mentions what they have observed of their subject (mannerisms, body language, clothing style, etc.)
5. Are there any anecdotes given by the subject (the interviewee)? If so, note them on the articles.
6. Highlight all the dialogue (direct quotes) in the Johnny Depp profile.
7. Find two aspects of the reporting style (for each profile) that stand out to you and say why they stand out to you.

the article answer on 2 the more note
or highlight

Transcript



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Changing the world one step at a time

- Story Highlights
- Blake Mycoskie talks about his innovative business, TOMS Shoes
- He wants to provide children in need with shoes in a sustainable way
- Mycoskie wants other firms to incorporate the idea of "one-for-one" giving

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LONDON, England (CNN) — Blake Mycoskie is the founder and "chief shoe giver" of TOMS Shoes, a company that matches every pair of shoes it sells with a free pair to an impoverished child.

CNN caught up with the 32-year-old entrepreneur to talk about the inspiration behind his revolutionary business and what he has planned next.

CNN: Tell us about the TOMS model.

Mycoskie: The TOMS initiative is very simple: For every pair of shoes we sell, we give a pair away. When we know that say, we're going to sell 10,000 pairs this spring, we make another 10,000 to be given away.

CNN: Where did you get the idea to start TOMS?

Mycoskie: I decided to go back to some of the places that my sister and I had visited on "The Amazing Race." [Mycoskie and his sister participated in the reality TV show in 2002.]

I found myself going on to Argentina. I went to some of the villages and it was one of the defining moments of my life when I saw these kids not wearing shoes.

That's where I kind of had this 'ah ha' moment. I started thinking, what if I started a business where every time I sold a pair of shoes, I would guarantee that customer that I would give another pair to someone who does not have shoes?

CNN: How did you pursue your vision? Did you have any experience as a designer or shoemaker?

Mycoskie: I had absolutely no experience in shoes or fashion so I approached the business how I have done everything in my life, and that's with reckless ambition.

There were a lot of really cool styles of shoes in Argentina that we did not have in the United States so I picked one of them, the *alpargata*, and I started figuring out how to make shoes.

CNN: Did you expect the company to be a big success when you launched?

Mycoskie: I was not really looking to make any money on the deal. I wanted to be able to sell the shoes for enough money to give away another pair and to hire one or two people to administer it and keep it going once I went back to work.

But what I found was that not only did people find this concept just very intriguing - from a fashion perspective, people loved these shoes. All of a sudden I started selling in the top boutiques.

CNN: When did you realize that TOMS was going to be much more than a small project?

Mycoskie: I think the crowning moment was when Vogue magazine called and that was a few months after we started. That was when I was really like, 'Wow, this is not just some small little shoe philanthropy that I have created.'

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This could be a real business and it could be a real player in the fashion industry and it could really set a tone for how fashion companies could give back.

CNN: Has philanthropy always been a priority for you?

Mycoskie: I always thought that I would spend the first half of my life making money so I can spend the second half of my life giving it all away. And one of the defining moments of my life was when I realized that I could do both at the same time with TOMS.

CNN: What are some of your proudest achievements?

Mycoskie: One thing that is most unique about TOMS and I think that I'm most proud of is that every single pair [of shoes] is hand placed onto a child's foot.

CNN: How has TOMS evolved since you started it in 2006?

Mycoskie: A big part of our business that has changed over the past year is that now we also have a travel organization that takes volunteers all over the world on these trips and [they] get the experience of giving away the shoes.

CNN: Tell us about the process of producing TOMS.

Mycoskie: A very big passion of mine and that of the people that run our production is finding factories that have fair labor practices and treating them more like partners in our family than people just who are going to produce for us.

One of the things we have always done with all of our factories is I personally visit them and we actually show our documentary film about what we do. When you connect with the factory like that, everything goes much better.

CNN: You've called yourself a serial entrepreneur. Do you have another business in the pipeline?

