

SEPTEMBER 2013 | VOLUME 14 | NUMBER 9

CINEPLEX

MAGAZINE

Inside
JOSEPH
GORDON-
LEVITT
DENIS
VILLENEUVE

**THE
RIDE
OF HIS
LIFE**

CHRIS
HEMSWORTH
TALKS
RUSH

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ARE YOU READY? TORONTO INTERNATIONAL FILM FESTIVAL GUIDE, **PAGE 20**



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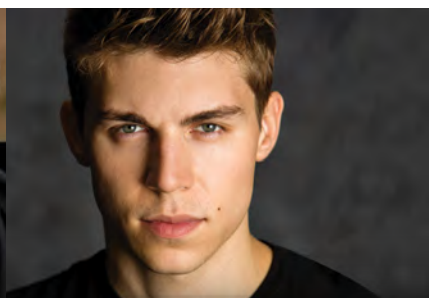
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Chris Hemsworth (right) and director Ron Howard make *Rush*





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THE BRAIN ON SPEED

Rush is the first mainstream movie about Formula One racing to be made in a long, long time. (The documentary *Senna* doesn't count.) That's no surprise. Auto racing's fastest and most advanced tier is kind of a niche market — here in North America, anyway.

But if you're not a Formula One aficionado, don't let that stop you from seeing the film. It didn't stop Ron Howard from directing it, nor **Chris Hemsworth** from taking the starring role as real-life British driver James Hunt.

Both have admitted they didn't know — or care — much about car racing, never mind F1 (as the true fans call it). It was the psychology that drew them in.

The truth is, you can just as easily call this a psychology film as a sports film. *Rush* lines up as well next to such movies that plumb the extreme corners of the human psyche as *Black Swan*, *Fight Club* and Howard's own *A Beautiful Mind*, as it does with *Trouble With the Curve* and *Any Given Sunday*.

That's because you had to be a little off-balance to race in Formula One back when this story takes place, the sexy, anything goes 1970s. Each year 25 drivers would start the season. In 1970 three died on the track, in '71 another one, in '73 two lost their lives, in '74 two, in '75 another one. This movie takes place in 1976.

Who agrees to a job with that kind of death rate?

When I spoke with Hemsworth for our cover story, "Life in the Fast Lane," page 38, he said it was the psychology that he found compelling, living "with the fear of death every day." And once he lowered his body into one of those finely tuned machines and started her up, he had the insight he'd been seeking. "I think anyone can immediately understand why someone would become addicted to this sport.... It's tough for anyone not to get swept up in that," he told me, laughing.

Hmm, maybe it makes more sense to slot *Rush* in with addiction films, like *Requiem for a Dream* or *Leaving Las Vegas*. The Toronto International Film Festival decided to slot *Rush* into its Gala Presentations series — it will get a splashy debut there before opening across the country on September 27th.

In fact, all three of the big interviews in this issue are for films screening at the festival then opening wide before the end of the month.

On page 28 you'll find our Q&A with **Joseph Gordon-Levitt**, who makes his feature film directing debut with *Don Jon*, which comes to Toronto's fest after successful screenings at Sundance and the Berlin International Film Festival. He also plays the title role, a guy who loves porn, who falls for a gal who loves Hollywood romance. Let the comparisons begin.

Turn to page 32 for our interview with Canadian director **Denis Villeneuve** whose *Prisoners* — starring Jake Gyllenhaal and Hugh Jackman — premieres in Toronto before opening in wide release this month.

And if you're looking for even more **Toronto International Film Festival** coverage, turn to page 20, where we get you all pumped and prepped for the 38th edition of the world's biggest celebration of movies.

■ **MARNI WEISZ**, EDITOR

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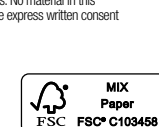
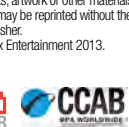
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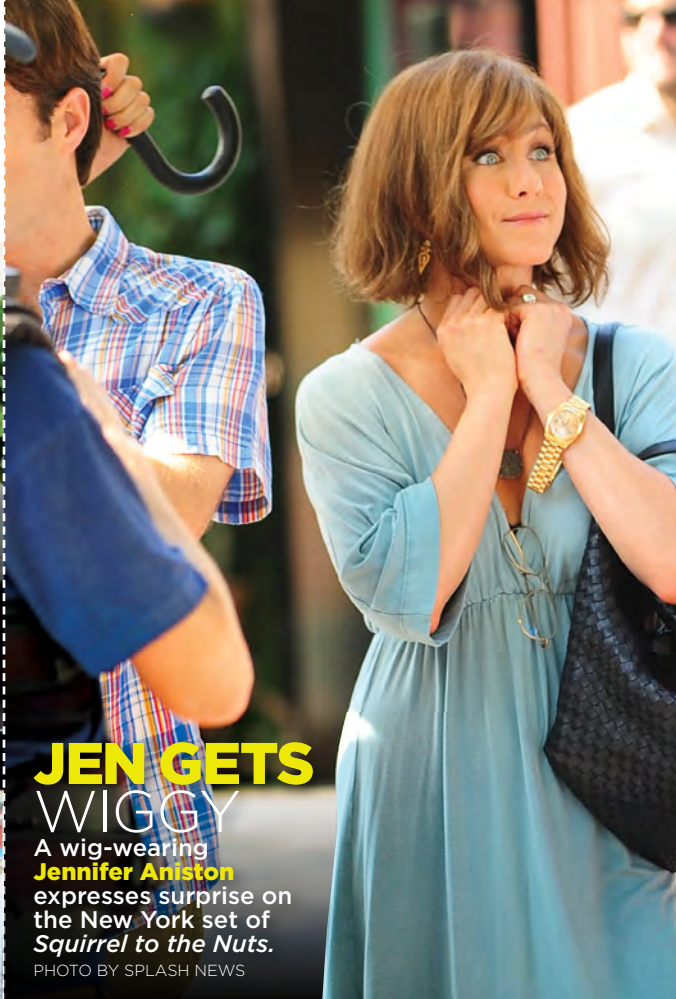
SNAPS



THE CHASTAINS

Jessica Chastain, right, and her mom Jerri Chastain after a long day of sightseeing in Amalfi, Italy. They were in the area for the Giffoni Film Festival.

PHOTO BY SPLASH NEWS



JEN GETS WIGGY

A wig-wearing Jennifer Aniston expresses surprise on the New York set of *Squirrel to the Nuts*.

PHOTO BY SPLASH NEWS



SUITS MALKOVICH

Actor-turned-designer John Malkovich feels the love from the crowd in Lumieres Goult, France, after showing his Spring-Summer collection, which includes that suit.

PHOTO BY PATRICK AVENTURIER/GETTY



BLOODY GOOD

James Franco points a (fake, we hope) bloody finger while filming *Good People* in London, England, with **Kate Hudson**.

PHOTO BY NEIL WARNER/SPLASH NEWS



SUSAN'S SERVE

Susan Sarandon at SPiN New York's pop-up location in East Hampton. She's part owner of the chain of ping-pong social clubs.

PHOTO BY EUGENE GOLOGURSKY/GETTY

IN BRIEF

HE'S THE BOSS

As if we needed more evidence, Joseph Gordon-Levitt is all grown up.

Never mind his acclaimed performances in such films as *The Dark Knight Rises* and *Looper*, this month the former child star writes and directs his first feature film, *Don Jon*, and plays its title character — a guy with a serious porn addiction.

But despite the adult content, there's a direct connection to Gordon-Levitt's past as a chubby-cheeked kid actor. The now 32-year-old decided to cast Tony Danza — who hasn't had a film in



theatres since 2004's *Crash* — as his Italian father.

"I worked with Tony Danza when I was 12 years old on a movie called *Angels in the Outfield* and this was a big reunion for us," Gordon-Levitt told journalists at the Berlin International Film Festival. He's talking about the 1994 Disney weepy that starred Gordon-Levitt as an adorable foster child who plays that

Tony Danza (left) and Joseph Gordon-Levitt in *Don Jon*. **INSET:** The pair in *Angels in the Outfield*



the California Angels will win the pennant. Danza played a washed-up pitcher.

"I always loved him, we had a great time on that movie, and he just killed this movie," says Gordon-Levitt. "I'm so happy how great a performance he turned in, and how people are reacting to it. Everyone loves him and it makes me so happy because he deserves it." —*MW*

Karl Urban

On Home Turf: ALMOST HUMAN

It's not the next *Star Trek*, but a couple of *Trek* pic veterans — **Karl Urban** and **J.J. Abrams** — will be in and out of Vancouver until the end of the year, shooting the sci-fi TV series *Almost Human*.

