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CONTENTS
NOVEMBER 2015 | VOL 16 | Nº10

COVER STORY

38 ONE LAST TRIP TO PANEM

Stars Jennifer Lawrence,
Josh Hutcherson and
Liam Hemsworth gear up
for an epic battle in the
Hunger Games series finale
Mockingjay - Part 2. Here the
trio discusses the franchise's
emotional end and how the
series changed their lives
BY JULIDE TANRIVERDI

REGULARS

- 6 EDITOR'S NOTE
- 8 SNAPS
- 10 IN BRIEF
- **16** SPOTLIGHT CANADA
- 18 ALL DRESSED UP
- **20** IN THEATRES
- **50 RETURN ENGAGEMENT**
- **52** CINEPLEX STORE
- 54 FINALLY...

FEATURES

29 SEA CAPTAIN

The multitalented, multitasking **Angelina Jolie Pitt** on writing, directing and starring opposite husband Brad Pitt in the matrimonial drama *By the Sea* BY BOB STRAUSS

32 CRANSTON COMPLEX

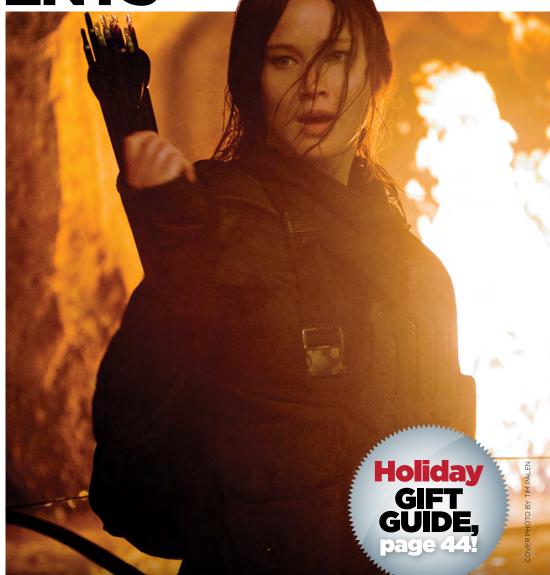
Bryan Cranston on why he's so attracted to complex characters like *Trumbo*'s 1950s blacklisted screenwriter BY MARNI WEISZ

34 THE CRYING GAME

I Miss You Already star **Drew Barrymore** tells us why
she wouldn't let herself cry
while shooting the bestfriends weepie
BY INGRID RANDOJA

36 TOUGH ASSIGNMENT

How growing up Catholic in Boston helped **John Slattery** play *Spotlight's* editor exposing abuse among the clergy BY INGRID RANDOJA









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GAMES PIECES

hat do you think of the cape **Jennifer Lawrence** is wearing on the cover of this issue? Do you think it will start a trend? Does it have the potential to become one of the artifacts left behind after the *Hunger Games* franchise wraps up this month with *Mockingjay – Part 2*?

Probably not. As cozy as it looks, that big cape just showed up for this final film, and I get the sense it won't play a large part in the story. The best franchise artifacts

makes a franchise hang together, the connective tissue, if you will.

When you see a red and gold striped scarf, you immediately think of the Harry Potter films. Same goes for a pair of round glasses or a wooden wand.

appear in at least a couple of the films and at crucial times. They are part of what

Next month, when *Star Wars* returns to theatres it will bring back many of that franchise's artifacts. As soon as you see a lightsaber, a stormtrooper's helmet, or even R2-D2, you'll know you're back in that galaxy from a long time ago and far, far away.

If you want a quick way to figure out what a franchise's top artifacts are, go to the online crafters' marketplace <u>Etsy.com</u>. There you'll find a smorgasbord of strange, often wonderful and brazenly unlicensed interpretations of any franchise's key objects.

Type in "Hunger Games" and what do we get?

No surprise, one of the most popular artifacts is the mockingjay pin that Katniss gives to her sister Prim, and that Prim later gives back to Katniss for luck before she enters the Hunger Games. On Etsy.com you'll find the mockingjay incorporated into all sorts of jewellery, from leather-strapped bracelets to dangly earrings, but also on cake toppers, silk scarves and T-shirts.

What else? Arrows. Katniss is a master archer, inspiring artisans to design everything from handmade bow and quiver sets to necklaces and iPhone cases adorned with pointy projectiles.

You'll also find myriad interpretations of the chunky, one armed turtleneck sweater-scarf that Katniss wears in the second film, *Catching Fire*. People loved that sweater! Maybe if things turn out well for our hero, at the end of her ordeal she'll find that sweater-scarf tucked away in a box marked "Winter Clothes." If not she can order a new one on Etsy.

Turn to page 38 for "Games Over," in which Lawrence and her co-stars **Liam Hemsworth** and **Josh Hutcherson** say farewell to the Young Adult franchise that created a sprawling dystopia full of memorable moments, ideas and artifacts.

This issue is jam-packed with great interviews. Look for chats with *By the Sea*'s writer, director and star **Angelina Jolie Pitt** (page 29), *Trumbo* star **Bryan Cranston** (page 32), *Miss You Already*'s **Drew Barrymore** (page 34) and *Spotlight*'s **John Slattery** (page 36). We also have a preview of the new Bond film, *SPECTRE*, on page 26, and a Holiday Gift Guide on page 44.

Plus, in the centre of the magazine you'll find a guide to the Metropolitan Opera's 2015-16 *Live in HD* screenings at Cineplex theatres. Keep it on hand throughout the season, which stretches well into the spring.

■ MARNI WEISZ, EDITOR



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#TESTEDTOUGH











Who is Frankenstein?

Clue: He's not the greenskinned, bolt-necked monster of 1950s B-movies, as you'll see in this month's thriller *Victor Frankenstein*, which is loosely based on Mary Shelley's 1818 novel.

"It's actually about giving the name, Victor Frankenstein, back to the scientist, back to Victor Frankenstein, because everyone always thinks it's the monster," explained the film's director, Paul McGuigan, at this year's Comic-Con.

James McAvoy, who plays Frankenstein, concurred. "Every time somebody says to me, 'What are you doing at the moment?' I say, 'I'm doing this film, *Frankenstein*.' They say, 'Who are you playing?' I say, I'm playing Frankenstein,' and they're like, 'You're kinda short to be playing the monster.' And I'm like, 'No, no it's the doctor.' So yeah, you're right. We're giving the name back to Doctor Vic."

The correct way to refer to the creature that's cobbled together by Victor Frankenstein and his assistant Igor (here played by Daniel Radcliffe) is Frankenstein's Monster.

According to McAvoy, his Frankenstein should be

memorable for more than his name. "I think in Mary Shelley's original, for me there was something missing. I know that's sacrilege to say to a lot of people. It's an amazing book, very important book, but for me Victor is obsessed and crazy just because he was. I didn't really see a reason, where in this story what [writer] Max [Landis] did...is give him a reason for being so bloody crazy and then not cure him of that halfway through.

"We keep him mad all the way to the end and I think that's truer to his trauma and his backstory and who he is." —MW

On Home Turf: THE HEADHUNTER'S CALLING

Gerard Butler

Gerard Butler will be in Toronto this month, thinking hard about priorities and what really matters. He's shooting The Headhunter's Calling, about an ambitious corporate headhunter who gives up his job when his young son becomes sick.

The film co-stars

Willem Dafoe as Butler's
boss and Alfred Molina as
an unhappy engineer. The
story is, in part, based on
writer Bill Dubuque's own
experiences working as
a headhunter before he
made screenwriting his
full-time job.

Producer Mark Williams makes his directing debut. -MW

THE ART OF FILM

Caricature: Quickly drawn party sketches rolled into tubes that go straight to the basement, right? Not in the hands of a masterful digital painter like Detroit's Mark Hammermeister. "To me, caricature is a fun and challenging way of amping up the traditional portrait and creating an image of a person that looks even more like they do in real life," he says. Hammermeister uses his favourite movies and actors as inspiration, as with these masterpieces that riff off (clockwise from left) No Country For Old Men, Forrest Gump meets Turner & Hooch and The Shawshank Redemption. See more at www.markdraws.com. —MW





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"The final goal for me was to do it from the inside out," said Banderas. "There was no other way. Otherwise I cannot look at myself in the mirror. So what is the best way? To try to get into the best schools. And this one came first. I had no idea if I was going to get the opportunity, if they had programs for people like me or not. I fought for it." -MW

Quote Unquote Montreal was great. We were there for about four weeks and we had an amazing crew, like a really brilliant crew.... It was a lovely, small, little town and felt very familiar. —SAOIRSE RONAN ON SHOOTING MANY OF BROOKLYN-SET SCENES IN MONTREAL

Ben Stiller! The cute little

guy turns 50 years old on

November 30th. Happy

birthday, Ben.





SEEING RED

If you're a Peanuts purist, look away! This is The Little Red-Haired Girl who has been Charlie Brown's unrequited love since the early days of Charles Schultz's comic strip. You see her here as she appears — yes, appears — in this month's *The Peanuts Movie*. Schultz never drew her into his strip, believing her physical absence made Charlie's longing more palpable. She has made several appearances in the Peanuts TV shows, however, but never in a speaking role. The honour of uttering Red's first words goes to child actor Francesca Capaldi in the new film. And, yes, Capaldi is a redhead. —*MW*

TIMEPLAY TOP PLAYER



NAME: Bradley Tingle
HOME THEATRE: Cineplex
Cinemas Queensway

WHO ARE YOU? I'm 27, from Toronto, born and raised, grew up going to the movies twice a week since I was a kid. I have an Honours Film Theory Degree from York University and currently I perform stand-up comedy.

PHONE MODEL: iPhone 6 Plus
HOW OFTEN DO YOU PLAY? Two to
three times per week.

FAVOURITE GAME: The Big Picture WHAT IS YOUR TIMEPLAY AVATAR?

The orca whale. It originally was the wolf but when the pictures became cartoony the new wolf avatar looked less intense. Orcas are intimidating.

ANY GAME-DAY RITUALS? I show up 30 to 45 minutes early to get my food and prime seats (unless it's reserved), open the TimePlay app and don't eat

until the game ends because greasy fingers could mess up a selection I make.

WHO DO YOU LIKE TO PLAY TIMEPLAY AGAINST? My friends

for sure. They always see me as the movie guy and talk a big game thinking they are going to beat me whenever we go. They look forward to taking first and gloating, but usually don't succeed.

DO YOU HAVE A GOOD LUCK
CHARM? None needed.

HOW DO YOU FOCUS? Visualizing my name in first place when TimePlay

WHAT ADVICE DO YOU HAVE FOR PEOPLE NEW TO TIMEPLAY? Show up early. If you don't know an answer someone usually says it out loud. And

someone usually says it out loud. And watch as much as possible because the more you see the more you'll have an edge over the competition.

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SPOTLIGHT CANADA

LESSON

ometimes the universe gives us a sign, lets us know we are on the right track.

For actor Kristian Bruun it came in the form of a photograph.

