

NOVEMBER 2011 | VOLUME 12 | NUMBER 11

CINEPLEX

MAGAZINE

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BANDERAS**
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DUNST**
**HENRY
CAVILL**

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TOGETHER?
**STEWART &
PATTINSON**
TALK
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WHICH DIRECTION TO FORKS?

I'm trying to imagine a *Twilight* movie directed by Woody Allen. Long, loving shots of Forks, Washington, maybe in grainy black and white. A big band soundtrack. And which of the main characters would be the inevitable Woody Allen proxy? You know, the neurotic protagonist who walks like Woody, talks like Woody, wears tan pants and a blue button-down, like Woody, while sputtering through monologues about death and insecurity. Probably Edward, he has the requisite self-loathing.

Now I'm thinking about a *Twilight* directed by Quentin Tarantino. Word is they've toned down the violence in the franchise's two-part finale, *Breaking Dawn*, especially in the labour scene which, in the book, involved dripping blood and breaking bones. Tarantino could've done it justice.

How about Rob Reiner or Nora Ephron directing something in the vein of *When Edward Met Bella*? Michael Bay would just blow everyone up and be done with it. Oooo, I'd love to see David Lynch let loose in Forks. Dwarves, get out your SAG cards.

Why am I pondering unlikely *Twilight* directors? I just read that Gus Van Sant and Sofia Coppola were among the final three filmmakers being considered to direct *Breaking Dawn*. Although Van Sant has become more mainstream over the years, he's still best known for melancholy indie fare like *Drugstore Cowboy* and *My Own Private Idaho*. And, whether they work or not, Coppola's films — *Lost in Translation*, *Somewhere*, *Marie Antoinette* — have always been more experimental than narrative.

In the end, Bill Condon got the job. His claim to fame is writing and directing the big-screen musical *Dreamgirls*, although he also helmed the complicated character pieces *Gods and Monsters* and *Kinsey*. The franchise's previous directors — Catherine Hardwicke (*Thirteen*, *Lords of Dogtown*), Chris Weitz (*American Pie*, *About a Boy*) and David Slade (*Hard Candy*, *30 Days of Night*) have eclectic and surprising resumés, too.

The truth is, while each of these directors brought little personal flourishes to their *Twilight* entries, in the end it didn't really matter — the movies all look and feel pretty much the same. The real director of each *Twilight* movie is the *Twilight* universe, as created by the books' author Stephenie Meyer and entrenched in the minds of the fans. The rest is just making sure the movie sticks to the story, and there's film in the camera.

In "OMG. RPattz & KStew talk *Twilight!*," page 36, the franchise's megastars **Robert Pattinson** and **Kristen Stewart** sit down together to chat about Condon, fans, and the beginning of the end.

Elsewhere in this issue we have **Antonio Banderas** on the shocking contrast between his two current movies, the adorable *Puss in Boots* and the brutal *The Skin I Live In* (page 22); we're on *The Muppets'* set with **Jason Segel** and **Amy Adams** (page 26); **Kirsten Dunst** talks about her award-winning performance in *Melancholia* (page 34); and we're in Montreal with **Henry Cavill** as he shoots *Immortals* (page 30).

Finally, if the weight of holiday shopping is already starting to press down on your feeble shoulders, fear not; simply turn to page 40 for our **Holiday Gift Guide**, with its 25 inspiring ideas.

■ **MARNI WEISZ**, EDITOR



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SNAPS



SWANK'S PUPPY LOVE

A joyful **Hilary Swank** takes her new shelter puppy out for lunch in Santa Monica.

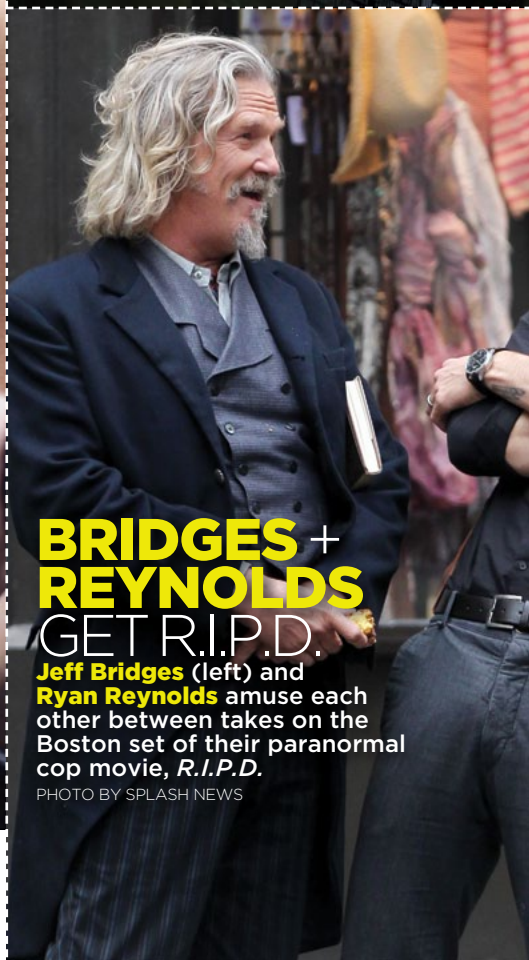
PHOTO BY SPLASH NEWS



CLOONEY CRACKS

George Clooney breaks up as **Ryan Gosling** draws a funny mustache on his half of their poster for *The Ides of March* at the L.A. premiere.