Abrams, who directed *Star Trek* and *Star Trek Into Darkness* is producing the show for Warner Bros., while Urban, who played *Trek*'s Bones, stars as a part human/part android detective working in a future Los Angeles.

We're not sure how much time Abrams will spend on set, since he should be knee-deep in Ewoks by now, but keep your eyes peeled for additional cast members **Michael Ealy**, **Minka Kelly**, **Mackenzie Crook** and **Lili Taylor**. —*MW*

PHOTO BY MARIANA MASSEY/GETTY FOR IMAGE.NET

THE ART OF FILM

Artist Ale Giorgini has lived in the Italian city of Vicenza, tucked between Venice and Verona, since he was born. It's there that his obsession with movies seeped into his work. "I'm in love with cinema. And I'm also in love with my job. Then I decided to put together these two passions of mine," he says. Although Giorgini has designed for MTV and Warner Bros., these stylized pieces — representing from left, *Blade Runner*, *Pulp Fiction* and *Ghostbusters* — are strictly for art's sake. As for why most of the figures have their eyes closed, Giorgini says, "Closed eyes make me feel peaceful." See more of his work at www.alegiorgini.com. —*MW*





She is a thing of beauty



It's a First: 3D BALLET

It was only a matter of time.

James Cameron's company, Cameron Pace Group, becomes the first to film a ballet in 3D and you can see it at Cineplex Theatres on September 18th and 22nd.

The production is Tchaikovsky's *Swan Lake*, as performed by Russia's Mariinsky Theatre in St. Petersburg exactly 275 years after its debut.

Cameron and his team shot the ballet live a few months ago using the same high-tech 3D equipment they used to film *Avatar* and *Life of Pi*.

Go to Cineplex.com/events for more information and to buy tickets.



PHOTO BY SPLASHNEWS

STANDING ON GUARD FOR THEE

Thanks for the plug, Kurt! Actor (and sometime Muskoka resident) Kurt Russell wears a Canada T-shirt on the beach in Santa Monica, California.



Did You Know?

Riddick, the follow-up to 2000's indie hit *Pitch Black* and 2004's not-so-successful, G-rated big-studio sequel *The Chronicles of Riddick* was made as an independent film in Montreal and returns to the franchise's R-rated roots.

Quote Unquote

It got to my brain and my soul. **I had the most crazy dreams and I was quite dark inside some days.**

—**NOOMI RAPACE** ON MAKING BRIAN DE PALMA'S THRILLER, *PASSION*



Passion's Noomi Rapace (left) and Rachel McAdams

Festival Nation

It's not only Toronto (September 5-15; www.tiff.net) that goes film crazy this time of year. A slew of film festivals are taking place across the country

ATLANTIC FILM FESTIVAL

Halifax, Nova Scotia

September 12-19

www.atlanticfilm.com

CINÉFEST SUDBURY

Sudbury, Ontario

September 14-22

www.cinefest.com

OTTAWA

INTERNATIONAL

ANIMATION FESTIVAL

Ottawa, Ontario

September 18-22

www.animationfestival.ca

CALGARY

INTERNATIONAL FILM FESTIVAL

Calgary, Alberta

September 19-29

www.calgaryfilm.com

EDMONTON

INTERNATIONAL FILM FESTIVAL

Edmonton, Alberta

September 26-October 5

www.edmontonfilmfest.com

VANCOUVER

INTERNATIONAL FILM FESTIVAL

Vancouver,

British Columbia

September 26-October 11

www.viff.org/festival

FESTIVAL DU

NOUVEAU CINÉMA

Montreal, Quebec

October 9-20

www.nouveaucinema.ca



PHOTO BY KEYSTONE PRESS

Can we get one for our pool?

A 12-foot-high fiberglass reproduction of Colin Firth's Mr. Darcy wades through Serpentine Lake in London's Hyde Park. The sculpture was built to commemorate the scene from the BBC's *Pride and Prejudice* in which Darcy emerges sopping wet from the lake on his family's property before having an awkward discussion with Lizzy (Jennifer Ehle).

Brits recently chose the moment as the most memorable in British TV drama. And yet, we never see Darcy emerging from — or even standing in — the water in the BBC production, only diving in. The artists say they used Firth's Darcy as their jumping-off point, but considered many renditions of the Jane Austen hero to complete their vision. —*MW*



From left: Patrick Wilson, Ty Simpkins and Rose Byrne in *Insidious 2*. Inset: Simpkins in 2010's *Insidious*

Three Years Later...

Wanna know the spookiest thing about *Insidious 2*? It was shot three years after the original pic, but its child star Ty Simpkins (now 12) looks almost the same. And that's a good thing, since the story picks up just a few days later. "I was panicking because the kids, you know, it's been three years since we filmed the first one," Rose Byrne says of Simpkins and Andrew Astor, who plays his brother. Byrne plays the boys' mom. "But luckily they looked pretty good. I mean, they're both taller and their voices are a bit deeper, but that's about it." —*MW*





ALL DRESSED UP

MINNIE DRIVER

At the Fashion Rules Exhibition launch party in Los Angeles.

PHOTO BY SPLASH NEWS

ALEXANDRA DADDARIO

At the Giffoni Film Festival in Salerno, Italy.

PHOTO BY KEYSTONE PRESS

SANDRA BULLOCK

In Sydney, Australia, for a screening of *The Heat*.

PHOTO BY KEYSTONE PRESS



HUGH JACKMAN

In London for the U.K. premiere of *The Wolverine*.

PHOTO BY GARETH CATTERMOLLE/GETTY



RINKO KIKUCHI

At the *Pacific Rim* premiere in Los Angeles.

PHOTO BY KEYSTONE PRESS



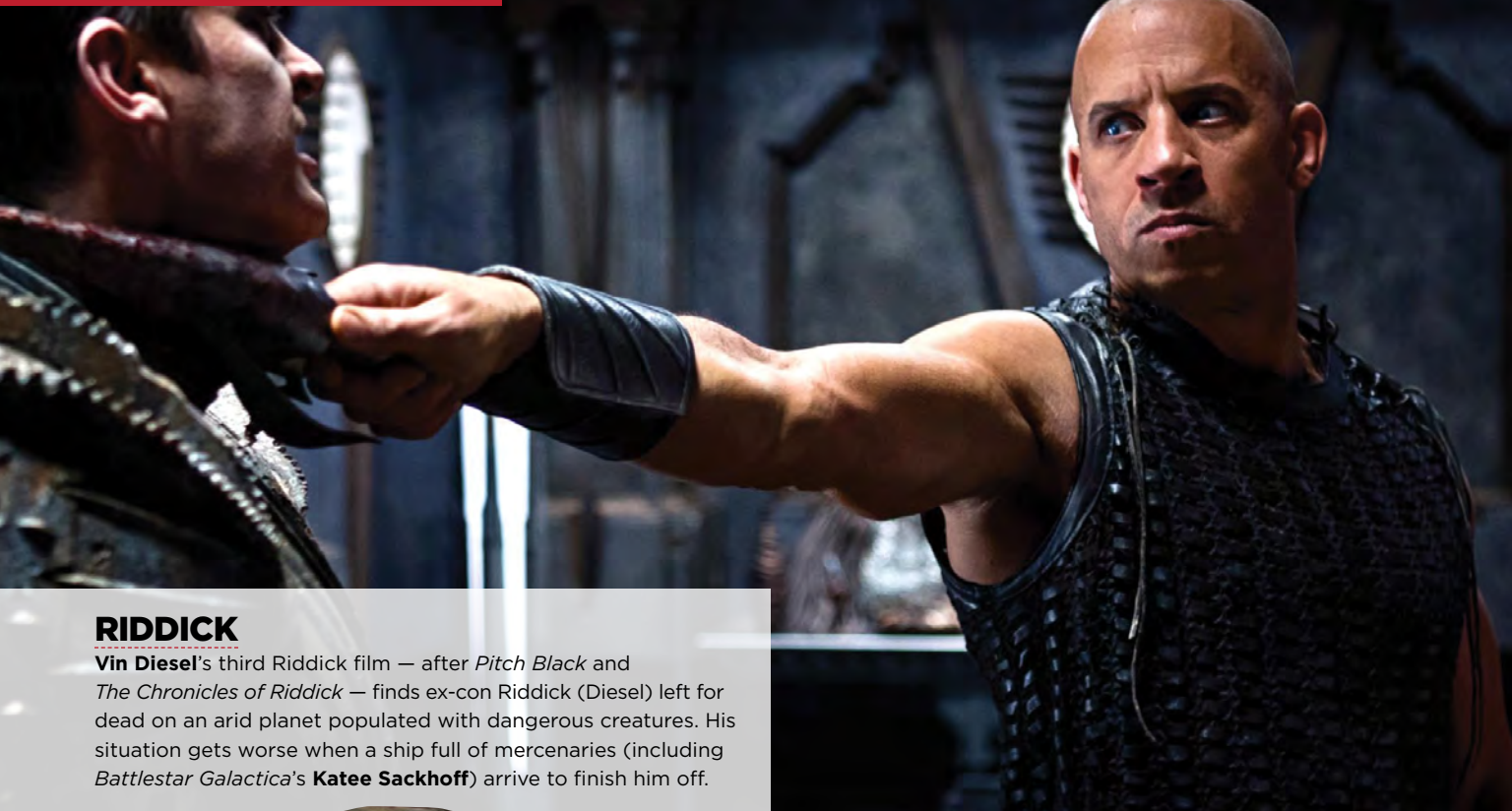
SIMON PEGG

In London for the premiere of *The World's End*.