The Toronto actor stars in *Life*, which chronicles the relationship between up-and-coming movie star James Dean (Dane DeHaan) and *Life* magazine photographer Dennis Stock (Robert Pattinson), who is assigned to shoot the rebellious actor prior to the release of his film *East of Eden*. Bruun plays Roger, the assistant to movie mogul Jack Warner (Ben Kingsley).

"One of the most iconic images of the 20th century is captured in this film, and it's that picture of James Dean walking down the street in Times Square," says Bruun on the line from his Toronto home. "It's an image that has been in my life ever since I was a young boy. My dad had that poster on his wall and when he died I got the poster, and it's been in my apartment ever since.

"So, I finally get a full copy of the script before my final audition," continues Bruun, "and I get to the moment where they're in Times Square and they're taking the pictures, and it just clicked in my head, 'Oh my god, that's the picture!' I ran downstairs and I looked at it up there on my wall, and I just thought, 'I need to be in this film, I want to be in this film so badly."

Although nervous before the audition, Bruun nailed it and won the part. It's the biggest film role yet for the actor you may recognize as Donnie, the drug-dealing husband of Alison (Tatiana Maslany) on *Orphan Black*, or as Constable Slugger Jackson in *Murdoch Mysteries*.

As an actor just beginning to make his mark, Bruun marvels at the legacy of Dean's short movie career.

"He did three massive film roles over a period of two years and then he died — a long time ago — and he still captures people's imaginations, that's how good Dean's performances were," says Bruun.

And there's one person Bruun especially wishes could see him on screen. "My dad would have loved this film, and I wished he could see it. You know, I had a complicated relationship with the man, but this is something we could have connected over and I think I would have made him really proud." —INGRID RANDOJA







RIHANNA KNOCKOUT

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Charles Schultz's beloved characters — including Charlie Brown, Lucy, Linus and Snoopy — return in this animated tale that sees perpetual loser Charlie Brown try to change his luck



MISS YOU ALREADY

You'll need your hankies for this dramedy about best friends Jess (**Drew Barrymore**) and Milly (**Toni Collette**), whose relationship is tested when Milly is diagnosed with cancer and Jess learns she's pregnant. **See Drew Barrymore interview**, page 34.

LIFE

Director **Anton Corbijn** began his career as a photographer, making him the perfect choice to helm this drama about the real-life relationship between *Life* magazine snapper Dennis Stock (**Robert Pattinson**) and up-and-coming movie star James Dean (**Dane DeHaan**).

CONTINUED >

See feature, page 26.



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BY THE SEA Angelina Jolie Pitt wrote, directed and stars in this marital drama set in the 1970s in which a couple (Angelina and real-life hubby Brad Pitt) head to an idyllic Mediterranean town while dealing with some issues. See Angelina Jolie Pitt interview, page 29.

interview, page 36.

of pedophilia perpetuated

by local priests, and also the

Catholic Church's cover-up of the abuse. See John Slattery

THE 33 This uplifting pic recounts 2010's Copiagó mining accident, which saw 33 Chilean miners trapped inside a small chamber when the 121-year-old mine they were working in collapsed. Antonio Banderas stars as Mario Sepulveda, the leader of the group who uses his positive energy to keep the men united while they await rescue.

Charlotte (**Diane Keaton**) play host to their grown kids (Olivia Wilde, Marisa Tomei and Ed Helms) who each bring with them their own gift-bag of problems.





SECRET IN THEIR EYES

Chiwetel Ejiofor, Nicole Kidman and Julia Roberts team up for this thriller based on the Argentine film El Secreto de Sus Ojos, which won the 2010 Oscar for Best Foreign Language Film. Ejiofor is a retired FBI agent who spends 13 years searching for the killer of his partner's (Roberts) daughter. When he asks his former boss (Kidman) to reopen the case she hesitates, which makes him suspicious.

TRUMBO

Bryan Cranston throws himself into the role of screenwriter Dalton Trumbo, who went to prison in 1950 for refusing to cooperate with the U.S. government's communist witch-hunt and was blacklisted by Hollywood upon his release. But with the help of industry pals the unflappable Trumbo continues to work under various pseudonyms. See Bryan Cranston interview,

page 32. CONTINUED



THE LEGEND **OF BARNEY THOMSON**

Actor Robert Carlyle makes his directing debut with this macabre comedy about Glaswegian barber Barney Thomson (Carlyle), who accidently kills his boss and gets his 77-year-old prostitute mum (Emma Thompson under a layer of prosthetic skin) to help him get rid of the body.



WED., NOV. 11 **CORIOLANUS**

ENCORES: THURS., NOV. 19: SAT., NOV. 28

REUNION OF GIANTS

WED., NOV. 11

ANIME GHOST IN THE SHELL WED., NOV. 12; MON., NOV. 16

HE METROPOLITAN OPERA IL TROVATORE (VERDI)

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LEGEND

Tom Hardy plays the dual role of real-life twin crime bosses Reggie and Ronald Kray, who terrorized East London in the 1960s. Emily Browning steps in as Reggie's wife, Frances Shea, and also narrates the film.

boy Tony (Emory Cohen).

tragedy strikes Eilis returns

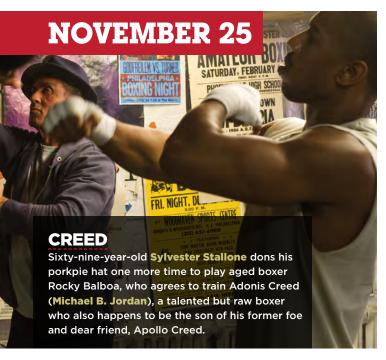
whether to stay put or head

However, when a family

home and is then unsure

back into Tony's arms.





THE GOOD **DINOSAUR**

For the first time. Pixar releases two films in one year with The Good Dinosaur following the summer hit Inside Out. This one's set in a world where dinosaurs survived extinction and features a young dinosaur named Arlo befriending a human cave boy named Spot.

VICTOR FRANKENSTEIN

Many films have featured mad scientist Victor Frankenstein and his monster, but this one is more of a buddy-action pic with an obsessed Dr. Frankenstein (James McAvoy) teaming with his protégé Igor (Daniel Radcliffe) to create a live being out of dead body parts.

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THREE QUESTIONS FOR SPECTRE'S 50-YEAR-OLD BOND GIRL MONICA BELLUCCI

You are the oldest Bond Girl in history. Incredible, right?

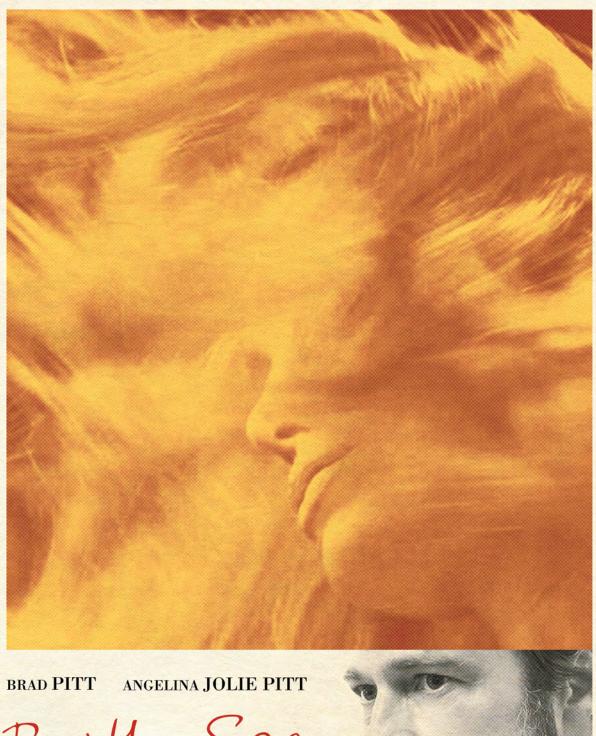
"I think it is a very new idea for James Bond. This is a different perspective on actresses and women in general."

What does this important character in 007's life represent for you?

"Femininity. But femininity has no age. It is a gift, a way of being."

Who was the most memorable Bond Girl?

"I really have respect for the Bond Girls in general. Rosamund Pike, Sophie Marceau and Halle Berry are all magnificent performers." —MATHILDE ROY



By the Sea

Written and Directed by ANGELINA JOLIE PITT





The Metropolitan Opera

LIVE IN HD PROGRAM GUIDE

2015-16 SEASON AT CINEPLEX THEATRES





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Approx. running time: 3 hours 10 min.

*ET & AT = 12 pm Eastern time for BC/AB/SK/MB/ON/PQ and 12 pm Atlantic time for NB/NF/NS/PE

GIUSEPPE VERDI

IL TROVATORE

After last season's triumph in *Macbeth*, soprano Anna Netrebko continues her journey into the dramatic Verdi repertoire as Leonora, the heroine who sacrifices her own life for the love of the gypsy troubadour. Tenor Yonghoon Lee sings the ill-fated Manrico, baritone Dmitri Hvorostovsky is his rival, and mezzo-soprano Dolora Zajick is the mysterious gypsy. Marco Armiliato conducts.

PART I The Duel Spain is torn apart by civil war. Count di Luna, the commander of the troops of the Prince of Aragon, is in love with Leonora, a young noblewoman in the queen's service. Ferrando, the captain of the guard, recounts the story of a Gypsy woman who was burned at the stake years ago for bewitching the count's infant brother. The Gypsy's daughter took revenge by kidnapping the boy and—so the story goes—throwing him into the flames where her mother had died. No trace was ever found of the daughter, but di Luna is still searching for her.

Leonora reflects on her love for a man she met before the war and who has now been returning as a troubadour to serenade her. Di Luna has been following her. When the troubadour appears, the two men confront each other and the troubadour reveals his true identity: he is Manrico, leader of the partisan rebel forces. The count challenges him to fight to the death.

PART II The Gypsy The duel has been fought. Manrico overpowered the count but spared his life. The war has raged on and Manrico, badly wounded, has been nursed back to health by his mother, the Gypsy Azucena. Azucena is the woman di Luna has been looking for. Her life is scarred by the memory of her mother's death and the terrible revenge she exacted. She tells Manrico that she stole the count's infant son but the child she murdered was in fact her own. When Manrico demands to know who he truly is, Azucena is evasive; all that matters

is the maternal love she has shown him all his life. News arrives that Leonora, believing Manrico dead, is entering a convent. Manrico leaves to find her immediately.

Di Luna plans to storm the convent and take Leonora by force. He tries to seize her, but is prevented by the attack of Manrico and his men. In the ensuing confusion, the lovers escape.

INTERMISSION

PART III The Gypsy's Son Di Luna and his army are attacking the fortress where Manrico has taken refuge with Leonora. Azucena is captured and Ferrando recognizes her as the murderer of the count's brother. Di Luna, realizing he has the means to force his enemy out of the fortress, orders Azucena burnt on a pyre before the walls.

Inside the castle, Manrico and the frightened Leonora are preparing to be married. When news of Azucena's capture reaches him, he prepares to attack.