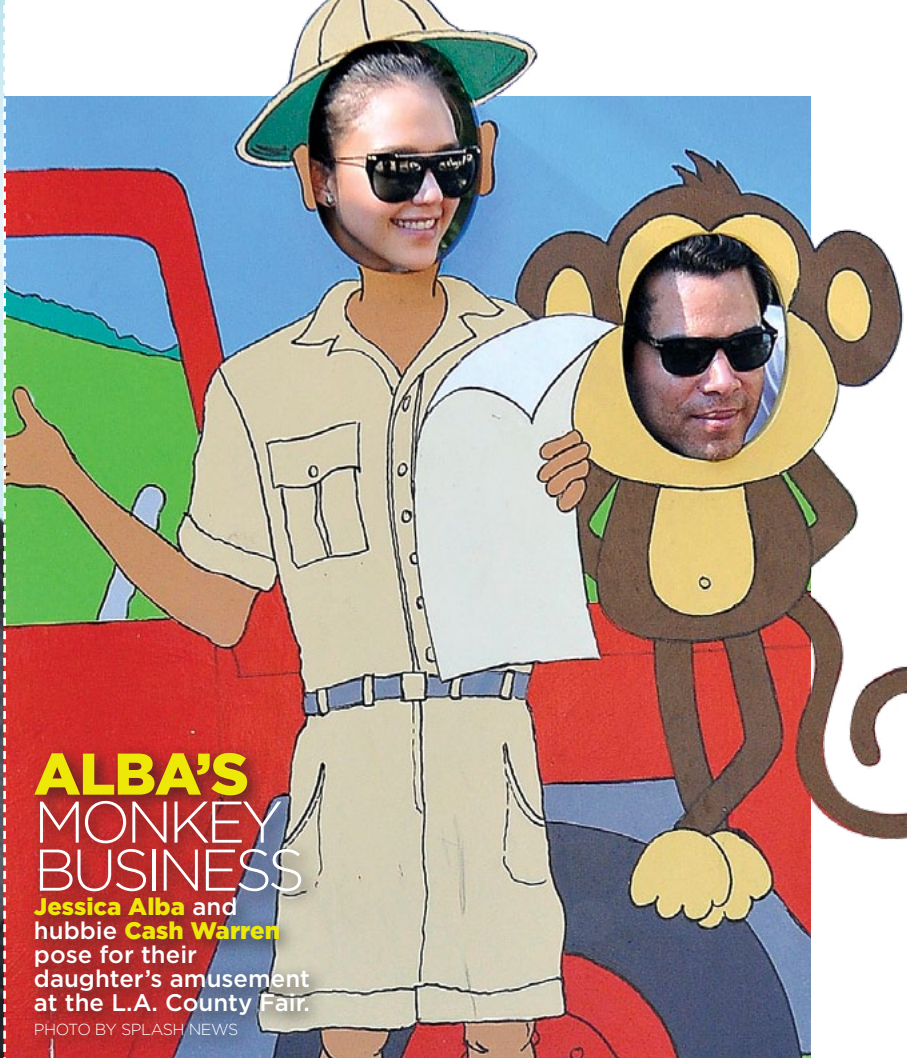
PHOTO BY ERIC CHARBONNEAU/SPE INC.



BRIDGES + REYNOLDS GET R.I.P.D.

Jeff Bridges (left) and **Ryan Reynolds** amuse each other between takes on the Boston set of their paranormal cop movie, *R.I.P.D.*

PHOTO BY SPLASH NEWS



ALBA'S MONKEY BUSINESS

Jessica Alba and hubby **Cash Warren** pose for their daughter's amusement at the L.A. County Fair.