PHOTO BY DOUG PETERS/KEYSTONE PRESS

IN THEATRES

SEPTEMBER 6



RIDDICK

Vin Diesel's third Riddick film — after *Pitch Black* and *The Chronicles of Riddick* — finds ex-con Riddick (Diesel) left for dead on an arid planet populated with dangerous creatures. His situation gets worse when a ship full of mercenaries (including *Battlestar Galactica's* **Katee Sackhoff**) arrive to finish him off.



Passion's Rachel McAdams

PASSION

Brian De Palma directs the English remake of the French movie *Crime d'Amour*. **Rachel McAdams** plays a cold, calculating advertising agency executive who steals an idea from her creative director (**Noomi Rapace**). Let the backstabbing begin.

ADORE

Two unusually beautiful women (**Naomi Watts**, **Robin Wright**) who've been friends since childhood each fall for the other's extremely handsome grown son (**Xavier Samuel**, **James Frecheville**). Oh my. Based on the **Doris Lessing** novel.



Robin Wright (left) and Naomi Watts in *Adore*

SEPTEMBER 13



The Family's Diane Agron and John D'Leo

THE FAMILY

Luc Besson directs this black comedy about a mob snitch (**Robert De Niro**), his wife (**Michelle Pfeiffer**) and their two kids (**Diane Agron**, **John D'Leo**) living in France under the witness protection program.

INSIDIOUS: CHAPTER 2

Since the first *Insidious* proved to be the most profitable film of 2011 — costing \$1.5-million to make and earning nearly \$100-million worldwide — you knew a sequel was coming. The original cast — including **Rose Byrne**, **Patrick Wilson**, **Barbara Hershey** and **Lin Shaye** — are back, and so are the evil spirits that haunted little Dalton Lambert (**Ty Simpkins**) in the first film, but who've targeted dad Josh (Wilson) this time around.

SEPTEMBER 20



The Wizard of Oz



The Art of the Steal's cast, from left: Kenneth Walsh, Kurt Russell, Jay Baruchel and Chris Diamantopoulos

THE WIZARD OF OZ: AN IMAX 3D EXPERIENCE

You've seen the Sam Raimi/James Franco prequel in 3D, now see the original — starring **Judy Garland**, **Frank Morgan**, **Ray Bolger** and **Bert Lahr** — converted with the new-fangled, eye-popping technology.

THE ART OF THE STEAL

Thieving brothers Crunch and Nicky Calhoun (**Kurt Russell**, **Matt Dillon**) team up to steal a priceless book. But what could have been a simple enough heist becomes very complicated when the brothers turn on each other.

CONTINUED ▶

SEPTEMBER 20



Chris Brown flips for *Battle of the Year*

►AUSTENLAND

It's not the first meta-movie to riff off **Jane Austen's** *Pride and Prejudice*, but it actually looks pretty cute. **Keri Russell** plays Jane Hayes, an Austen obsessive who travels to a fantasy theme park where vacationers dress up like Austen-era lords and ladies. Sort of like fantasy baseball camp for bookish girls.

BATTLE OF THE YEAR

A former basketball coach (**Josh Holloway**) prepares a group of tough-to-handle teenage breakdancers (led by **Chris Brown**) to compete in the international "Battle of the Year" breakdancing championship. This 3D fiction film is based on the documentary *Planet B-Boy*.



Prisoners' Jake Gyllenhaal

PRISONERS

Canada's **Denis Villeneuve** helms this drama starring **Hugh Jackman** as a dad whose daughter goes missing. A police detective (**Jake Gyllenhaal**) questions a creepy suspect (**Paul Dano**), but lacking evidence sets him free. So dad kidnaps the creepy guy to make him talk. See **Denis Villeneuve interview**, page 32.

SEPTEMBER 27



Don Jon's Joseph Gordon-Levitt

DON JON

Joseph Gordon-Levitt makes his directing debut with this comedy about porn-loving Jon (Gordon-Levitt) who meets romance-loving Barbara (**Scarlett Johansson**). Question is, can two people with unrealistic expectations about relationships make it work? See **Joseph Gordon-Levitt interview**, page 28.

RUSH

Director **Ron Howard** recreates the fast-paced world of Formula One racing in this fact-based drama about the rivalry between brash English driver James Hunt (**Chris Hemsworth**) and somber Austrian driver Niki Lauda (**Daniel Brühl**). See **Chris Hemsworth interview**, page 38.



CLOUDY WITH A CHANCE OF MEATBALLS 2

Like the original, this sequel dines out on food puns. Inventor Flint Lockwood (**Bill Hader**) discovers his food-producing machine is back online and creating giant food creatures, such as apple piethons and shrimpanzees.

BAGGAGE CLAIM

A flight attendant (**Paula Patton**) needs a date for her sister's wedding, so her co-workers try to get as many of her ex-boyfriends as possible on her flights in the hopes she can rekindle a failed romance.

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Gravity

Opens: October 4

DIRECTOR:

ALFONSO CUARÓN

A two-hander starring **Sandra Bullock** and **George Clooney**, set in space. Not inside the Space Shuttle or the International Space Station. But out in space. If director **Alfonso Cuarón** (*Children of Men*) can pull off this little extra-terrestrial horror story, it should be quite a ride. Clooney plays a veteran Shuttle astronaut and Bullock is a medical engineer on her first flight. When an accident during a space walk severs both astronauts from their tether, they're left tumbling through space, alone, together.



12 Years a Slave

Opens: October 18

DIRECTOR: **STEVE MCQUEEN**

This drama about slavery from **Steve McQueen**, the black, British director of such moving films as *Hunger* and *Shame*, will be a fascinating counterpoint to last year's *Django Unchained*, white, American director



OPENING-NIGHT FILM

The Fifth Estate

Opens: October 18

DIRECTOR: **BILL CONDON**

Bill Condon, whose films have miraculously ranged from acclaimed dramas like *Gods and Monsters* and *Kinsey* to the final two *Twilight* movies, tackles

the story of Wikileaks founder Julian Assange (**Benedict Cumberbatch**). The film concentrates on the Australian activist and egomaniac's rocky relationship with his friend and Wikileaks colleague Daniel Domscheit-Berg (**Daniel Brühl**).



Three movies screen at TIFF and then open across the country this month — and we have them covered.

In this issue you'll find our interview with *Rush* star **Chris Hemsworth** (opens September 27th), our interview with *Prisoners* director **Denis Villeneuve** (opens September 20th), and our Q&A with *Don Jon* writer, director and star **Joseph Gordon-Levitt** (opens September 27th).

CONTINUED ►

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► **Mandela: Long Walk to Freedom**
Opens: November 29

DIRECTOR:
JUSTIN CHADWICK

Two years ago *Winnie* screened at the Toronto International Film Festival with Jennifer Hudson playing South African anti-Apartheid activist Winnie Mandela, and critics were less than enthused. Expect this story that focuses on the life of her husband Nelson Mandela, as played by the powerful **Idris Elba** (*Pacific Rim*), to make a more lasting impression.

Dallas Buyers Club
Opens: December 6

DIRECTOR: JEAN-MARC VALLÉE

Montreal's Jean-Marc Vallée (*C.R.A.Z.Y.*) makes his second big, non-Canadian pic after 2010's *The Young Victoria*. Here he tells the true story of Ron Woodroof (**Matthew McConaughey**), a straight, homophobic Texan diagnosed with AIDS in 1986 and given a month to live. When his FDA-approved medication almost kills him, Woodroof starts smuggling non-approved meds from all over the world, and sharing them with others.