PART IV The Execution Manrico's army has been defeated and he and Azucena are being held captive. Leonora has escaped and come to the prison. When di Luna orders the execution of both Manrico and Azucena, Leonora offers herself to the count in return for her lover's life, but secretly takes poison.

Manrico tries to comfort Azucena with memories of their former happiness. Leonora tells Manrico that he is saved, urging him to escape. He understands the bargain she has made and furiously denounces her. But the poison is already taking effect. Leonora dies in his arms. Di Luna arrives in time to witness her death and sends Manrico to his execution. Azucena cries out that her mother is avenged: di Luna has killed his own brother.

Production a gift of The Annenberg Foundation Revival a gift of the Estate of Francine Berry Co-production of the Metropolitan Opera, Lyric Opera of Chicago, and San Francisco Opera Association



October 17, 2015 12:55 pm ET

ENCORE BROADCASTS

December 5, 2015 12:00 pm ET & AT* December 7, 2015 6:30 pm Local December 9, 2015 12:55 pm Local

Approx. running time: 3 hours 30 min.

*ET & AT = 12 pm Eastern time for BC/AB/SK/MB/ON/PQ and 12 pm Atlantic time for NB/NF/NS/PE

GIUSEPPE VERDI

NEW PRODUCTION

OTELLO

Verdi's masterful Shakespeare adaptation, composed in an unprecedented late-life artistic surge, is seen in a new production by Bartlett Sher, with Yannick Nézet-Séguin conducting. Tenor Aleksandrs Antonenko sings the title role of the Moor tormented by jealousy, opposite new soprano star Sonya Yoncheva as his innocent wife and victim, Desdemona. Željko Lučić is the villainous lago.

ACT I Cyprus, late 19th century. During a storm, the people of Cyprus await the return of their governor and general of the Venetian fleet, the Moor Otello. He has been fighting the Muslim Turks and guides his victorious navy to safe harbor. In his absence, the young Venetian Roderigo has arrived in Cyprus and fallen in love with Otello's new wife, Desdemona. Otello's ensign lago, who secretly hates the governor for promoting the officer Cassio over him, promises Roderigo to help win her. While the citizens celebrate their governor's return, lago launches his plan to ruin Otello. Knowing that Cassio gets drunk easily, lago proposes a toast. Cassio declines to drink, but abandons his scruples when lago salutes Desdemona. lago then goads Roderigo into provoking a fight with Cassio, who is now fully drunk. Montano, the former governor, tries to separate the two, and Cassio attacks him as well. Otello appears to restore order, furious about his soldiers' behavior. When he realizes that Desdemona has also been disturbed by the commotion, he takes away Cassio's recent promotion and dismisses everyone. Otello and Desdemona reaffirm their love.

ACT II lago advises Cassio to present his case to Desdemona, arguing that her influence on Otello will secure his rehabilitation. Alone, lago reveals his bleak, nihilistic view of humankind. He makes dismissive remarks about Desdemona's fidelity to Otello, whose jealousy is easily aroused. Otello's suspicions are raised when Desdemona appears and appeals to him on Cassio's behalf. Otello evasively complains of a headache, and Desdemona offers him a handkerchief, which he tosses to

the ground. Emilia, lago's wife and Desdemona's maidservant, retrieves it, and lago seizes the handkerchief from her. Left alone with Otello, lago fans the flames of the governor's suspicions by inventing a story of how Cassio had spoken of Desdemona in his sleep, and how he saw her handkerchief in Cassio's hand. Seething with jealousy, Otello is now convinced that his wife is unfaithful. The two men join in an oath to punish Cassio and Desdemona.

INTERMISSION

ACT III lago's plot continues to unfold as he tells Otello that he will have further proof of his wife and Cassio's betrayal. When, moments later, Desdemona approaches Otello and once again pleads for Cassio, Otello again feigns a headache and insists on seeing the missing handkerchief, which he had once given her as a gift. When she cannot produce it, he insults her as a whore. Alone, he gives in to his desperation and self-pity. lago returns with Cassio, and Otello hides to eavesdrop on their conversation, which lago cleverly leads in such a way that Otello is convinced they are discussing Cassio's affair with Desdemona. Cassio mentions an unknown admirer's gift and produces the telltale handkerchief—in fact planted by lago in his room. Otello is shattered and vows that he will kill his wife. lago promises to deal with Cassio.

A delegation from Venice arrives to recall Otello home and to appoint Cassio as the new governor of Cyprus. At this news, Otello loses control, hurling insults at Desdemona in front of the crowd. He orders everyone away and finally collapses in a seizure. As the Cypriots are heard from outside praising Otello as the "Lion of Venice," lago gloats over him, "Behold the Lion!"

Act IV Emilia helps the distraught Desdemona prepare for bed. She has just finished saying her evening prayers when Otello enters and wakes her with a kiss to tell her he is about to kill her. Paralyzed with fear, Desdemona again protests her innocence. Otello coldly strangles her. Emilia runs in with news that Cassio has killed Roderigo. lago's plot is finally revealed and Otello realizes what he has done. Reflecting on his past glory he pulls out a dagger and stabs himself, dying with a final kiss for his wife.

Production a gift of Jacqueline Desmarais, in memory of Paul G. Desmarais Sr.



October 31, 2015 12:00 pm ET

ENCORE BROADCASTS

January 9, 2016 12:00 pm ET & AT* January 11, 2016 6:00 pm Local January 13, 2016 12:55 pm Local

Approx. running time: 4 hours 35 min.

*ET & AT = 12 pm Eastern time for BC/AB/SK/MB/ON/PQ and 12 pm Atlantic time for NB/NF/NS/PE

RICHARD WAGNER

TANNHÄUSER

James Levine conducts Wagner's early masterpiece in its first return to the Met stage in more than a decade. Leading Wagnerian tenor Johan Botha takes on the title role of the young knight caught between love and passion. Soprano Eva-Maria Westbroek is Elisabeth, adding another Wagner heroine to her Met repertoire after her acclaimed Sieglinde in the *Ring* a few seasons ago. On the heels of his recent triumph in *Parsifal*, baritone Peter Mattei sings Wolfram, and mezzo-soprano Michelle DeYoung is the love goddess, Venus.

ACT I Wartburg castle and environs, medieval Germany. The minnesinger Tannhäuser, having spent a year in the magical underground realm of Venus, the goddess of love, longs to return to the human world. He pays tribute to Venus in a song but ends by asking her to let him go. Surprised, Venus promises him even greater pleasures, but when he insists and repeats his pleas, she furiously dismisses him and curses his desire for salvation. Tannhäuser cries out that his hope rests with the Virgin Mary—and suddenly finds himself transported to a valley near the castle of the Wartburg.

A procession of pilgrims passes on the way to Rome. Tannhäuser is deeply moved and praises the wonders of God, as horns announce the arrival of a hunting party. It is Landgraf Hermann with his knights. Recognizing Tannhäuser as their long-lost friend, they beg him to return to the castle with them, but Tannhäuser is reluctant. Wolfram, one of the knights, reminds him that his singing once won him the love of Elisabeth, the Landgraf's niece. On hearing her name, Tannhäuser understands what he must do and joins his companions.

INTERMISSION

ACT II Elisabeth joyfully greets the Wartburg's Hall of Song, which she hasn't set foot in since Tannhäuser left. He is now led in by Wolfram. Elisabeth, at first shy and confused, tells Tannhäuser how she has suffered in his absence, but then joins him in praise of love. Observing their emotional reunion, Wolfram realizes that his own affection for Elisabeth is hopeless.

Landgraf Hermann is delighted to find his niece in the Hall of Song, and together they welcome their guests who have come for a song contest. The Landgraf declares love the subject of the competition and promises the victor to receive whatever he asks from the hand of Elisabeth. Wolfram opens the contest with a heartfelt tribute to idealized love. Tannhäuser, his thoughts still on Venus, replies with a hymn to worldly pleasures. Other singers counter his increasingly passionate declarations until Tannhäuser breaks out into his prize song to Venus, to the horror of the guests. As the men draw their swords, Elisabeth throws herself between the parties to protect Tannhäuser and begs the knights for mercy. The Landgraf pronounces his judgment: Tannhäuser will be forgiven if he joins the pilgrims on their way to Rome to do penance. Tannhäuser falls at Elisabeth's feet and rushes from the hall.

INTERMISSION

ACT III Several months later, Wolfram comes across Elisabeth praying at a shrine in the valley. A band of pilgrims, back from Rome, passes by, but Tannhäuser is not among them. Broken with grief, Elisabeth prays to the Virgin Mary to receive her soul into heaven. Wolfram gazes after her and asks the evening star to guide her way. Night falls, and a solitary pilgrim approaches. It is Tannhäuser, ragged and weary. He tells Wolfram of his devout penitence on the way to Rome, of his joy at seeing so many others pardoned—and of his despair when the Pope proclaimed that he could no more be forgiven for his sins than the papal staff bear green leaves again. Left without hope, all he wants now is to return to Venus. He summons her and she appears, just as Wolfram once again brings Tannhäuser to his senses by invoking Elisabeth's name. At this moment, Elisabeth's funeral procession comes winding down the valley. With a cry, Venus disappears. Tannhäuser implores Elisabeth to pray for him in heaven and collapses dead. As dawn breaks, another group of pilgrims arrives, telling of a miracle: the Pope's staff, which they bear with them, has blossomed.

Production a gift of the Fan Fox and Leslie R. Samuels Foundation; and the Metropolitan Opera Guild

Revival a gift of Ambassador and Mrs. Nicholas F. Taubman



November 21, 2015 12:30 pm ET

ENCORE BROADCASTS

February 6, 2016 12:00 pm ET & AT* February 8, 2016 6:30 pm Local February 10, 2016 12:55 pm Local

Approx. running time: 4 hours 30 min.

*ET & AT = 12 pm Eastern time for BC/AB/SK/MB/ON/PQ and 12 pm Atlantic time for NB/NF/NS/PE

ALBAN BERG

NEW PRODUCTION

LULU

Music Director James Levine—one of *Lulu*'s leading champions—conducts the Met's new production from acclaimed artist and director William Kentridge (*The Nose*), who applies his unique vision to Berg's opera. Marlis Petersen has excited audiences around the world with her portrayal of the title role, a wild journey of love, obsession, and death. The winning cast also features Susan Graham, Daniel Brenna, and Johan Reuter.

PROLOGUE The Animal Tamer invites the audience to visit his menagerie—featuring "the serpent Lulu."

ACT I Lulu is sitting for her portrait, observed by her lover, the wealthy publisher Dr. Schön. The Painter tries to seduce Lulu, just as her husband, the Physician, forces his way into the room and collapses in shock from a heart attack. Lulu realizes she is a rich widow.

Lulu and the Painter have married. She is surprised to learn that Schön—who found her on the streets years ago, gave her an education, and made her his mistress—has become engaged. Schigolch, an old man who may be Lulu's father or a former lover, pays a visit. Schön now wants Lulu out of his life so that he can marry. When he reveals her past to her husband, the Painter cuts his throat in horror. Schön is shocked by Lulu's cold reaction but she is convinced he will eventually marry her.