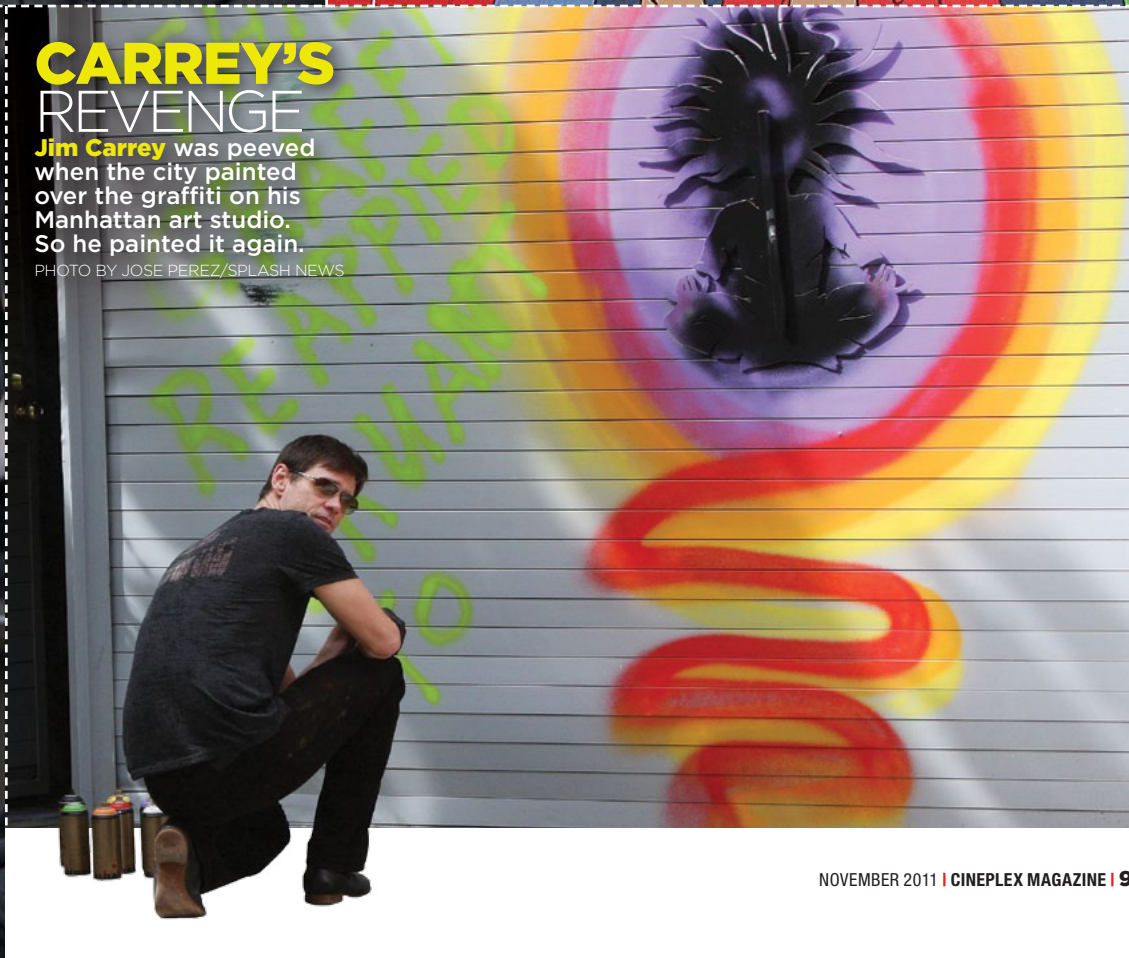
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CARREY'S REVENGE

Jim Carrey was peeved when the city painted over the graffiti on his Manhattan art studio. So he painted it again.

PHOTO BY JOSE PEREZ/SPLASH NEWS



IN BRIEF

THE ARTIST SPEAKS! (BUT ONLY IN FRENCH.)

The Artist's Jean Dujardin and Bérénice Bejo

Remember when Marion Cotillard won the Best Actress Oscar for *La Vie en Rose*? Remember thinking, who is this French woman and how did she beat out Cate Blanchett, Julie Christie, Laura Linney and Ellen Page?

We may have a repeat of 2008's big shocker this year. Meet French superstar Jean Dujardin, who plays the lead in this month's *The Artist*, a silent, black and white movie

that was the buzz of this year's most prestigious film festivals.

Dujardin won Best Actor at Cannes, where the Weinstein brothers bought the Oscar-bait film, and they see Dujardin as the movie's best chance for gold. So, over the next couple of months, he's expected to make a bunch of promotional trips to the States to hype the film. There's only one problem — he doesn't speak a word of English.

"I did study it as a kid in school," he tells us, in

French, during the Toronto International Film Festival. "But I was a dunce and a prankster. It was hard for me to care. I'm paying for it big time."