Mycoskie: I can honestly say that TOMS is my future. I mean I have no desire to start any other company for as long as I live because this is the perfect blend of business and philanthropy to me.

CNN: What's next for TOMS?

Mycoskie: The future of TOMS is really creating a whole new business model of this one-for-one giving and expanding the TOMS model from shoes into other products as well.

So while we are not committed to doing anything else right now, we are looking for partners out there who have great products and that want to find a way to incorporate giving back.

Find this article at:

<http://www.cnn.com/2008/BUSINESS/09/26/mycoskie.interview>

☐ Check the box to include the list of links referenced in the article.

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JOHNNY DEPP'S GREAT ESCAPE

Plunging deep into his roles—from the self-created (Edward Scissorhands and Captain Jack Sparrow) to the painstakingly re-created (Hunter S. Thompson, and John Dillinger in this month's *Public Enemies*)—Johnny Depp can drive himself to the edge of the psyche. His decompression is as extreme: a 45-acre private Bahamian island, where he can snorkel among the barracuda. DOUGLAS BRINKLEY joins the 46-year-old star and friends on Depp's 156-foot yacht, which flies the Jolly Roger, for a stay in this singular paradise

D

rea-ea-ea-ea-eam... Dream, dream, dream...

The Everly Brothers' ballad booms from a pair of stereo speakers mounted in a thatched-roof bungalow. Down the beach, a huge wind gong is gently vibrating. A few feet away, the Caribbean glistens in the last yawn of twilight.

I'm enjoying an alfresco dinner of oysters and mango shrimp, sitting beachside with my host and three new friends. There is a tangle of tropical jungle behind us. And we're watching the sun sink over the horizon as prisms dance across the seascape.

I am, as it happens, a guest on the private island of Johnny Depp. For reasons that surely once made sense, this 45-acre Bahamian dollop appears on maps as Little Hall's Pond Cay. And this idyllic stretch of sand has been re-christened by the actor as Lily Rose Beach, after his 10-year-old daughter. We are surrounded by silver buttonwood, mangrove thickets, flowering plants, and a huge coconut tree about to drop its fruit. Tiki torches flicker in the shadows. Nearby, a long-abandoned Haitian-refugee skiff lies on its side like a giant melon rind. The relic is a reminder that the dreamy Caribbean, for all its dazzling, blue-green hues, has always swelled with menace and mystery and broken lives.

Depp raises a daiquiri glass and toasts the parting sun with Havana rum. *Whenever I want you, all I have to do is drea-ea-ea-ea-eam...*

In this particularly calibrated paradise, every detail has its subtext—of Depp's own devising. Even though the song that wafts from the speakers is clearly the 1950s hit "All

I Have to Do Is Dream," the raspy voice sounds like nothing so much as the howl of a prisoner in a torture chamber.

"That's Keith [Richards]," Depp enthuses. "He recorded some of these after his '77 heroin bust in Toronto. He thought he was headed to jail for 30 fucking years for trafficking."

Depp, as if recounting a favorite outlaw fable, then goes on to tell how the Ontario Provincial Police and a team of Royal Canadian Mounties stormed into Keith Richards's room while he was sleeping and confiscated 22 grams of heroin. (Richards eventually had his sentence reduced from trafficking to possession and was put on probation for a year.)

Depp tilts his head toward the hut. "Listen to this," he urges, nodding in adoration. Richards, alone on piano, is now singing a haunting rendition of Hoagy Carmichael's "The Nearness of You."

"I played this one from a boom box when Lily Rose was born," Depp says, referring to

Depp on Tim Burton's *Sleepy Hollow*; and Keenan Wyatt, 44, of Phoenix. A stocky six feet three inches, Wyatt, a sound technician, serves as Depp's adviser, bodyguard, and well-mannered enforcer, prone to spouting pearls such as "Toughen up, princess," for comic effect. (Depp is a spry 46.)