Weeks later, Lulu is appearing in a ballet composed by Schön's son, Alwa. In her dressing room, she tells Alwa of her latest admirer, the Prince. Noticing Schön in the audience with his fiancée, Lulu refuses to dance. Schön appears and asks her not to stop his marriage but then realizes he can't let her go. At Lulu's dictation, he writes a letter to his fiancée to break off the engagement.

INTERMISSION

ACT II Now married to Schön, Lulu continues to attract admirers, among

them the lesbian Countess Geschwitz. The Countess, Schigolch, an Acrobat, and a Schoolboy gather at the Schön house and all three men declare their love to Lulu. Alwa also confesses his feelings for her. The distraught Schön demands that Lulu shoot herself to protect his reputation. Lulu replies that she has never pretended to be anything but what she is. When Schön forces her to her knees, Lulu shoots him in the back and begs Alwa not to turn her over to the police.

An interlude depicts Lulu's arrest, trial, imprisonment, commitment to the hospital with cholera, and the plans for her escape: the Countess is to take Lulu's place in the hospital.

Alwa, together with the Countess and the Acrobat, awaits Lulu's return in Schön's former apartment. The Acrobat is appalled by her wasted appearance and threatens to betray her to the police. Alone with Lulu, Alwa again proclaims his love and agrees to go to Paris with her.

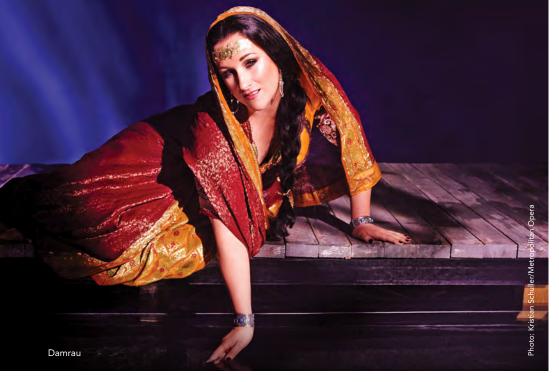
INTERMISSION

ACT III At Lulu's birthday party in Alwa's Paris mansion, several men try to blackmail her over Schön's murder. Lulu breaks into tears. News spreads that the shares of a railway company that many of the guests had invested in have collapsed—everyone is ruined. In the confusion Lulu escapes, just as the police arrive.

In a shabby garret in London, Alwa, now a derelict, and Schigolch await Lulu's return from her first night as a prostitute. She arrives with a client. Then the now destitute Countess appears, bringing with her Lulu's portrait. Lulu and her three admirers contemplate how their fate has been bound up with the picture. Lulu leaves and returns with another client. In an attempt to protect her, Alwa attacks the client and is killed by him. Lulu rushes out into the street again. Schigolch drags Alwa's body away and disappears. The Countess considers suicide when Lulu arrives with yet another customer, Jack the Ripper. They argue about money, then go into her room. Suddenly Lulu is heard screaming—Jack has killed her. The Countess tries to help but Jack stabs her as well. He leaves as the dying Countess cries out for Lulu.

Production a gift of The Kirsh Family Foundation

Co-production of the Metropolitan Opera, Dutch National Opera, and English National Opera



January 16, 2016 12:55 pm ET

ENCORE BROADCASTS

February 20, 2016 12:00 pm ET & AT* February 22, 2016 6:30 pm Local February 24, 2016 12:55 pm Local

Approx. running time: 2 hours 55 min.

*ET & AT = 12 pm Eastern time for BC/AB/SK/MB/ON/PQ and 12 pm Atlantic time for NB/NF/NS/PE

GIUSEPPE VERDI

NEW PRODUCTION

LES PÊCHEURS DE PERLES

(The Pearl Fishers)

Bizet's gorgeous opera of lust and longing in the Far East returns to the Met for the first time in 100 years. Soprano Diana Damrau stars as Leïla, the beautiful Hindu priestess pursued by rival pearl divers competing for her hand. Her suitors are tenor Matthew Polenzani and baritone Mariusz Kwiecien, who sing the famous duet "Au fond du temple saint." Director Penny Woolcock explores the timeless themes of pure love, betrayal, and vengeance in a production that vividly creates an undersea world on the stage of the Met. Conductor Gianandrea Noseda brings his romantic flair to the lush score.

ACT I A pearl-diving village in the Far East. As the villagers prepare for their dive, they sing of their fear of the sea. Zurga tells them they must choose a leader, and they unanimously swear loyalty to him. Nadir returns to the village after spending a year away. He and Zurga recall that their friendship was almost destroyed when they both fell in love with a Hindu priestess. Nadir swears he has kept the vow they both made to protect their friendship by staying away from her. Nourabad, the High Priest, brings a priestess to the village. She is to sing and pray all night to calm the demons of the deep and to ward off the spirits of the storm. Although she is veiled, Nadir immediately realizes she is Leïla, the priestess he still loves. Zurga, who does not recognize her, imposes an oath of obedience upon her on pain of death. Leila is to remain veiled and pure. Her reward for keeping the divers safe from harm will be their finest pearl. Nadir, alone, reveals that he and Leïla have met illicitly and that he has followed her to the village. He listens as she begins her incantation and, unable to resist any longer, calls out to her. She breaks off, answering his love.

INTERMISSION

ACT II Nourabad tells Leïla that the divers have returned safely and she can now sleep until morning in the temple. He stresses the

importance of her vow. As proof of her ability to keep her promise she tells him how, as a little girl, she once protected a fugitive. The man she saved gave her a necklace, which she wears to this day. In her sleep, Leïla dreams of Nadir, who is in fact making his way into the sacred enclosure. The couple is reunited. As a storm breaks out, they are discovered and denounced by Nourabad, who blames them for the tempest. Zurga protects his friend from the fury of the villagers, who demand his immediate death. Nourabad tears off Leïla's veil. Zurga finally recognizes Leïla and realizes that Nadir has betrayed their oath. He angrily demands death for the guilty couple.

ACT III The storm has died away but the village has suffered terrible damage from flooding. Zurga's anger has passed and he sadly reflects on Nadir's fate. Leïla intercedes for Nadir and Zurga relents, but his jealousy reawakens when he realizes how much Leïla loves his rival. He allows Nourabad to take her to be sacrificed together with Nadir. Before she leaves, she gives her special necklace to one of the young divers and asks him to give it to her mother. Zurga seizes the necklace with a cry.

The pearl fishers prepare for the ritual deaths of Leïla and Nadir at dawn. Zurga stops them with the news that the village is on fire, and the villagers flee to try and save their children. Zurga releases Nadir and Leïla and explains that he set the village alight in order to rescue them. He reveals that he was the fugitive Leïla saved many years ago. The lovers gratefully make their escape and Zurga is left to face the consequences of his actions.

Reprinted courtesy of English National Opera

Production a gift of the Gramma Fisher Foundation, Marshalltown, Iowa Additional funding from Mr. William R. Miller, in memory of Irene Miller, and American Express Co-production originally created by English National Opera



January 30, 2016 12:55 pm ET

ENCORE BROADCASTS

March 19, 2016 12:00 pm ET & AT* March 21, 2016 6:30 pm Local March 23, 2016 12:55 pm Local

Approx. running time: 3 hours 35 min.

*ET & AT = 12 pm Eastern time for BC/AB/SK/MB/ON/PQ and 12 pm Atlantic time for NB/NF/NS/PE

GIACOMO PUCCINI

TURANDOT

Opera's leading dramatic soprano Nina Stemme sings the title role of the proud princess of ancient China, whose riddles doom every suitor who seeks her hand. Tenor Marco Berti is Calàf, who sings "Nessun dorma" and wins her love. Franco Zeffirelli's spectacular production, also starring soprano Anita Hartig, is conducted by Paolo Carignani.

ACT I China, in ancient times. Outside the Imperial Palace a mandarin reads an edict to the crowd: any prince seeking to marry Princess Turandot must answer three riddles. If he fails, he will die. The most recent suitor, the Prince of Persia, is to be executed at the moon's rising. Among the onlookers are the slave girl Liù, her aged master, and the young Calàf, who recognizes the old man as his long-lost father, Timur, vanquished King of Tartary. Only Liù has remained faithful to him, and when Calàf asks her why she replies that once, long ago, Calàf smiled at her. The mob cries for blood but greets the rising moon with a sudden fearful silence. When the Prince of Persia is led to his execution, the crowd calls upon the princess to spare him. Turandot appears and wordlessly orders the execution to proceed. Transfixed by the beauty of the unattainable princess, Calàf decides to win her, to the horror of Liù and Timur. Turandot's three ministers, Ping, Pang, and Pong, also try to discourage him, but Calàf is unmoved. He comforts Liù, then strikes the gong that announces a new suitor.

INTERMISSION

ACT II Inside the palace, Ping, Pang, and Pong lament Turandot's bloody reign, hoping that love will conquer her and restore peace. Their thoughts wander to their peaceful country homes, but the noise of the crowd gathering to witness the riddle challenge calls them back to reality.

Before the assembled court, the old emperor asks Calàf to reconsider, but he will not be dissuaded. Turandot appears. She recounts the

story of her beautiful ancestor, Princess Lou-Ling, who was abducted and killed by a conquering prince. In revenge, she has turned against men and determined that none shall ever possess her. She poses her first question to Calàf: What is born each night and dies each dawn? "Hope," Calàf answers, correctly. Turandot continues: What flickers red and warm like a flame, yet is not a flame? "Blood," Calàf replies after a moment's thought. Shaken, Turandot delivers the third riddle: What is like ice but burns? Tense silence prevails until Calàf triumphantly cries, "Turandot!" The crowd erupts in joy, and the princess vainly begs her father not to give her to the stranger. Hoping to win her love, Calàf offers Turandot a challenge of his own: if she can learn his name by dawn, he will forfeit his life.

INTERMISSION

ACT III At night in the Imperial Gardens, Calàf hears a proclamation: on pain of death no one in Peking shall sleep until Turandot learns the stranger's name. Calàf is certain of his victory, but Ping, Pang, and Pong try to bribe him to leave the city. As the fearful mob threatens him to learn his name, soldiers drag in Liù and Timur. Calàf tries to convince the crowd that neither of them knows his secret. When Turandot appears, commanding Timur to speak, Liù replies that she alone knows the stranger's identity and will never reveal it. She is tortured but remains silent. Impressed by her fortitude, Turandot asks Liù's secret. It is love, she replies. When the soldiers intensify the torture, Liù tells Turandot that she, too, will know the joys of love. Then she snatches a dagger and kills herself. The crowd forms a funeral procession and the body is taken away. Turandot remains alone to confront Calàf, who impetuously kisses her. Knowing emotion for the first time, Turandot weeps. Calàf, now sure of winning her, reveals his identity.

Once again before the emperor's throne, Turandot declares she knows the stranger's name: it is Love.