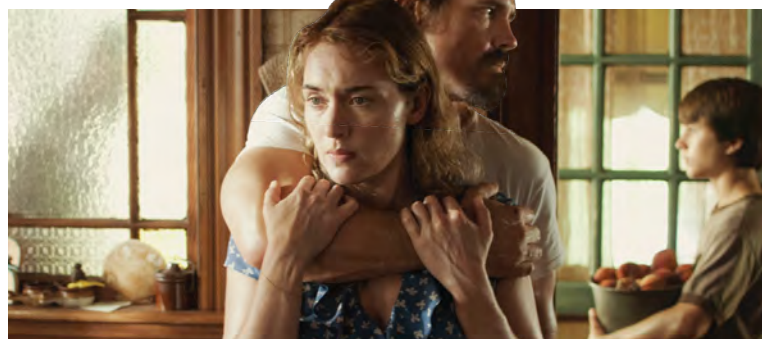


August: Osage County
Opens: December 25

DIRECTOR: JOHN WELLS

With just one feature film to his credit (*The Company Men*), **John Wells** is tasked with directing one of Hollywood's greatest actresses (**Meryl Streep**), one of its biggest actresses (**Julia Roberts**),

one of its current hotshots (**Benedict Cumberbatch**) and one of the world's great playwrights (**Sam Shepard**). The drama uniting them is based on the **Tracy Letts** play about a dysfunctional family that comes together in their unstable mother's (Streep) home after the death of their father (Shepard).



Labor Day
Opens: December 25

DIRECTOR: JASON REITMAN

TIFF favourite son **Jason Reitman** (*Juno* made a huge splash here before conquering the world) returns with this drama

based on **Joyce Maynard's** 2009 novel. **Kate Winslet** stars as Adele, an agoraphobic single mom who — while on a rare trip out of the house — picks up a bleeding man (**Josh Brolin**) who admits he's a convicted killer. But if you think you know where this story's going, you're probably wrong. **CONTINUED ►**



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► **The Double**

Opens: Late 2013/
Early 2014

DIRECTOR:

RICHARD AYOADE

English actor **Richard Ayoade** (*The Watch*, TV's *The IT Crowd*) writes and directs this comedy based on

Dostoyevsky's *The Double* in which a meek man (**Jesse Eisenberg**) is driven mad when a charismatic new co-worker who he thinks looks and acts just like him shows up at work and starts taking over his life. Eisenberg's real-life gal pal **Mia Wasikowska** co-stars.



Third Person

Opens: Late 2013/
Early 2014

DIRECTOR: PAUL HAGGIS

Paul Haggis returns to his wheelhouse with a film that, like 2004's Best Picture-winning *Crash*, weaves together several storylines. This time the subject matter

is a little lighter (*Crash* dealt with racism) as Haggis focuses in on various romantic couples for an examination of love. Set in New York, Paris and Rome, the film stars **Mila Kunis**, **James Franco**, **Olivia Wilde**, **Liam Neeson**, **Mario Bello** and **Kim Basinger**. CONTINUED ►

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Devil's Knot Opens: To Be Determined

DIRECTOR: ATOM EGOYAN

Atom Egoyan reunites with a few of his past collaborators — **Colin Firth** (*Where the Truth Lies*), **Elias Koteas** (*Ararat*), **Bruce Greenwood** (*The Sweet Hereafter*) — and

forges new relationships with the likes of **Reese Witherspoon**, **Mireille Enos** and **Amy Ryan** to tell the true story of the West Memphis Three, the three American teens sentenced to life in prison for the murders of three young boys.

CLOSING-NIGHT FILM

▶ Life of Crime

Opens: To Be Determined

DIRECTOR:

DANIEL SCHECHTER

Based on the **Elmore Leonard** novel *The Switch*, this film stars Mos Def as Ordell Robbie (the character played by Samuel L. Jackson in 1997's *Jackie Brown*), a 1970s Detroit thug who, along with fellow crook Louis Gara (**John Hawkes**), kidnaps the wife (**Jennifer Aniston**) of a real-estate developer (**Tim Robbins**) and holds her for ransom.

Can a Song Save Your Life?

Opens: To Be Determined

DIRECTOR: JOHN CARNEY

Fest favourite **Keira Knightley** returns with this romantic dramedy in which she plays a heartbroken musician (she just broke up with another musician, played by *The Voice* judge **Adam Levine**) who meets an unhappy record producer (**Mark Ruffalo**) who might be able to turn her life around — and his too, in the process.



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Addicted to LOVE

He loves porn. She loves Hollywood romance. Can they find a way to love each other? **Joseph Gordon-Levitt** on writing, directing and starring in *Don Jon* ■ BY MATHILDE ROY

Joseph Gordon-Levitt and Scarlett Johansson try to connect in *Don Jon*

One of Hollywood's coolest kids, Joseph Gordon-Levitt, makes his feature film-directing debut with this month's *Don Jon*. He also wrote and stars in the comedy as a porn-addicted gym rat who falls for a hopeless romantic played by Scarlett Johansson.

We spoke with the 32-year-old about the messages behind his very personal comedy.

Q:

You've already directed several short films but *Don Jon* is your first full-length feature. How was this movie born?

"Well, I wanted to tell a story about how sometimes people treat other people like things, instead of people. In a way,

that's a very personal story because sometimes I feel like I get treated like a thing more than like a person. But I don't think it's unique to me and I don't think it's unique to actors, I think everybody experiences this where instead of being treated like a person, we are pigeonholed into expectations that people have of us and they don't let us be a living, changing, present thing."

And you think these expectations come from the media?

"That's one of the ways the story is really personal to me. I grew up working in television and movies, and I've spent a lot of time thinking about how media impacts our perspectives on things. So I thought a story about a relationship between a young man who watches too much pornography and a young woman who watches too many romantic Hollywood movies would be a funny way to, sort of, get at some of these questions."

But you're conscious that as a Hollywood actor you participate in those expectations? That when you're on the cover of *GQ* you send a message to people?

"Very, very conscious of that and that, I think, is part of why I wanted to make this movie, I care a lot about what the work that I do says and what it means to people.... I think that sometimes there are mixed messages in media and I think there are lots of aspects of Hollywood show business that are unhealthy. Overall I still love movies as a form of art and I feel very good dedicating myself and my life to making movies and media and trying to communicate with people through that work. But it is complicated, because movies are all tied up in something that, like I said, I think is kind of unhealthy."

CONTINUED ►

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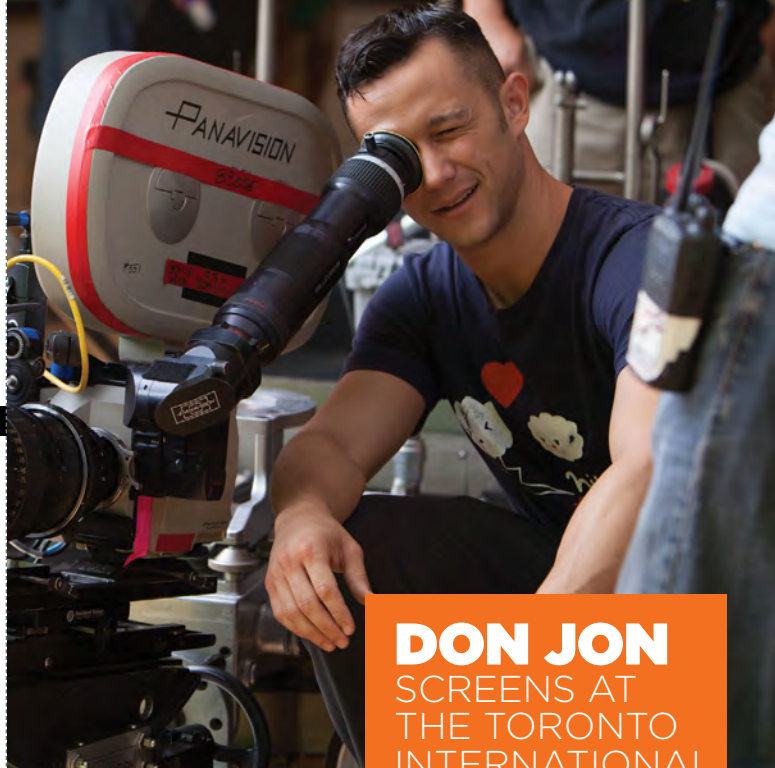
“Writing is basically just me alone in a room acting out the scene and then when I **find a way that I like it, I run back to the keyboard and I write it down**”

► **How so?**

“Like the ideas of celebrity and that it’s important to be rich and famous, and that that’s more important than what you do or who you are. So I think *Don Jon* is kind of taking some of those things and making fun of them and making a comedy. I think that, oftentimes, the best way to make any kind of statement is through humour, and if you do it right then it doesn’t feel like a statement and it’s just entertaining and it’s just funny.”