The five of us convened in Los Angeles, then flew to Nassau on a chartered jet. Boarding Depp's 156-foot yacht, we set off for Little Hall's Pond, 60 nautical miles to the southeast.

Depp has named the vessel *Vajoliroja*, a fairly unpronounceable construct jury-rigged from the first two letters of the names of his four family members: Vanessa, Johnny, Lily Rose, and seven-year-old Jack. The *Vajoliroja*—an elegant, steam-powered motor yacht, built in 2001 in an early-20th-century style—has become Depp's floating salon, garret, and getaway. The yacht has a formal dining room, a master suite, and four guest cabins.

had discussed a Caribbean jaunt. Our defining motto, we had vowed, would be the one adopted by Depp's film company, Infinitum Nihil—a thesis plucked straight from the pages of Tolstoy's midlife-crisis memoir, *A Confession*: "Force is force, matter is matter, will is will, the infinite is the infinite, nothing is nothing."

Our principal goal: to explore the island, dally in the Exumas, and reach San Juan, Puerto Rico, in time for Depp to start production on *The Rum Diary*. The film, based on Thompson's autobiographical novel, follows a love-struck and rather degenerate freelance journalist who happens to be in Puerto Rico in the late 50s, around the time Fidel Castro takes power in Cuba. Depp can mimic Thompson with dead-on accuracy, a feat he proved in the 1998 screen adaptation of *Fear and Loathing in Las Vegas*, in which he played Thompson's alter ego, Raoul Duke. For *The Rum Diary*, Depp claims, he hopes

A WIND GONG VIBRATES. TIKI TORCHES flicker in the shadows. Depp raises a daiquiri glass and toasts the parting sun with Havana rum.

the day a decade ago when his partner, Vanessa Paradis, the French-born singer and actress, brought their daughter into the world. "This is her birth song. She arrived to *this*, man."

Welcome to Deppville. It's a place where the off-kilter meets off-road serenity, where pure spontaneity meets fastidiously manicured fantasy. I've joined my suave-hillbilly friend for a week in the tropics to escape the bad noise of March. With Wall Street plummeting and Detroit sliding toward the abyss, a seafaring adventure in the Atlantic feels somewhat sinful. But so what? I'd just finished writing a 900-page book on Theodore Roosevelt and needed a spring break. And so, when Depp called to insist that I join him, he had me, hook, line, and sinker. (Both Depp and I were close friends of Hunter S. Thompson, the father of gonzo journalism, who took his own life in 2005; I serve as the literary executor of Thompson's estate.)

Along for the ride are three of Depp's best friends and work associates: Stephen Deuters, a 30-year-old music archivist from West London with a mane of shoulder-length hair and the mien of a youthful Mick Jagger; Nathan Holmes, a deadpan comedian out of North Yorkshire, aged 34, who worked with

The coed crew of eight, from six nations, is quartered farther belowdecks.

Registered in the Bikini atoll, the ship flies the colors of the Marshall Islands—alongside a mischievous Jolly Roger. And why not? Revenues from the three *Pirates of the Caribbean* movies—in which Depp played the high-seas brigand (and Keith Richards-inflected) Captain Jack Sparrow, earning him Oscar and Golden Globe nominations—have certainly helped to pay the bills.

Because Depp has the eye of an interior decorator, virtually every object aboard the *Vajoliroja* has the actor's signature. (He hired designer L. M. Pagano to create the jewel-box décor of indeterminate era: Orient Express by way of Parisian brothel.) Maroon is the dominant interior scheme, from the chairs to the chenille-covered settees. The carpeting is a swirl of deep blue and sea green. Buccaneer touches abound: the draperies in the master suite, for instance, resemble pirate hats. Here and there are walnut cabinets, paneling of Honduran mahogany, bulging bookshelves with Modern Library classics, and old walking sticks, including one with a wooden rabbit head possessing shiny yellow eyes. "Anything too modern," Depp decrees, "would throw things out of whack. It would kill the time travel."