Production a gift of Mrs. Donald D. Harrington Revival a gift of the Betsy and Edward Cohen/Areté Foundation



March 5, 2016 12:55 pm ET

ENCORE BROADCASTS

April 9, 2016 12:00 pm ET & AT* April 11, 2016 6:30 pm Local April 13, 2016 12:55 pm Local

Approx. running time: 3 hours 35 min.

*ET & AT = 12 pm Eastern time for BC/AB/SK/MB/ON/PQ and 12 pm Atlantic time for NB/NF/NS/PE

GIACOMO PUCCINI

NEW PRODUCTION

MANON LESCAUT

The Met stage will ignite when soprano Kristine Opolais and tenor Jonas Kaufmann join forces in Puccini's passionate love story. Opolais sings the title role of the country girl who transforms herself into a Parisian temptress, while Kaufmann is the dashing student who desperately woos her. Director Richard Eyre places the action in occupied France in a film noir setting. Met Principal Conductor Fabio Luisi leads the stirring score.

ACT I A square in Amiens Edmondo, a songwriter, and his student companions flirt with some factory girls. His friend, des Grieux, also a student, stays apart from them. A coach arrives, bringing Geronte, a tax collector, and Lescaut, a soldier, who is accompanying his younger sister, Manon. Des Grieux falls in love with her at first sight, finds out that her father is sending her to a convent, and makes plans to prevent this happening. But Geronte, with Lescaut's connivance, intends to abduct Manon. Edmondo overhears his plans and warns des Grieux, who escapes with Manon to Paris. Lescaut consoles Geronte by telling him that Manon will not stay long with a student and that he will bring her back to him.

INTERMISSION

ACT II A house in Paris Manon has left des Grieux and is living a life of luxury with Geronte. She's bored and her brother promises to arrange for des Grieux to visit her. Some singers serenade Manon with a madrigal written by Geronte. Then she dances and sings for him and his friends. When they leave she tells Geronte that she will follow shortly, but des Grieux appears and Manon starts to seduce him. Geronte interrupts

their lovemaking, chillingly threatens the two of them and leaves, telling them he will return soon. Lescaut runs in, warning the lovers that Geronte is going to get Manon arrested and that she must escape. She delays, trying to collect her jewelny, but is arrested before she can escape.

INTERMISSION

INTERMEZZO Imprisonment: The journey to Le Havre The thoughts of des Grieux

ACT III Outside a prison in Le Havre by the harbor. Dawn. Des Grieux waits outside the prison where Manon is held. Lescaut bribes a sentry to allow his sister to spend time with des Grieux, while he organizes a group to enable her escape. The effort fails, a shot is fired. Townspeople run in. The soldiers restore order and the captain of the ship processes Manon and the other prisoners—mostly prostitutes—before they are deported. In desperation des Grieux grabs Lescaut's weapon and threatens the captain, who faces him down. Des Grieux pleads with the captain to be allowed to sail with them as one of the crew.

ACT IV A desert Des Grieux and Manon are on the run. They are at the end of their strength, collapsing from thirst and exhaustion. Des Grieux leaves Manon, searching for water. When he returns, he finds her dying. In her last breath she says she loves him.

Richard Eyre (Reprinted courtesy of the Baden-Baden Festival)

Production a gift of Helen and Bengt Agerup and Rolex Co-production of the Metropolitan Opera and the Baden-Baden Festival



LIVE IN HD

April 2, 2016 12:55 pm ET

ENCORE BROADCASTS

May 14, 2016 12:00 pm ET & AT* May 16, 2016 6:30 pm Local May 18, 2016 12:55 pm Local

Approx. running time: 3 hours 40 min.

*ET & AT = 12 pm Eastern time for BC/AB/SK/MB/ON/PQ and 12 pm Atlantic time for NB/NF/NS/PE

GIACOMO PUCCINI

MADAMA BUTTERFLY

One of the world's foremost Butterflys, Kristine Opolais, takes on the title role of the spurned geisha in Anthony Minghella's breathtaking production, which has thrilled audiences ever since its 2006 premiere. Star tenor Roberto Alagna is the callous naval officer who breaks Butterfly's heart. Karel Mark Chichon conducts.

ACT I Japan, early 20th century. Lieutenant B.F. Pinkerton of the U.S. Navy inspects a house overlooking Nagasaki harbor that he is leasing from Goro, a marriage broker, who has also arranged his union with a young geisha named Cio-Cio-San, known as Madame Butterfly. The American consul Sharpless arrives for the wedding ceremony and Pinkerton describes to him his philosophy of the fearless Yankee roaming the world in search of experience and pleasure. He is not sure whether his feelings for the young girl are love or a whim, but he intends to go through with the wedding. Sharpless warns him that the girl may view the marriage more seriously, but Pinkerton brushes off his concerns and declares that someday he will take a real, American wife. Butterfly is heard climbing the hill with her friends. In casual conversation after the formal introduction, Butterfly admits her age, 15, and explains that her family was once prominent but lost its position, and she has had to earn her living as a geisha. Her relatives arrive and chatter about the marriage. Cio-Cio-San shows Pinkerton her few possessions and quietly tells him she has been to the Christian mission to convert to her husband's religion. The Imperial Commissioner reads the marriage agreement, and the relatives congratulate the couple. Suddenly, a threatening voice is heard from afar—it is the Bonze, Butterfly's uncle, a priest. He curses the girl for rejecting her ancestral religion. Pinkerton orders everyone to leave, and as they go the Bonze and the shocked relatives denounce Cio-Cio-San. Pinkerton tries to console Butterfly with sweet words. She is helped by Suzuki into her wedding kimono, and joins Pinkerton in the garden, where they make love.

INTERMISSION

ACT II PART 1 Three years have passed, and Cio-Cio-San awaits her husband's return. Sharpless appears with a letter from Pinkerton, but

before he can read it to Butterfly, Goro arrives with the latest potential husband for Butterfly, the wealthy Prince Yamadori. Butterfly politely serves the guests tea but insists she is not available for marriageher American husband has not deserted her. She dismisses Goro and Yamadori. Sharpless attempts to read Pinkerton's letter but is repeatedly interrupted by Butterfly in her excitement to hear from her husband. Finally giving up, he asks her what she would do if Pinkerton never returned. The shocked Butterfly replies she would either become a geisha again, or better die. Sharpless, resigned, suggests that perhaps she should reconsider Yamadori's offer. Butterfly is outraged and runs out, returning with her small son. Sharpless, too upset to tell her more of the letter's contents, leaves, promising to tell Pinkerton of the child. A cannon shot is heard in the harbor announcing the arrival of a ship. Butterfly and Suzuki take a telescope to the terrace and read the name of Pinkerton's ship. Overjoyed, Butterfly joins Suzuki in strewing the house with flowers. As night falls, Butterfly, Suzuki, and the child settle into a vigil watching over the harbor.

INTERMISSION

ACT II PART 2 Dawn breaks, and Suzuki insists that Butterfly get some sleep. Butterfly carries the child into another room. Sharpless appears with Pinkerton and Kate, Pinkerton's new wife. Suzuki realizes who the American woman is and agrees to help break the news to Butterfly. Pinkerton is overcome with guilt as he remembers his days in the house and runs from the scene. Cio-Cio-San rushes in hoping to find Pinkerton, but sees Kate instead. After a moment, she grasps the situation. Now left without hope, she agrees to give up the child but insists Pinkerton return for him. She dismisses everyone and takes out the dagger with which her father committed suicide, choosing to die with honor rather than live in shame. She is interrupted momentarily when her son comes running in. After saying an emotional goodbye she blindfolds the child. Then she stabs herself as Pinkerton is heard from outside calling her name.

Production a gift of Mercedes and Sid Bass Revival a gift of The NPD Group, Inc. Co-production of the Metropolitan Opera, English National Opera,

and Lithuanian National Opera



LIVE IN HD

April 16, 2016 12:55 pm ET

ENCORE BROADCASTS

May 28, 2016 12:00 pm ET & AT* May 30, 2016 6:30 pm Local June 1, 2016 12:55 pm Local

Approx. running time: 3 hours 30 min.

*ET & AT = 12 pm Eastern time for BC/AB/SK/MB/ON/PQ and 12 pm Atlantic time for NB/NF/NS/PE

GAETANO DONIZETTI

NEW PRODUCTION // METROPOLITAN OPERA PREMIERE

ROBERTO DEVEREUX

Sondra Radvanovsky finishes her extraordinary challenge of singing Donizetti's three Tudor queens in one season. Here she plays Queen Elizabeth I, forced to sign the death warrant of the man she loves, Roberto Devereux, sung by Matthew Polenzani. Elīna Garanča and Mariusz Kwiecien complete the principal quartet, and Maurizio Benini conducts. As with *Anna Bolena* and *Maria Stuarda*, the production is by Sir David McVicar.

England, 1599. Robert Devereux, Earl of Essex and favorite of Queen Elizabeth I, is sent to Ireland to defeat the rebellious Irish chieftains. After an unsuccessful campaign he returns to England, where his actions are deemed a desertion of duty. The opera is inspired by the events of the following two years, which are condensed into a few days.

ACT I London, 1601. At the Palace of Westminster, Sara, Duchess of Nottingham, is distressed about her love for Robert Devereux. Queen Elizabeth tells her that she has decided to follow Sara's husband Nottingham's advice and receive Robert, who has returned from Ireland accused of treason. Elizabeth is prepared to pardon him as long as he still loves her. Lord Cecil demands that the queen sign Robert's death warrant, but she is not convinced of his disloyalty. Elizabeth reveals to Robert that she is ready to pardon him, but his cool reaction to her talk of their past love increases her suspicions. When Robert denies that he is in love with anyone else, Elizabeth becomes convinced he has betrayed her and resolves that he must die. The Duke of Nottingham arrives to greet Robert, who shrinks from his embrace. Nottingham is worried about his friend's safety but also concerned about his wife, whom he found crying over a blue scarf she was working on. Summoned to the council meeting that will decide Robert's fate, Nottingham assures Robert he will do what he can to defend him.

In Nottingham's apartments, Sara thinks of the danger Robert is in. He suddenly appears and reproaches her for marrying Nottingham while he was away in Ireland, but she says she did so on Elizabeth's orders. She also reminds Robert that he is wearing the queen's ring.

He tears it off and assures her of his love. Sara implores him to flee and gives him the blue scarf as a pledge of her affections.

ACT II The court awaits news of Robert's fate. Cecil announces that the council has decided on the death sentence, and Sir Walter Raleigh reports that Robert has been arrested. When searched, Raleigh says, Robert was found to have concealed a blue scarf, which Elizabeth now angrily examines. When Robert is led in, she turns on him and shows him the scarf. Both Robert and Nottingham are shocked, Nottingham's astonishment quickly turning into jealousy. Elizabeth once again demands to know the name of her rival, but Robert won't reveal it. She signs the death warrant

INTERMISSION

ACT III Sara receives a letter from Robert in which he asks her to take the ring to Elizabeth and hope for her mercy. Before she can do so, Nottingham appears. He reads the letter and orders Sara confined.