It’s such a different character than the romantic you played in *500 Days of Summer*. With which one do you more closely identify?

“That’s a really interesting question. I actually think that Tom from *500 Days of Summer* and Jon from *Don Jon* are more similar than they seem. Certainly on the outside they have very different styles and they look very different, but both of them, at the start of the movie, are very selfish young men and they both have their fantasy and



DON JON
SCREENS AT
THE TORONTO
INTERNATIONAL
FILM FESTIVAL

**HITS THEATRES
NATIONWIDE
SEPTEMBER 27TH**

their expectation of what love is supposed to be, what a woman is supposed to be. And Tom in *500 Days of Summer*, he projects all of these expectations onto Summer and he does so very selfishly. It seems romantic because the story is from his point of view and in his point of view it is very romantic. But if you actually pay attention to what he’s doing, he’s not listening to anything that Summer says.

“And Jon kind of does the same thing, he’s selfish and he and Barbara, the Scarlett character, are both kind of doing to each other the same thing, they’re projecting their own expectations, their own fantasies of what they think a man is supposed to be, or a woman is supposed to be, or sex is supposed to be, or love is supposed to be instead of being present with each other. They’re missing each other.”

What was it like directing yourself?

“I think that the reason I was able to do both at once is because I also wrote it, and writing it, I spent years and years coming up with the character and writing the character and spending so much time in that character, in his skin. Because writing is very similar to acting for me — writing is basically just me alone in a room acting out the scene and then when I find a way that I like it, I run back to the keyboard and I write it down.... I spent so much time acting like the character; much, much, much more time than any other acting role.... So because I had spent all that time, I think the acting became kind of easy for me so I could focus on the directing.”

Where do you see yourself in 20 years?

“Well, there are always more stories to tell.... In 20 years I think everything will be so different, the world will be such a different place. The way that we communicate, the way we tell stories will be so, so different. I think the next 20 years will be a bigger change than the last 100 years or 200 years. And I can’t wait; it makes me very excited for what’s going to happen.” ☐

Mathilde Roy is a Montreal-based freelance writer.

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Denis Villeneuve GOES HOLLYWOOD

Well, sort of. The Canadian director's first big American film, this month's ***Prisoners***, is a dark drama starring Jake Gyllenhaal...who also appears in Villeneuve's next film, the Canadian, Spanish co-production ***Enemy***. Here Villeneuve talks about both films and his "long-term relationship" with his new muse ■ BY MATHIEU CHANTELOIS

Denis Villeneuve makes it clear; we can only chat for 15 minutes.

"Then I have to jump in my car to go check on one of my special-effects teams located on the other side of the town, and we both know how bad the traffic is in Los Angeles, right?" says the Quebec-born filmmaker over the phone from the City of Angels. Working here is a big change for Villeneuve, who grew up in Gentilly, a small village on the south shore of the St. Lawrence, across from Trois-Rivières.

But this is now reality for the director of 2009's *Polytechnique*, a film about the Montreal Massacre, and 2010's *Incendies*, the Oscar-nominated drama about the Middle East that put him on the map internationally. Hollywood called, and suddenly Villeneuve was spending a lot of time in L.A. traffic. Now he has not one, but two, special-effects teams working for him.

How did this happen?

"One of my first desires after *Incendies* was to meet an actor and go deep," explains Villeneuve. "I wanted to start meaningful work with the same person, to find a solid actor and create a long-term relationship with him. That's why I got so excited about *Enemy*."

Enemy is Villeneuve's Canadian-Spanish thriller based on *The Double*, a 2002 novel by the late Portuguese writer José Saramago. It's about a history teacher who notices that an actor playing a minor character in a movie is his exact double, and sets out to find him.

"The movie that I envisioned needed some science-fiction effects, but the biggest FX had to be the actor playing himself and his double," says Villeneuve. "The challenge of making this credible excited me. I couldn't wait to start my quest for the perfect actor."

In New York, he met a guy named Jake Gyllenhaal.

PRISONERS

SCREENS AT THE TORONTO INTERNATIONAL FILM FESTIVAL

HITS THEATRES
NATIONWIDE
SEPTEMBER 20TH



CLOCKWISE FROM TOP RIGHT:
Jake Gyllenhaal (left) and
Hugh Jackman in *Prisoners*;
Gyllenhaal and Denis Villeneuve
on the *Prisoners*' set; Gyllenhaal
and Villeneuve make *Enemy*

"We immediately clicked. I knew he was my man. And it hasn't changed," says Villeneuve. "We adore each other and have so much fun working together."

Villeneuve also convinced Isabella Rossellini (*Blue Velvet*) and Mélanie Laurent (*Inglourious Basterds*) to come to Toronto for the shoot.

But while preparing to make *Enemy*, the scripts kept coming. He quickly signed on to *Prisoners*, a tense thriller in which Hugh Jackman turns all Liam Neeson by chasing down the man he suspects kidnapped his young daughter and her friend.

"This movie was new territory for me," explains Villeneuve. "I've always wanted to do a big movie with a Hollywood crew. It was a huge fantasy of mine. I was totally aware that Hollywood often hires foreign directors to do some bad work before sending them back to their country, completely destroyed. I knew all the horror stories involving

big egos, cash and lawyers. I was ready for it. For the first time in my life, I was even ready to not have full control over the script."

The producers were involved in casting, but welcomed Villeneuve's suggestion to cast Gyllenhaal as the detective working the case.

"I ended up literally working on two movies at the same time. Not back-to-back — at the same time! The two production companies worked together to accommodate Jake's and my schedules."

Of course, he was more worried about the *Prisoners* shoot than *Enemy*, "because of the size of the machine." Villeneuve says the first few days went really smoothly, but he was nervous when he watched the dailies with the producers.

"I was petrified. It suddenly hit me; I realized that this was one of my films. Every image had my signature all over it. I started having some serious anxiety attacks. I had no idea I would feel this way, it was the most bizarre thing. Every day I told myself, 'the sh-t will hit the fan,' the producers will come back and take control of the set."

Quite the contrary. Villeneuve says the version moviegoers will see is his final cut; nobody from the studio asked him to change a thing.

Now that the movies are done, is Villeneuve feeling the pressure as he prepares to bring both films to this month's Toronto International Film Festival? After all, now that he's known outside of Canada, the spotlight will be more intense than the last time he was at the festival to present *Incendies*.

Villeneuve takes a long pause then starts to laugh nervously.

"Oh, I didn't think about it that way. Yes, I guess now I'm feeling the stress. But, at the same time, I'm excited. Toronto is the biggest film festival in the world. And they have been really good to Quebec filmmakers over the years, including to me. It's also a very intense festival, because they show so many movies in such a short period of time. I guess the biggest challenge will be to get some attention among everyone else there."

Probably not something an Oscar-nominated filmmaker directing Jake Gyllenhaal in two films should worry about. ☐

Mathieu Chantelois is the editor of Cineplex Magazine's French sister publication, Le magazine Cineplex.

HARDCORE FUNK

Growing up, Vancouver native Nolan Gerard Funk was a highly ranked gymnast and diver, as well as an avid hockey player, so you know the guy is athletic.

But the 26-year-old actor wasn't quite prepared for all the stunt work and training that came with playing a mercenary soldier in this month's sci-fi *Riddick*, opposite Vin Diesel, Karl Urban, Katee Sackhoff and former WWE brawler Dave Bautista.

"I'll tell you, gun training is something the toughest will have problems with," says Funk on the line from his car in L.A. "I remember Bautista — he's this 300-pound wrestler — and I were doing weapons training and I cut my hand on the gun. I didn't want anyone to know, and then I looked to my right and Bautista is like, 'Yeah, I just cut my hand on this gun, can I get first aid it really hurts!' So I went, okay, it's not just me."

Funk began his career as a 15-year-old, and got his big break playing the teen rock star in the Nickelodeon TV movie *Spectacular!* Did we mention the guy can also sing? He made his Broadway debut in 2009 in the revival of *Bye Bye Birdie*, and *Glee* will recognize him as Hunter Clarington, the TV show's duplicitous captain of the singing group the Warblers. He also co-starred in last month's campy Lindsay Lohan thriller *The Canyons*.

"I think there are a lot of movie stars who are amazing at playing themselves," he says, "and that's great, but for me, to be able to run around and shoot a film with Vin Diesel where I'm carrying a gun, and then go off and be the head of the Warblers on *Glee* and then do *The Canyons*, where I'm playing Lindsay Lohan's lover, these are all great experiences."