Ever since Depp and I co-wrote the soundtrack liner notes for *Gonzo* (director Alex Gibney's documentary about Hunter Thompson, produced by *VF* editor Graydon Carter), we

to interpret the Hunter character as a sort of booze-salted Bogart. San Juan will serve as a *Casablanca* backdrop.

"No 'Extreme Hunter' like I did in the *Vegas* movie," Depp says. "The Hunter of that film was somewhat hyped. Hunter was upset with me, initially, with the crooked walk and stance. 'God,' I said to him, 'the thing is what it is.' And he understood that. All became fine. Now I'm trying to get at the essence of the young Hunter. Everything he said was so fucking funny you had to write it down. I loved throwing a word into the mix he liked. I remember one time saying the backwoods version of the word 'quietus' [kwuy-ate-us]. 'Did you say, 'kwuy-ate-us'?' Thompson asked. And I said, 'Yeah.' Hunter said, 'Fuck, I haven't heard that word in years.' We figured out it was a regional Kentucky thing. But we liked trying out special words."

Depp Does Dillinger

Depp has spent much of the last year living in Chicago making *Public Enemies*, a film about John Dillinger, opening in theaters this month. Set in the 1930s, when America was in the maw of the Great Depression, the script is based on the book by *Vanity Fair* special correspondent Bryan Burrough about the Indiana misfit turned

bank robber, sex symbol, and world-famous fugitive. In these dire financial times, what could be more appealing to audiences than an action-packed movie about banks getting their comeuppance in the heartland?

Fittingly, Depp was born in Owensboro, Kentucky, 160 miles from the Mooresville, Indiana, farm where Dillinger lived as a teen. "When I was a little kid," the actor says with a laugh, "I had no idea he was from practically next door." While director Michael Mann, according to Depp, kept trying to get his lead to sound like some stereotypical mobster—a hybrid of George Raft and Tony Soprano—Depp had another notion. A self-described "research hag," he scoured archives for recordings of Dillinger. When nothing surfaced, Depp dug deeper and discovered audiotapes of Dillinger's father, John Wilson Dillinger, a farmer and grocer by trade. "The closest I could get was basically listening to his pa," Depp said. "There were some recordings which sounded exactly like my relatives. I mean, his pop sounded like my grandfa-

The inmates started screaming, 'Hey, Captain Jack, get me out!' And stuff like 'Help me escape, Captain Jack! You can do it!' Shit like that. These guys went wild.... It was unbelievable."

Fortuitously, a Stateville historian unearthed a mug shot of Depp's stepfather—Robert Palmer, who died in 2000—in the prison files. For Depp, the memento was a revelation. "He'd done some burglaries, robbery—you know, that kind of thing," Depp says. "He was in Midwest prisons from his youth up until he was a full-grown man. Yeah, so I got to learn a bit more about my stepdad and his college years, as it were." According to Depp, Palmer was a handsome ne'er-do-well, a flinty combination of Robert Mitchum and the young George C. Scott.

Depp insists on one rule for his roles: the personalities he plays must be *his* imaginative creations. Throughout his career, he has brought a string of otherworldly characters to life: Edward Scissorhands, Ichabod Crane, Jack Sparrow, Willy Wonka, Sweeney Todd. Next year he will appear as the Mad Hatter

larly drank at the Kerryman, an Irish pub and restaurant at Clark and Erie. He ate at Gene & Georgetti, the famed Chicago steak house, set snug under the El tracks. "I visited the Art Institute and the Chicago Music Exchange. I loved looking out the car window at all those incredible neighborhoods and architecture."

Throughout the filming, Depp played Artie Shaw's 1938 recording of "Nightmare" a dozen times a day. (This habit continued, to a lesser degree, on the *Vajoliroja*.) "It broke through every bad mood," he says of the brooding and bracing song. "Somehow its power, brashness, and piercing sound helped me to stay focused."