In his cell in the Tower, Robert hopes that he will be able to clear Sara's name before his death. When Raleigh appears to take him to his execution, he realizes that all that's left to him is to pray for her.

At Westminster, the queen wonders why Sara is not there to comfort her. In spite of everything, she wants Robert to live and hopes that he will send her the ring, but instead Cecil appears to tell her that Robert is on the way to the block. When Sara runs in with the ring and confesses that she is Elizabeth's rival, the queen orders the execution stopped, but it is too late: a cannon shot announces Robert's death. Elizabeth turns on Nottingham and Sara for not bringing her the ring sooner. Nottingham replies that all he wanted was revenge. Elizabeth orders them both taken away. Haunted by a vision of the beheaded Robert, she now only longs to be free of her role as queen.

Production a gift of The Sybil B. Harrington Endowment Fund
The presentation of Donizetti's three Tudor Queen operas this season is made
possible through a generous grant from Daisy Soros, in memory of Paul Soros
and Beverly Sills.



LIVE IN HD

April 30, 2016 12:55 pm ET

ENCORE BROADCASTS

June 11, 2016 12:00 pm ET & AT* June 13, 2016 6:30 pm Local June 15, 2016 12:55 pm Local

Approx. running time: 2 hours 10 min.

*ET & AT = 12 pm Eastern time for BC/AB/SK/MB/ON/PQ and 12 pm Atlantic time for NB/NF/NS/PE

RICHARD STRAUSS

NEW PRODUCTION

ELEKTRA

Director Patrice Chéreau didn't live to see his great *Elektra* production, previously presented in Aix and Milan, make it to the stage of the Met. But his overpowering vision lives on with soprano Nina Stemme—unmatched today in the heroic female roles of Strauss and Wagner—as the title heroine. Waltraud Meier is Elektra's fearsome mother, Klytämnestra, and Adrianne Pieczonka and Eric Owens are Elektra's troubled siblings. Esa-Pekka Salonen conducts.

In the courtyard of the Palace of Mycenae, the servants are wondering whether Elektra will be grieving over her father, as is her daily ritual. Daughter of the King Agamemnon and Klytämnestra, Elektra appears and locks herself up in her solitude straight away. The servants all criticize and mock her, except for one, who takes her defense.

By herself, Elektra remembers how Agamemnon, upon his return from Troy, was murdered with an axe by Klytämnestra and her lover, Aegisth. Devastated with grief, Elektra is obsessed with the revenge she intends to take together with her sister, Chrysothemis, and her brother, Orest. The latter grew up far away and Elektra is keenly waiting for him day after day.

Chrysothemis interrupts Elektra's thoughts and warns her that Klytämnestra and Aegisth have decided to lock her up. Chrysothemis asks her sister to renounce vengeance and let life take over again. Elektra rejects the idea with disdain.

Klytämnestra arrives with her entourage. She has been preparing sacrifices hoping to pacify the gods as she suffers from nightmares. She wants to talk to Elektra, and when her daughter's words are more amenable than usual, she sends off her followers to stay with her. The mother asks her daughter what remedy could restore her sleep, and Elektra reveals that a sacrifice may indeed free her from her nightmares. But when the queen, full of hope, asks who needs to be killed, Elektra replies that it is Klytämnestra herself who has to die. Elektra goes on to describe with frenzied elation how her mother will succumb under Orest's blows. Then the court is thrown into a panic: two strangers have

arrived and ask to be seen. A few words are whispered to the queen, who immediately leaves without saying a single word to Elektra.

Chrysosthemis brings the terrible news: Orest has died. Elektra, left without hope, concludes that she and her sister need to act without further delay. But Chrysothemis refuses to commit such a deed. Elektra curses her, realizing that she will have to act alone.

One of the strangers, who claims to be a friend of Orest and has come to bear the news of his death, has now been at the court for a while. Elektra besieges him with questions. When she reveals her name, he is shaken. She doesn't recognize him until the servants of the palace throw themselves at his feet: It is Orest who stands before her, Orest who tricked everybody into believing he was dead in order to sneak into the palace. Elektra is both elated and in despair—she feels immeasurable fondness for her brother and deep sadness about the life of a recluse she has chosen for herself. The two are interrupted by Orest's tutor: the hour of vengeance has arrived and the deed Orest has come to perform now needs to be done. Orest enters the palace. Elektra listens for the slightest noise. Klytämnestra is heard screaming. "Hit one more time," Elektra cries out. The queen draws her last breath.

There is a moment of panic when the servants hear cries. But they flee when they are told that Aegisth is returning from the fields. As the sun is setting, he encounters Elektra, who in a sudden joyful mood offers to light his way into the house. Soon enough it is his turn to scream for help. He too succumbs to vengeful hands.

Chrysothemis comes out of the palace and tells her sister about their brother's return and the double murder of Klytämnestra and Aegisth. Elektra, hovering between ecstasy and madness, maintains that only silence and dance can celebrate their liberation. Beset by extreme frenzy, she dances until she drops: she will never be the one to have executed the act of revenge. As for Orest, he leaves the palace, alone and in silence.

—Patrice Chéreau and Vincent Huguet (Reprinted courtesy of Festival d'Aix-en-Provence)

Production a gift of Robert L. Turner

Co-production of the Metropolitan Opera, New York; Teatro alla Scala, Milan; the Festival d'Aix-en-Provence; the Finnish National Opera, Helsinki; the Staatsoper Unter den Linden, Berlin; and the Gran Teatre del Liceu, Barcelona



WORLD CLASS BALLET IN CINEMAS



Angelina Jolie Pitt talks about writing, directing, and starring in *By the Sea*, a film about a troubled marriage that she shot on the craggy island of Malta just after tying the knot with Brad Pitt. Oh yeah, he happens to play her hubby in the film By BOB STRAUSS

fter making the harrowing war dramas *Unbroken* and *In the Land of Blood of Honey,* Angelina Jolie Pitt decided to write and direct a film about a marriage.

By the Sea, which stars she and her real-life husband Brad Pitt as a couple not coping well with tragedy during a 1970s French vacation, may not play like much of a holiday, but the actor/director says it

holiday, but the actor/director says it was just what she needed after staging

the torments of Japanese P.O.W. camps and Bosnian War rape centres.

"When you're always making films about real history — I wrote *Blood and Honey* based on real historical events — you're so responsible to the people that lived it," says Jolie Pitt during an interview in Hollywood. "It weighs heavy on you. Every decision you make, every creative decision you make, you have to be more thoughtful, more careful. And you can't always make the creative choice sometimes, just the morally right choice as you put your scenes together.

"So it was nice to do something that was really out of the box for me, and creative. It didn't have that kind of responsibility to it, so we got to play a little bit. It's a heavy drama in a way, but it's also the '70s and it's a little bit fun."

Emphasis on the word little. While the pain that the film's couple is trying to work through is alleviated somewhat by encounters with upbeat locals played by French actors Mélanie Laurent (who co-starred with Pitt in *Inglourious Basterds*) and Niels Arestrup (*A Prophet*), there are tears, tranquilizers and tongue-lashings aplenty.

"The conflict of marriage?" Jolie Pitt half laughs when CONTINUED



▶ asked if *By the Sea* is that much different from her war movies. Made during her honeymoon last summer on the Mediterranean island nation of Malta — with her six kids along for the show — the production clearly had its joys. One was working, as well as playing, with family.

"Directing Brad was amazing. He's obviously an extraordinary actor," says Jolie Pitt, who's no slouch as an actor herself, having won a Best Supporting Actress Oscar for 1999's *Girl, Interrupted*. "The funny thing is, I've directed a few films, but I've only directed people who have just done a few films or are totally new to it. So it was very interesting working with Niels Arestrup and other actors who have done many, many films. It felt different, and they brought their own sense of storytelling as well.

"And Brad, of course, it was a very interesting thing to do. There were moments when it felt a little odd, but at the end of the day, who do you want, who do you trust more than your husband or wife, your family? So it worked out."

Beat working with someone even closer, she reports.

"I did not love directing myself," confesses Jolie Pitt, who did so for the first time here. "I found it very, very difficult. Maybe it's because

the character was so vulnerable and so it felt like I was very schizophrenic. That was very hard, and it was hard to also protect yourself because anybody who's directing tends to not want to put themselves first, so you don't tend to protect yourself as an

Go to CINEPLEX.COM/COUPLESMOVIES for our Top-10 list of movies starring famous off-screen couples

"There were moments when it felt a little odd, but at the end of the day, who do you

want, who do you trust more than your husband or wife," Jolie Pitt says of directing Brad

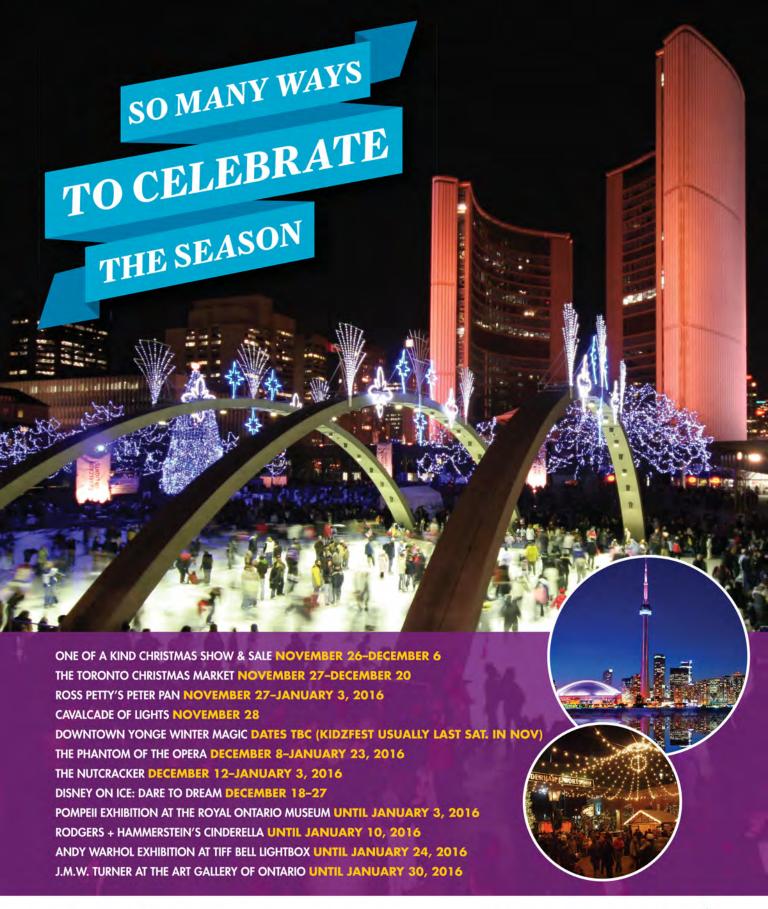
actor. You tend to protect the other actors and throw yourself under the bus a bit."

But Jolie Pitt can't stay away from films about war and its aftermath for long. The outspoken refugee advocate, who spent a good deal of this past summer lobbying for the waves of asylum seekers passing Malta and taking other routes toward Europe, is planning to direct a film about Loung Ung, a survivor of the post-Vietnam nightmare in Cambodia.