"I get bored easily, so the more I can change it up, the better." —INGRID RANDOJA

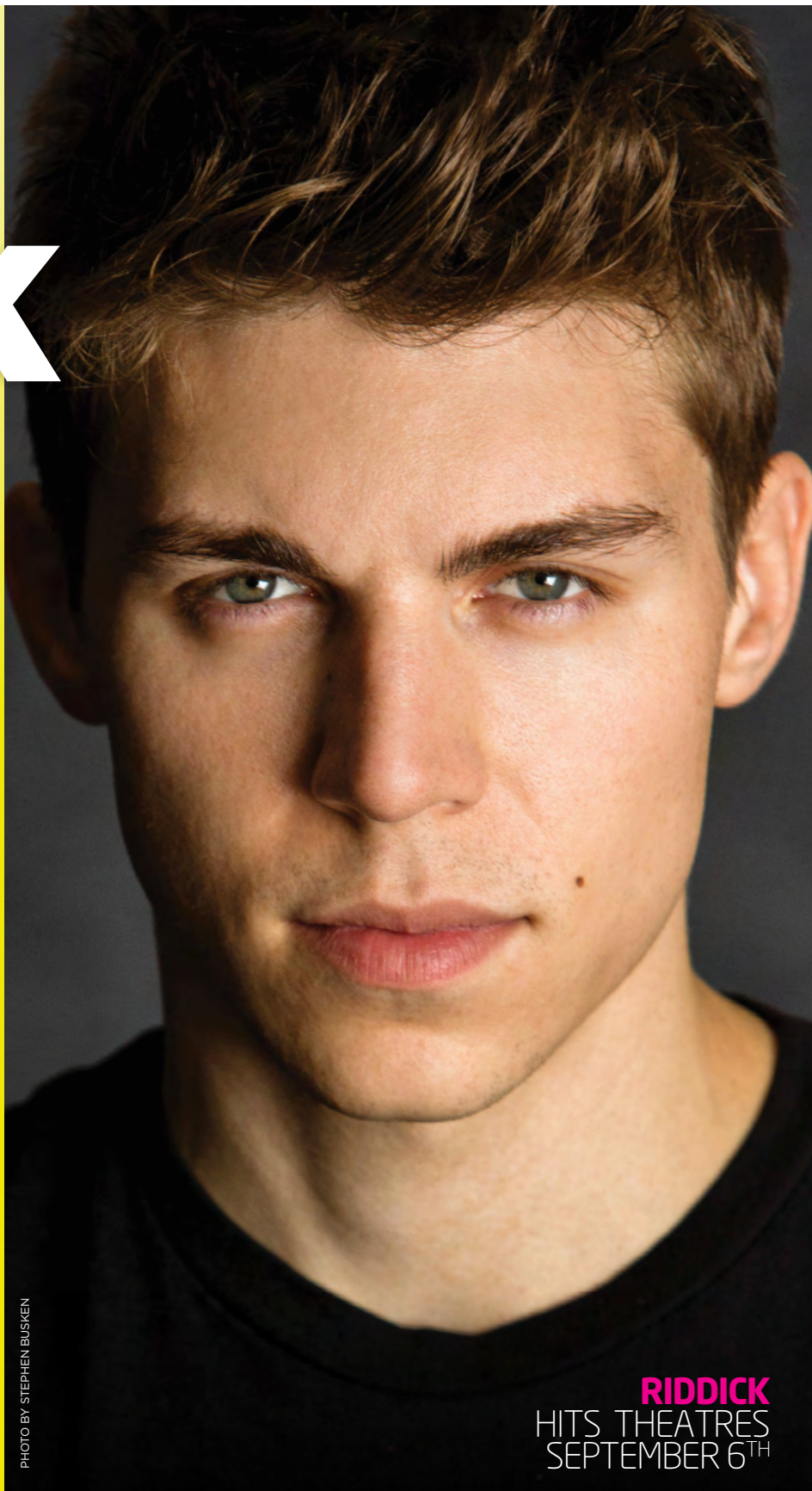


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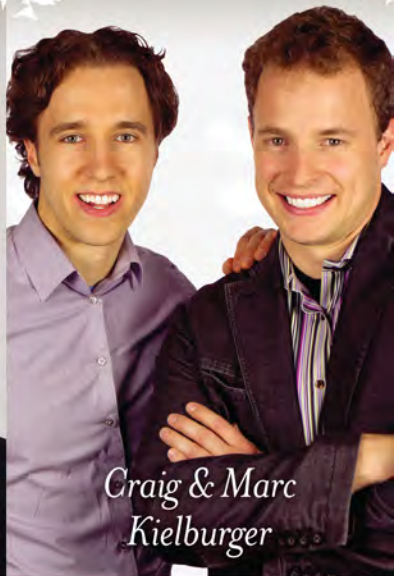
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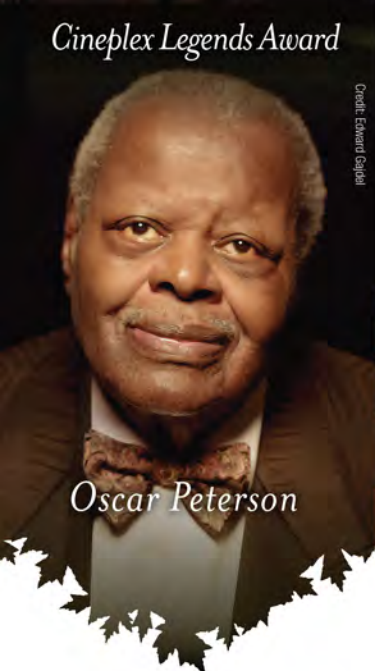


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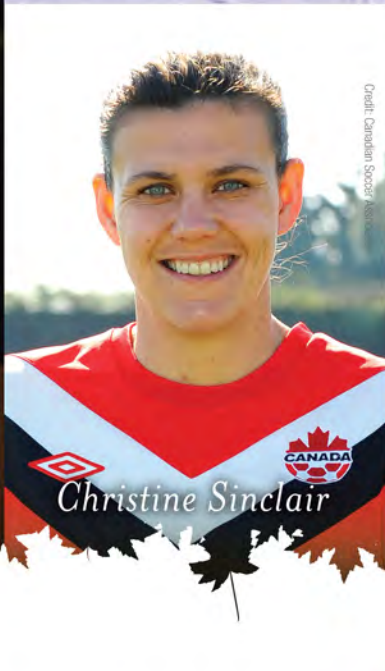


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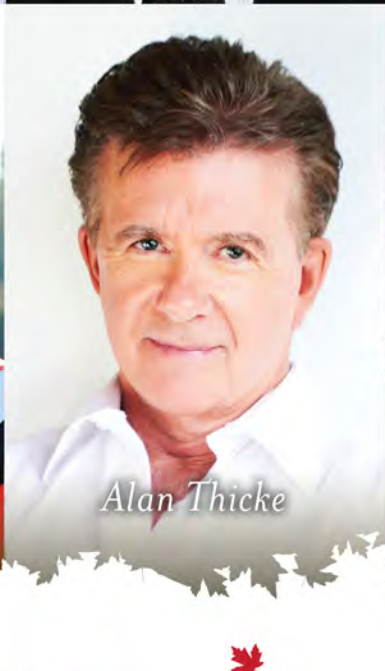
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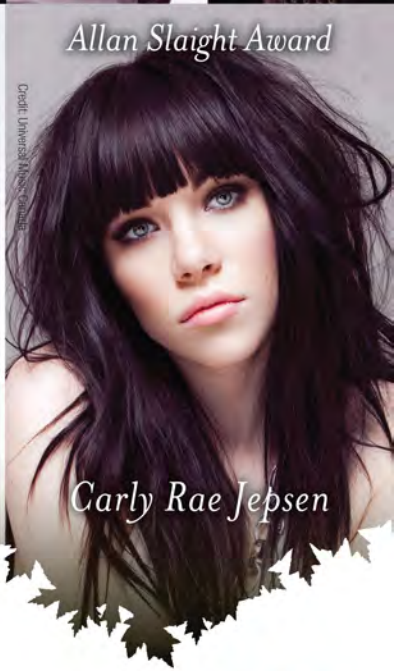