And to tap his inner Dillinger, he fired guns constantly. "All [of our] weapons in Chicago were taken care of by Harry Lu," Depp explains. "He's our genius armsman guru. We worked together on the pirate films. He's incredibly knowledgeable. We went out to a range and tried various magazines and drums, and I got to fire live rounds out of a Thompson submachine gun for

"A BARRACUDA!" DEPP SHOUTS. "Come look!" Who but Johnny Depp would consider it a form of sport to wade with the barracuda?

ther, almost exactly. So I just made the decision to sound not aggressively southern but to adopt a bit of a drawl."

To prep for *Public Enemies*, Depp visited Dillinger landmarks such as the Little Bohemia Lodge, in Manitowish Waters, Wisconsin (the site of a botched 1934 F.B.I. shoot-out, from which Dillinger escaped unharmed), and the Biograph Theater, in Chicago (where the gangster, after watching a Clark Gable film, was finally gunned down by the F.B.I.). The audacious Dillinger, even as the feds had an all-points bulletin out for him, brought his girlfriend to Wrigley Field to see the Cubs; Depp took in a day game to get a feel for the ambience of the 1914 ballpark.

Scenes from *Public Enemies* were filmed outside Stateville Correctional Center, near Joliet, Illinois. The maximum-security facility—where inmates are sometimes locked down 24 hours a day, for days at a time—is considered the end of the line in Middle America. The prison board gave Depp an impromptu tour, taking him right into the Round House, a four-story cellblock with a panopticon guard tower in the center.

"We walked in there and it was a very frightening feeling," Depp says, becoming especially animated. "It was full lockdown.

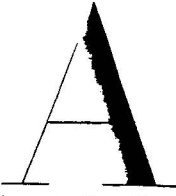
in a screen version of Lewis Carroll's *Alice's Adventures in Wonderland* (in what will be his seventh collaborative project with director Tim Burton). Each portrayal has sprung from deep within his psyche. Moreover, many of his characters exist at a remove from civilization, in some parallel Little Hall's Pond, where fantasy, not reality, has the upper hand.

And yet when Depp plays an actual person—such as Ed Wood, George Jung in *Blow*, Sir J. M. Barrie in *Finding Neverland*, and the iconic Dillinger—he tries to honor their true biographies, right down to their aftershave brands, believing he might actually summon a semblance of his characters' souls. "There's a certain responsibility playing a guy, even Dillinger," Depp says. "You want to do him right, ya know. You don't want to let him down. He may be watching. So I don't want to water down the integrity of the person I'm playing. I want to find its essence. Sometimes [period] music helps me channel."

Although Depp, eons ago, had filmed a television episode in Chicago, *Public Enemies* was his first prolonged exposure to what has since become his favorite American city. "Everybody [in Chicago] treated me normal," Depp says. "They'd say, 'Hey, Johnny,' then left me alone." Depp regu-

days on end. It was, I mean, a kid's dream come true. I grew up firing guns since I was five or six years old, so for me it was like going back home."

When I ask Depp why, like many Americans in the 30s, he cheered for the bank robber over the F.B.I., he smiles. "Come on," he says. "You know I'm always for the Indian in the cowboy movie. Always." Depp, who is part Cherokee, says he has been considering signing on to play Tonto in a Disney remake of *The Lone Ranger*. "Tonto needs to be in charge," Depp says, half in jest. "The Lone Ranger should be a fool, a lovable one, but a fool nonetheless."

s our voyage gets under way, Depp speaks of the need for escapism in a world gone wrong. How does the individualist, he wonders, find dignity and purity in a plastic culture and a polluted world? "Little Hall's Pond is my decompression," he says. "It's my way of trying to return to normalcy. There is a period once you finish a guy—a character—when you're looking to go back to yourself, and sometimes it can manifest illness. I mean, after I made *The*