"Wars show us the best and the worst of human nature, it really

polarizes the human condition," she says. "I think it's very important to understand history and to know where we've come from and how we overcome."

Bob Strauss lives in L.A. and writes about movies.



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et's just say it. There is no actor working today who portrays complexity better than Bryan Cranston.

As Breaking Bad's Walter White — who appeared to the world as a meek chemistry teacher while actually being a ruthless meth kingpin — Cranston seemed to embody duality with terrifying ease. The performance shook TV to its core, earned Cranston five Emmys and inspired Sir Anthony Hopkins to write Cranston a fan letter calling it "the best acting I have seen — ever."

Now in *Trumbo* Cranston plays the real-life Hollywood screenwriter Dalton Trumbo who, despite living the American dream in a fancy L.A. mansion was also a radical and a communist. "It's the perfect combination," Trumbo explains in one of the film's early scenes. "The radical may fight with the purity of Jesus, but the rich guy wins with the cunning of Satan."

In 1950, Dalton Trumbo went to prison rather than cooperate with the House Un-American Activities Committee because he felt his political beliefs were no one's business but his own. After being released, he spent another nine years on the Hollywood blacklist, unable to sell a screenplay under his own name.

"I am attracted to complex characters. In fact, the more complex the better I think," says Cranston during an interview at the Toronto International Film Festival where *Trumbo* had its world premiere. "There's actually something about the level of complexity of a character that is easier for an actor to hold onto than a subtle, nuanced character that is hard to put your finger on."

At 59, Cranston is leaner, taller and more handsome than Breaking Bad fans might expect. He's dressed in fitted jeans and a snug V-neck sweater, and if you search his face for signs of bald, bearded Walter White you'll have trouble finding them — a testament to the actor's transformative ability.

He doesn't look much like his depiction of Dalton Trumbo, either, a hunched man whose effortless wit made him seem like an Oscar Wilde in horn-rimmed glasses.

"I don't think anybody felt neutral about Trumbo. He was enough of a character to where you would either love him or hate him," says Cranston. Then he bends forward in his chair, hoists an imaginary cigarette and slips back into character, musing pretentiously on some highfalutin topic — "Now you see, in the third century you have..."

Aside from making him a bit of a blowhard, Trumbo's mastery of words and ideas made him one of Hollywood's all-time great screenwriters. He penned the scripts for *Exodus*, *Papillion*, *Spartacus*, *The Brave One* and *Roman Holiday* — the last two under pseudonyms while he was on the blacklist. Both won Best Screenplay Oscars.

Trumbo was the antithesis of movie star John Wayne (played here by David James Elliott) and gossip writer Hedda Hopper (Helen Mirren), who outed Trumbo and many others as communists in the name of patriotism while eschewing the very principles of freedom of speech and freedom of association that are built into the U.S. Constitution.

"It is kind of a cautionary tale, isn't it? Because you think of what's happening in the States with the National Security [Agency] and the overreach by some...to be able to put civil liberties on hold or to be able to wiretap anyone's phone for any reason whatsoever," says Cranston. "There are checks and balances built into our system and my belief is that they should be used, they shouldn't be abused, they shouldn't be overruled."

As serious as the subject matter is, there's a great deal of comedy in this film. Trumbo was a great wit, and most of the filmmakers have comic pedigrees.

Don't forget that before he broke bad, Cranston spent seven seasons playing the befuddled father on the sitcom *Malcolm in the Middle*. Director Jay Roach made his name helming the Austin Powers movies, and Cranston's co-stars include comedian Louis C.K. as Arlen Hird (a conglomeration of several of Trumbo's blacklisted colleagues) and John Goodman in a hilarious turn as B-movie producer Frank King, who employs Trumbo when no one else will.

"I think in every good drama there's a nice dose of levity and vice versa; in every good comedy there should be a dose of pathos and sincerity," says Cranston. "You know, that gives it some foundation."

Ultimately, *Trumbo* is a pretty funny movie about a man at risk of losing everything but his principles.

"It think the message of *Trumbo* is clear," says Cranston. "It comes out in that scene with John Wayne when [Trumbo] says, 'We both have the right to be wrong. I will support your right to speak out even though I diametrically oppose your viewpoint. But I want you to be heard."



Marni Weisz is the editor of Cineplex Magazine.



Drew Bawhy she to make Miss You did it an

Drew Barrymore explains why she really didn't want to make the heartwrenching *Miss You Already*, and why she did it anyway By INGRID RANDOJA



MISS YOU ALREADY HITS THEATRES NOVEMBER 6TH

Drew Barrymore did not want to go there.The 40-year-old actor was happy at home taking care of

The 40-year-old actor was happy at home taking care of two-year-old daughter Olive and her newborn daughter Frankie when she was offered a role in *Miss You Already*. The drama, directed by Catherine Hardwicke, centres on outgoing, sometimes reckless Milly (Toni Collette) and stalwart, supportive Jess (Barrymore), best friends who face a crisis when Milly is diagnosed with an aggressive form of breast cancer.

It was going to be an emotionally draining shoot, but Barrymore also recognized it was a wonderful script and she'd be working with a stellar co-star and director. Facing her fears she accepted the challenge, and delivers one of her finest performances in a film that doesn't just tug at your heartstrings, but tears them apart.

We caught up with the talkative, fun-loving Barrymore during the Toronto International Film Festival.



What reservations did you have about taking this role?

"It was the worst timing for me. I had just had a baby and I am so f-cking mad this movie is so good, I worship Toni Collette, I want to get in there with her, support her and make this amazing for her.

But I'm thinking, 'This is hard and it feels wrong, spiritually, to be here, and yet I want to be here because I want to tell a story about these two women.' I have two daughters and one day I want them to see this film, I really believe in this story, so I had to be there."

You and Toni Collette have such great chemistry.

"I know. I think she is such an important actress. You say her name and there is a weight to it, there is a respect, she's an actor's actor. It's like you are all in with her, and I really wanted to do this with her."

The film is a study in the emotional upheaval that happens when someone you love gets sick, and it doesn't shy away from the conflicts that arise for everyone involved.

"I called my version of Milly, Nancy Juvonen, my partner in Flower Films, and she lost her mother and I watched her go through it. I loved that there's this film that represents the people who are losing someone. She said, 'This is very real. People are not precious all the time and it's a long struggle, it's daily, and you get irritated and you almost give up at certain points."

What did director Catherine Hardwicke bring to the table?

"I am emotional in my own life, and she was like, 'No, we don't cry in this movie.' And I was like, 'F-ck yes Catherine, we don't cry! We're strong, and I am going to be like my best friend Nancy, who is strong, matter-of-fact, and cool.' And what I loved about Catherine is that she wasn't trying to make this aggressively, make-you-cry movie, and I think inadvertently it actually gets to you more because of the strength of her approach."

How does it feel to add to the pantheon of best-friends movies such as *Julia*, *Beaches* and *The Turning Point*?

"The Turning Point is the best move ever! When Anne Bancroft and Shirley MacLaine are spanking each other with their purses, it's the greatest thing in the world. I know every line in *The Turning Point*, it was such an important film for me growing up.

"When I hosted Turner Classic Movies for three years I was always trying to put in love stories of the platonic nature because they have been some of my favourite films. Like, *Planes, Trains & Automobiles* is one of the best love stories ever told. It's funny, in this day and age nobody wants to see men and women love stories. They want buddy comedies or same-sex movies."

Everyone seems down on romance and rom-coms.

"Yeah, it's a cynical time for romance. It really is. It's funny, I don't get men, I grew up thinking I love men so much, and I do love men, but I finally realized I don't totally understand them. We are so different. But then I think about women, and how nuts we are, and awesome, and badass, and I could easily see myself living life with a woman, but then it just goes back to co-habitation and trying to live with your best friend who drives you crazy."

It must have been wonderful to see the film with your best friend Nancy at the TIFF premiere.

"I was crying so hard because I was holding my best friend's hand. It was like circling back to the moment I said I'd do the movie, there's a reason for doing this, and it actually came true sitting with her in the theatre."

Ingrid Randoja is the deputy editor of Cineplex Magazine.





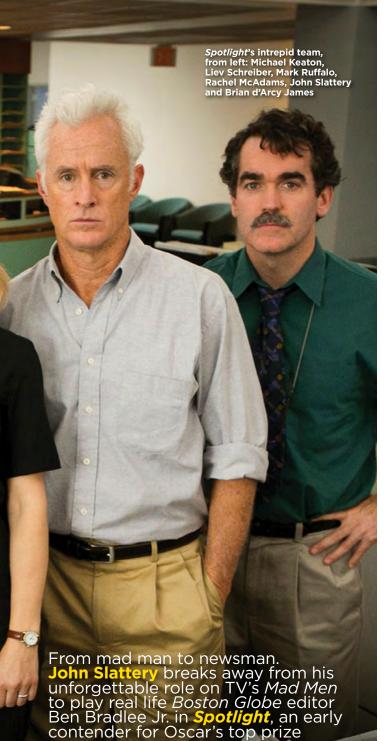
ohn Slattery has been working non-stop since the late 1980s, but you'd be hard-pressed to name a character he's played aside from Mad Men's glib advertising executive Roger Sterling. Slattery's stellar portrayal of a debonair man with a cool exterior and restless soul captivated audiences and turned the journeyman actor into a star.

Now that *Mad Men* has signed off, the challenge for the 53-year-old is to find roles suited to his understated, yet undeniable, talent. He does just that in this month's heralded drama *Spotlight*, which wowed

audiences and critics at this year's Toronto International Film Festival and should be in the mix for the year's Best Picture Oscar.

Directed by Tom McCarthy (*The Station Agent, Win Win*), the film recounts the real-life work done by the *Boston Globe*'s Pulitzer Prizewinning "Spotlight" team of investigative journalists (named after the section of the newspaper in which their work appears). In January 2002, the team published the first of what would be 600 stories revealing that not only had 70 Boston priests abused children (the number would grow to more than 90), but that the Catholic Church's leaders had covered up the horrific, illegal acts for decades.

Slattery plays the Globe's deputy managing editor Ben Bradlee Jr.



SPOTLIGHT HITS THEATRES NOVEMBER 13TH

"It's not a pretty story, it's a painful story, but it's good.... It's gaining strength from someone else standing up and then doing it yourself"

The film succeeds in many ways, especially in how we feel the reporters' disbelief as the tale unfolds; we're right there alongside them as they slowly realize the scope of the story.

"I think the way that [the story] is meted out, you are as incredulous as they are — nine priests become 13, 50, 90 f-cking priests — it balloons; it's a much larger number than they initially thought. I don't know whether it's a nervous laughter, but there's that moment where you just go, 'Holy sh-t,' you can't believe it. And it wasn't just the Church, it was the courts and the police. It did take a village for all that to happen."

Slattery was born in Boston to Joan, an accountant, and Jack, a leather merchant. One of six children, he was raised Catholic, so has firsthand knowledge of just how the Church's priests were able to access potential victims.