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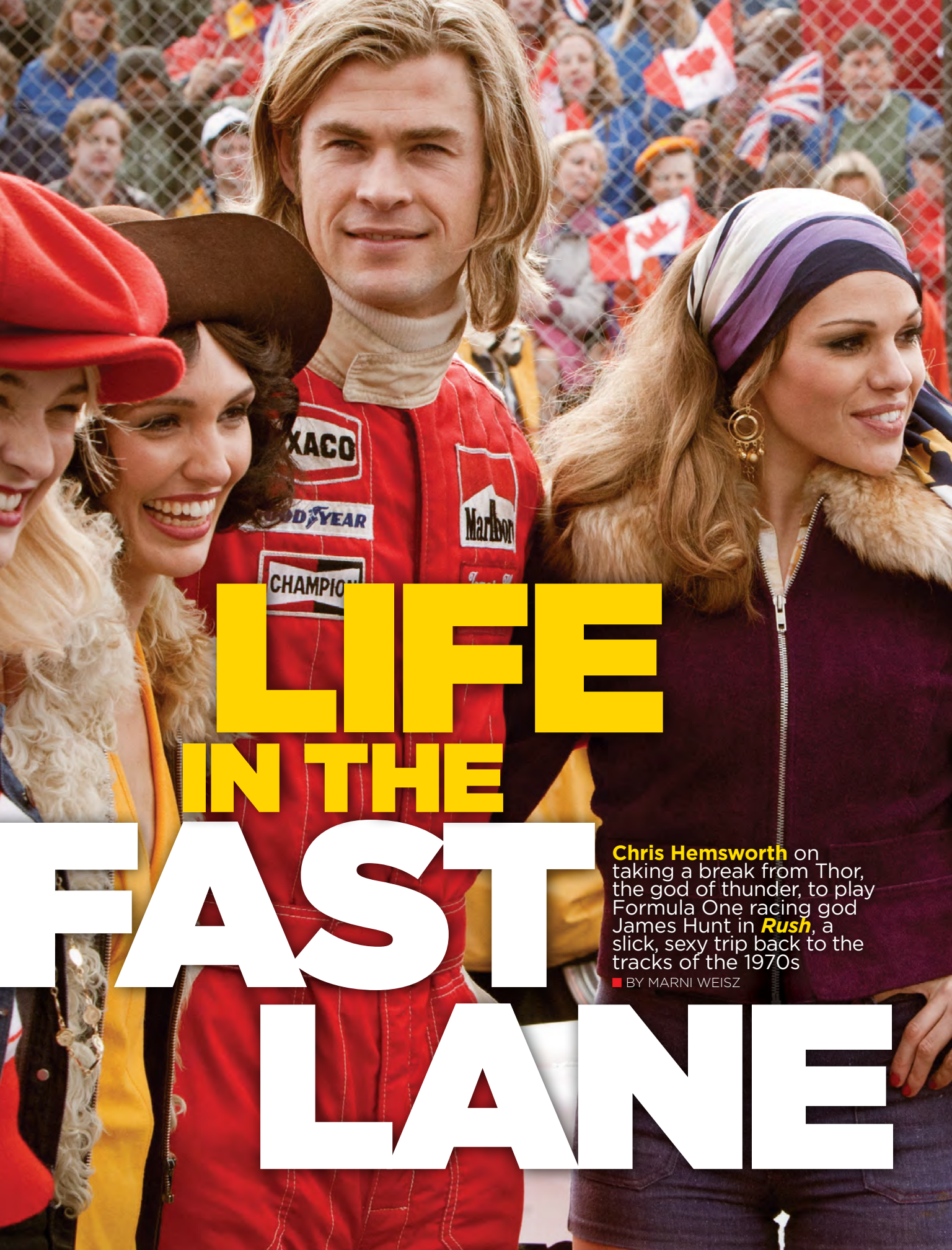
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LIFE IN THE FAST LANE

Chris Hemsworth on taking a break from Thor, the god of thunder, to play Formula One racing god James Hunt in *Rush*, a slick, sexy trip back to the tracks of the 1970s

■ BY MARNI WEISZ



RUSH SCREENS AT THE TORONTO INTERNATIONAL FILM FESTIVAL

HITS THEATRES
NATIONWIDE
SEPTEMBER 27TH

Chris Hemsworth drives an Acura MDX.

C“It’s an SUV-looking thing, but a little smaller,” says the Aussie actor over the phone from Hong Kong where he’s on a break from shooting his next film. “It’s something I can fit the family in, and a couple of surf boards if need be [laughs]. It’s far from anything that would indicate I was a Formula One driver, or interested in that world. I’ve never had a

big interest in owning fast cars.”

And yet, playing real-life Formula One (F1) driver James Hunt in director Ron Howard’s sexy, 1970s-set *Rush* was the perfect fit for Hemsworth, who’s best known for portraying Norse god Thor in Marvel’s *Thor* (2011), *The Avengers* (2012) and this November’s *Thor: The Dark World*.

“This film was certainly what I needed, or what I felt I needed, not only for my personal attraction to it, but as far as balancing the bigger films,” says Hemsworth. “This came along at the perfect time. It’s a great reminder of why I got into the business, or why I got into acting. As much as I love the bigger films, it’s very easy to get lost in the technical, special effects, green screen of it all, whereas this you have nothing to hide behind and it’s a far more intimate shooting process.”

It’s also the first Chris Hemsworth film worthy of a spot at the Toronto International Film Festival, or any film festival, for that matter. “I’ll definitely be there, it’s something I wouldn’t want to miss,” says the 30-year-old father of one girl, India Rose, whom he and wife Elsa Pataky welcomed in May 2012, just after filming had wrapped on *Rush*. “The films I’ve shot in the past didn’t fit into film festivals [laughs].”

Rush may be the start of something. The movie Hemsworth is shooting in Hong Kong on this day is *Cyber*, a thriller from celebrated director Michael Mann (*Ali*, *Heat*, *The Insider*). And he’s already signed on for a second movie with Howard, *In the Heart of the Sea*, another true story; this one set on an 1820 whaling ship.

Although *Rush*’s first official poster was simply a close-up of Hemsworth’s handsome mug, this film is equally about two men, the English Hunt — a notorious hedonist, partier and ladies’ man — and his methodical, socially awkward Austrian rival Niki Lauda, who’s played superbly by Spanish/German actor Daniel Brühl.

“For me, what was interesting is these guys live with the fear of death every day,” says Hemsworth. An average of two of 25 F1 drivers died each season in the years leading up to the events of this film.

“And you think, what’s the byproduct of that, what does it do to these guys, and what sort of people are attracted to the sport? It sends some people into a very meditative, calculating, strict, military process, almost like Niki, where James, the more chaotic he became there was almost some peace in there for him.”

CONTINUED ►



Chris Hemsworth (left) as James Hunt and Daniel Brühl as Niki Lauda in *Rush*

“You’re inches off the ground, you’re cocooned into the car, and your **shoulders, just about every part of your body, is rubbing up against something**”

“He said to me, ‘You know Chris, I’ve never really done this before so I’m looking to you for how to, you know, how to work through this stuff and make it as comfortable as possible,’” recalls Hemsworth. “And I said, ‘Well, I’ve never done it before!’”

“I think anyone will tell you, you just turn up and have a laugh about the whole thing. It causes you to giggle a bit and you feel like a teenager again because I think everyone’s sort of trying to avoid the obvious questions, or act like it’s a normal day of shooting, but you’re standing around naked, so...”

A more serious challenge was how to make a compelling movie about characters that, in all honesty, aren’t particularly likeable. Hunt is arrogant, selfish and cheats on the woman he marries (played by Olivia Wilde). Lauda is cold, petty and less than nurturing with his own wife (Alexandra Maria Lara).

“I had the same question for Ron,” says Hemsworth. “At one point I said, ‘Who’s the villain here? Or who’s the hero? Who are we supposed to root for or like?’”

“Ron said, ‘Look, there isn’t a clear line, there isn’t a classic archetype for these guys, for this relationship — nor was there in truth, in real life.’”

Marni Weisz is the editor of Cineplex Magazine.



PHOTO BY KEYSTONE PRESS

WITHIN A HAIR

The real Niki Lauda — seen here (left) with James Hunt in 1977, the year after the bulk of *Rush* takes place — acted as a consultant on the film. In an interview with London’s *Daily Mail* Lauda said of Hemsworth, “He is unbelievably good. I admit I was astonished when I saw Chris Hemsworth as James, he talked in just the same voice. But I would say there was just one difference: James always looked like he had just got out of bed, and Chris looked like he came from a beauty salon!” —MW

► The rivalry almost cost Lauda his life during the 1976 season when he crashed on the rain-drenched pavement at Germany’s Nürburgring track. The fiery explosion left Lauda with burns to most of his face and destroyed both ears, but couldn’t keep the automotive genius from returning to the track.