"I grew up Irish Catholic in Boston, and the parish priest would come to your house," he remembers, "and that's the most painful part of the story, is that people relied on the Church for not just comfort but real support, day-to-day support for people who needed it so badly. And the fact that they preyed on the most vulnerable makes it that much more painful."

Slattery plans to take his parents to the film's premiere in Boston and is curious to see their reaction.

"It's not a pretty story, it's a painful story, but it's good. I mean, you look at the stories like the Bill Cosby situation with people having to keep their mouths shut, or feeling like they had to keep their mouths shut for years and years, and suffering with that and living with that. It's gaining the strength from someone else standing up and then doing it yourself. I look forward to people's reaction in that regard."

As for his future, Slattery is excited about breaking out of his *Mad Men* mould.

"This film was a good departure," he says. "You make sort of a dent doing something like *Mad Men*, and that's what people want you to do, they want you to fill that function in their story so I've been avoiding that. I've been kind of bouncing around doing little stuff here and there, mostly comedy lately, which I like."

Slattery married actor Talia Balsam in 1998 (she played his wife Mona on *Mad Men*) and they have a teenage son, Harry. Whatever Slattery does next, he wants it to be near home.

"I'm going to try and stay on the east side of the country while my kid's in school and not travel back and forth. I live in New York and we shot *Mad Men* in L.A., so I'm going to try to eliminate that commute for a while. Maybe you can throw it out there that I need a job."

(son of *The Washington Post's* late executive editor Ben Bradlee), who oversees the Spotlight team, which is played by Michael Keaton, Rachel McAdams, Mark Ruffalo and Brian d'Arcy James.

BY INGRID RANDOJA



"When I first sat down with Ben I realized we don't resemble each other all that much," says Slattery during a TIFF interview. Wearing black-rimmed glasses that set off his trademark silver/white hair, Slattery is exceedingly stylish and charming. "So, it was more of an attitude, a kind of command that Ben has that I was trying to maintain."

Ingrid Randoja is the deputy editor of Cineplex Magazine.





THE HUNGER GAMES: MOCKINGJAY – PART 2 HITS THEATRES NOVEMBER 20TH

For three years the *Hunger Games* franchise has dominated the Young Adult genre by combining wrenching storylines with great performances, particularly from **Jennifer Lawrence** as rebel leader Katniss Everdeen. Here Lawrence and her co-stars **Josh Hutcherson** and **Liam Hemsworth** say farewell to Panem as the fourth and final film, *Mockingjay - Part 2*, hits theatres.

t's moments like this that make Jennifer Lawrence different than every other actor in Hollywood.

Backstage at Comic-Con this past summer she ran into actor Bill Murray, got crazy star-struck and posed with him for a photo — just like any zealous fan would.

Later, at a press conference for journalists who'd travelled to San Diego from around the world, Lawrence recalled the encounter.

still shaking with excitement. "I have been, like the rest of the world, a huge fan of Bill Murray for a really long time. I kind of spoke to him through [her *Hunger Games* co-star] Woody Harrelson. I would send emails to Woody, mostly when I was drunk, of things I always wanted to say to Bill Murray. He received them," she says, adding, "just the fact that Bill Murray knows I exist was part one. Part two, he wanted to speak to me, and then he, like, mentioned something about us working together. I'm excited about that. That was cool."

This down-to-earth attitude, along with her phenomenal acting skills, has earned Lawrence a passionate following. Aside from getting star-struck like any mortal, she has proudly admitted to buying her couch at IKEA and that she enjoys trashy reality TV (*Vanderpump Rules* is a favourite) like so many people her age. She's just 25, by the way.

She also wishes she had more restraint when talking to the press. "I'm starting this new thing. I'm trying to develop a filter, I'm working on it," she jokes. Of course, her lack of a filter is what makes Lawrence different from most of Hollywood's mainstays.

Lawrence first turned heads as a steely teen trying to keep her poor Ozark Mountains family together in director Debra Granik's 2010 indie *Winter's Bone*. The performance earned the then 20-year-old from Louisville, Kentucky, her first of three Oscar nominations (she won for *Silver Linings Playbook*) and, since then, her career has been as unstoppable as the revolution she leads in the *Hunger Games* movies.

Based on the Young Adult books by Suzanne Collins,

the movies take place in a dystopian future where the wealthy government, known as the Capitol, keeps its impoverished citizens preoccupied with an annual competition that pits children from each of the society's 12 districts — including Lawrence's Katniss Everdeen and Josh Hutcherson's Peeta Mellark — against each other in a fight to the death.

In 2012, *The Hunger Games* earned \$691-million (U.S.) worldwide at the box office making it the biggest moneymaker with a female lead ever. The second installment, *Catching Fire*, made \$864-million, and last year's *Mockingjay – Part 1* brought in \$752-million. Lawrence is officially the highest-grossing action heroine of all time.

So it's only a small (and welcome) surprise that for the upcoming sci-fi love story *Passengers*, Lawrence will reportedly earn \$20-million — \$8-million more than her co-star Chris Pratt, who is himself pretty hot these days having starred in Hollywood's highest-grossing film of 2015, *Jurassic World*.

In this month's *Hunger Games* finale, *Mockingjay* - *Part 2*, Katniss rises up against President Snow (Donald Sutherland) in retaliation for what he did to Peeta and the killing of so many innocent people in District 12, which was once her home.

"At the beginning of Katniss' story I think she was trying to save her sister and she was trying to save herself — it was a story of survival," says Lawrence, who is joined at the panel by Hutcherson CONTINUED





everything pop culture.

any other movie with any other actors that I work





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1AGAZINE

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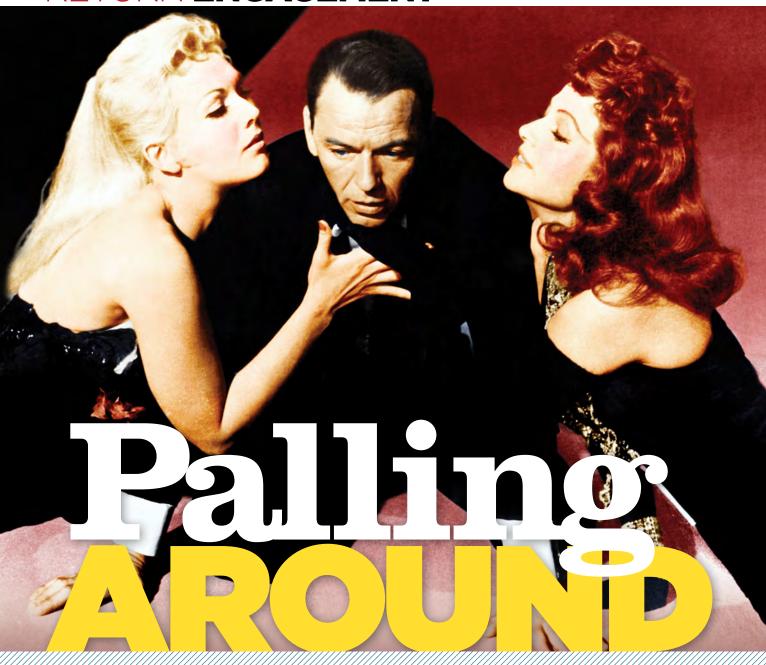
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RETURN ENGAGEMENT



t's 1957 and Frank Sinatra is at the top of his game.

He's won a Best Supporting Oscar for his turn as feisty soldier Maggio in 1953's

From Here to Eternity, his albums are selling better than ever and he's being offered big parts in big movies, including Pal Joey, the Hollywood adaptation of the hit Broadway show.

The role of Joey fits Sinatra perfectly. He plays a debonair singer who romances a wily,

rich widow (Rita Hayworth, above right) in the hopes she'll help him open his own nightclub. However, Joey's also got his eye on a wide-eyed chorus girl (Kim Novak, above left).

And while the story is straightforward, the movie really comes to life the moment the orchestra stirs and the stars perform some of the loveliest songs ever penned by Rodgers and Hart, including "My Funny Valentine," "I Could Write a Book," "The Lady is a Tramp" and "Bewitched, Bothered and Bewildered." —INGRID RANDOJA

PAL JOEY

screens as part of Cineplex's Classic Film Series on November 1st, 4th and 23rd. Go to Cineplex.com/Events for times and locations.





THE MAN FROM U.N.C.L.E. NOVEMBER 17

The sexy, stylish '60s is the setting for director **Guy Ritchie**'s entertaining spy flick that stars **Henry Cavill** as CIA agent Napoleon Solo, who teams with KGB agent Illya Kuryakin (**Armie Hammer**) to stop an evil duo (**Luca Calvani**, **Elizabeth Debecki**) from getting hold of a nuclear weapon.



ANT-MAN NOVEMBER 17

Meet Marvel's smallest superhero Ant-Man (Paul Rudd), a.k.a. charming petty thief Scott Lang, who slips into the shrinking costume invented by scientist Hank Pym (Michael Douglas) to stop the revolutionary technology from slipping into the wrong hands.



RICKI AND THE FLASH

NOVEMBER 24

Meryl Streep shows off her considerable musical talents in this dramedy that casts her as the won't-ever-quit rock 'n' roll singer Ricki, who reconnects with her depressed daughter, Julie (played by Streep's real-life daughter Mamie Gummer).



MINIONS NOVEMBER 24

We knew the hilarious, gibberish-speaking minions from the *Despicable Me* movies were popular, but who knew their spinoff film would earn more than \$1-billion worldwide? The accident-prone creatures hook up with 1960s villain Scarlet Overkill (Sandra Bullock) to steal a crown from Queen Elizabeth.

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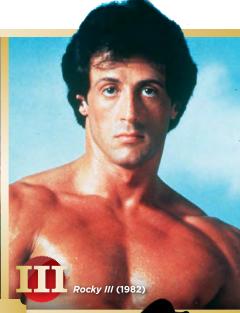
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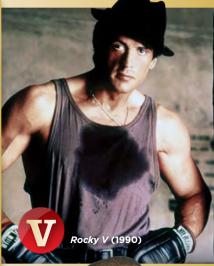
The HAMP

Behold the almost 40-year journey of boxer Rocky Balboa - from doe-eyed beefcake to life-worn senior.

Sylvester Stallone plays Rocky Balboa for the seventh time in this month's Creed, and it's sometimes hard to separate Stallone from his beloved on-screen alter ego.

Stallone was a small-time actor afflicted with slurred speech when he wrote and starred in 1976's Rocky, a role that transformed him into a global star.

And although Stallone went on to play the gun-toting Rambo in four films, and a plethora of other action heroes, he will always remain the shy, never-give-up Rocky in our eyes. -INGRID RANDOJA







Rocky IV (1985)

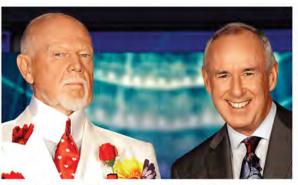


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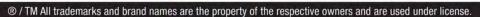
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