It’s hard not to make comparisons between this movie, written by *The Queen* scribe Peter Morgan, and the excellent 2010 documentary *Senna*, which covered another bitter rivalry between two F1 drivers, the aggressive Brazilian Ayrton Senna, who died on the track in 1994, and the more conservative Frenchman Alain Prost.

When asked whether *Rush* would have been made without *Senna*’s success, Hemsworth says, “I certainly think it was perfect timing for this. I know I was talking about Formula One [after seeing *Senna*], and I hadn’t been prior to that.... When we start talking about this film, a lot of people go, ‘Oh yeah, I saw the *Senna* documentary,’ and they have an attraction to it now because of it.”

Hemsworth adds that several F1 experts involved in making *Senna* also acted as consultants on *Rush*. “Which was a huge help,” he says.

So how does it feel to squeeze into one of those tiny, high-powered death traps?

“You’re inches off the ground, you’re cocooned into the car, and your shoulders, just about every part of your body, is rubbing up against something, so you feel every vibration of the car, every bump in the road, every corner,” says Hemsworth. “It leads you to the understanding of the immense amount of power you have at your fingertips or your feet. It’s tough for anyone not to get swept up in that.”

Unlike Hunt, who vomited from nerves before every race, Hemsworth says he felt fine prior to filming the driving sequences. For him, the churning gut arrived before some very different scenes, those in which a naked Hunt beds a procession of gorgeous women. This is, without a doubt, the sexiest film in Howard’s filmography.

So how did Richie Cunningham approach those steamy sex scenes?

RYAN KWANTEN

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CASTING CALL ■ BY INGRID RANDOJA



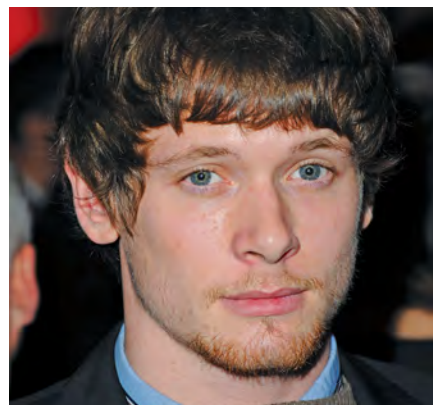
DICAPRIO AND FOXX REUNITE

Django Unchained co-stars **Leonardo DiCaprio** and **Jamie Foxx** will reteam for the crime drama *Mean Business on North Ganson Street*, based on the as-yet-unpublished novel by **S. Craig Zahler**. The story finds two hardened detectives investigating a series of cop murders in a small Missouri town. DiCaprio will produce the pic via his Appian Way production company.



BONHAM CARTER CASTS SPELL

Helena Bonham Carter reunites with former boyfriend **Kenneth Branagh**, professionally speaking, to play the Fairy Godmother in his live-action adaptation of *Cinderella*, which shoots in London this fall. It's the first time the two have worked together since they broke up in 1999 after a much-publicized five-year relationship. Bonham Carter's cast mates include **Lily James** in the title role, and **Cate Blanchett** as the wicked stepmother.



FRESH FACE JACK O'CONNELL

Unbroken director **Angelina Jolie** has found her man. British actor **Jack O'Connell** (*300: Rise of an Empire*) has landed the film's lead role of American World War II pilot **Lou Zamperini**, who not only survived 47 days adrift in the Pacific after crashing his plane, but then two years of torture in a Japanese prison camp. The 23-year-old O'Connell beat out **Dane DeHaan** (*Chronicle*) for the coveted part. Production gets underway this month, with the film landing in theatres Christmas Day 2014.

PHOTO BY DAVE J. HOGAN/GETTY

BERRY MOTHERS

Halle Berry hasn't made a lot of comedies, but the Oscar-winning actor will court laughs in *Mother*, an indie comedy about a woman who runs away from her mobster fiancé on their wedding day. To avoid detection she pretends to be the mother of a young man, which leads to all sorts of complications. No word yet on who'll direct the movie.



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RETURN ENGAGEMENT



Throughout the 1960s, Hollywood studios were on the brink of financial ruin. The popularity of television and changing public taste pushed them to make “megafilms” — expensive movies featuring exotic locales and a parade of stars — hoping they would rake in big profits. One of the first of these megafilms was *It's a Mad, Mad, Mad, Mad World* (1963), a crazy

comedy about a race to find buried treasure.

Beloved Hollywood comedians fill out the huge cast, including Milton Berle, Phil Silvers, Ethel Merman, Sid Caesar, Jonathan Winters, Buddy Hackett and Mickey Rooney, and they milk every silly line of dialogue or slapstick set piece. Many of these consummate old pros even performed their own stunts, including Silvers, who almost drowned while filming the scene in which he drives his car into a fast-flowing river. —JR

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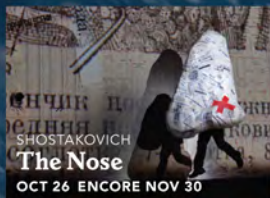


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AT HOME

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STAR TREK INTO DARKNESS **SEPTEMBER 10**

Benedict Cumberbatch is this *Trek*'s shiny new cast member, and what an addition. He plays the brilliant, super-strong villain John Harrison, who turns out to be, well, we won't say in case you haven't seen it (in which case you probably aren't a big enough fan to know the relevance of his character anyway). Of course, **Chris Pine** and **Zachary Quinto** are back as Kirk and Spock, battling the bad guy to the bitter end.



THE BLING RING

SEPTEMBER 17

It's hard to believe how easy it is to break into a celeb's house. But in this based-on-a-true story from director **Sofia Coppola**, a group of rich, bored L.A. teens (including snots played by **Emma Watson** and **Katie Chang**) track social media and gossip sites like TMZ.com to find out when said stars are out of town so they can rob their lavish cribs.



IRON MAN 3

SEPTEMBER 24

A run-in with an eccentric terrorist (**Ben Kingsley**) destroys Tony Stark's (**Robert Downey Jr.**) house and nearly the man himself. Now stripped of his expensive technology and, for the most part, his Iron Man armor, we find out once and for all if Stark really is a superhero, or just a guy in a really cool metal suit.



THE KINGS OF SUMMER

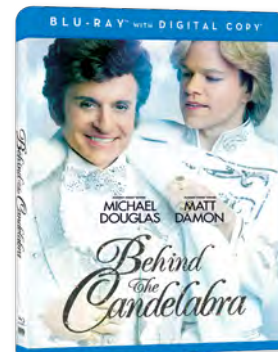
SEPTEMBER 24

While it may not be the *Stand By Me* of its generation, there are certainly similarities. Directed by FunnyOrDie.com veteran Jordan Vogt-Roberts, it follows three teen boys (**Nick Robinson**, **Gabriel Basso**, **Moises Arias**) who go off into woods to live like men and escape their overbearing families.

Something Special

BEHIND THE CANDELABRA

SEPTEMBER 17



One of the most anticipated and best-reviewed bio-pics of the year never placed its elegant, bejeweled foot in a single theatre. Instead, this **Steven Soderbergh**-directed tale of flamboyant Vegas showman Liberace (**Michael Douglas**) and his much younger boyfriend Scott Thorson (**Matt Damon**) aired only on HBO, but it's finally available for all to see.

Games

Why We Love...



GRAND THEFT AUTO V

SEPTEMBER 17

PLAYSTATION 3, XBOX 360

What's new in the huge franchise's latest title? Players simultaneously act as three different protagonists, switching roles on the fly as they complete missions together.

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FINALLY...



Roger Ebert at the
Toronto International
Film Festival in 2004

PHOTO BY SPLASH NEWS

MISS YOU

It just won't be the same.

The 38th Toronto International Film Festival kicks off September 5th without the familiar presence of one of its most ardent supporters, critic Roger Ebert who died this past April.

Filmgoers were used to seeing Ebert around town, in hotels, restaurants and, of course, sitting in movie theatres (he always favoured an aisle seat).

Ebert was there from the start — actually before. TIFF co-founder Dusty Cohl met Ebert at the 1976 Cannes Film Festival and convinced the Chicago critic to attend the inaugural “Festival of Festivals,” as it was then called.

In 1979, Ebert was asked to program films, creating the “Buried Treasure” section, and in the early 1980s he and fellow critic Gene Siskel hosted festival tributes to Martin Scorsese, Robert Duvall and Warren Beatty. In 1985 he dropped his official festival duties to fervently cover the Festival of Festivals for his paper the *Chicago Sun-Times*, thus helping to build its global reputation.

It could be said that Roger Ebert nurtured the Toronto International Film Festival until it grew strong enough to nurture him.

—INGRID RANDOJA

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