Dujardin adds that he has a "terrific English coach who is originally from Quebec," and he's eager to learn. "This Oscar machine is surreal for me. I really don't know what I'm in for. They told me I would have to do a lot of PR, meet a lot of people and shake a lot of hands. And I'm totally up for it." —MATHIEU CHANTELOIS



On Home Turf: MAMA

Jessica Chastain

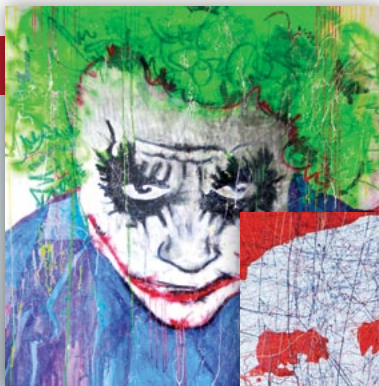
Ethereal Jessica Chastain — who came out of nowhere to steal scenes in this year's *The Tree of Life* and *The Help* — is in Toronto this month shooting the spooky ghost story *Mama*.

Directed by newcomer Andres Muschietti, based on his own short film, the story involves two little girls haunted by an otherworldly mother figure played by Chastain.

Master of the creepy tale, Guillermo del Toro, is producing and will probably stop by the set every once in a while, since he's also in Toronto working on his alien monster movie *Pacific Rim*. —MW ▶

The Art Of Film

Why does Vancouver artist Andrew Briggs paint so many movie stars? "It's tied to the deep connection we feel and the interconnection we share because of them," he says. Now living in Guelph, Ontario, where he's studying landscape architecture, Briggs sees pictures as layers of colour that can be "separated, lifted, shifted or removed entirely to affect one's perception of a simple image." See that concept at work in these portraits, from left, Heath Ledger as *The Joker*, Will Ferrell as *Ricky Bobby*, and John Wayne as, well, John Wayne. —MW



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From left: John Cho, Neil Patrick Harris and Kal Penn in *A Very Harold & Kumar 3D Christmas*

► PENN'S STATE

Has Kal Penn left the White House for good?

The politically minded actor famously left his prime role on TV's *House* in 2009 to take a job as liaison to the Asian American and arts communities for Barack Obama's White House.

He then took a temporary leave from the White House in the summer of 2010 to make *A Very Harold & Kumar 3D Christmas*, which has dope-smoking buddies Harold Lee (John Cho) and Kumar Patel (Penn) trekking through New York City in search of the perfect Christmas tree. It comes out this month. But the White House welcomed Penn back with open arms in November 2010 and even gave him a new title, Associate Director of the Office of Public Engagement.

However, the White House — and Penn's \$41,000 (U.S.) salary — couldn't compete with Hollywood, and earlier this year he accepted the role of Kevin, a therapist who becomes romantically involved with Robin (Cobie Smulders) on TV's *How I Met Your Mother*. One of his co-stars is his old *Harold & Kumar* pal Neil Patrick Harris as Barney, who's also in love with Robin.

Upon Penn's second departure, White House spokesperson Shin Inouye said, "We deeply appreciate his service and wish him the best in his future endeavours." Which we interpret as "Don't let the stately wooden doors of the North Portico hit you on the way out." —*MW*

Quote Unquote

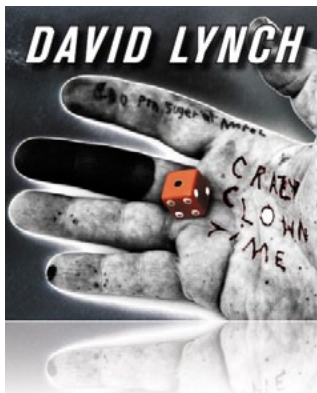
It was like having children, only I got to give them away at the end of the day, and it was much nicer.

—**GEORGE CLOONEY** ON PLAYING DAD TO TWO GIRLS IN *THE DESCENDANTS*

WHAT A BOAR

Can anyone guess the designer responsible for Miss Piggy's gown? That would be Zac Posen. And the shoes? Easy, considering the telltale red soles — Christian Louboutin. The top couturiers were employed to design Piggy's ensemble for the final scene of *The Muppets*. Another bit of trivia — Piggy has the most wardrobe changes of any actor (flesh or cloth) in the movie, with 12. —*MW*





CRAZY CLOWN TIME

It's true that *Crazy Clown Time*, which drops November 8th, is the first solo album from David Lynch, but the absurdist director has had a hand in much of the music that winds through his off-beat movies and TV shows. It's hard not to hear echoes of *Twin Peaks*' eerie score on "Good Day Today," the album's first single. As one online listener commented, it's "cute and spooky." —*MW*



Martin Scorsese directs this month's *Hugo*, the film adaptation of *The Invention of Hugo Cabret*.



Duel in the Sun is the first movie a then impressionable four-year-old Martin Scorsese ever saw.

The Circle of Life (HOLLYWOOD STYLE)



Brian Selznick, writer of *The Invention of Hugo Cabret* is the first cousin, once removed, of legendary Hollywood producer David O. Selznick.



David O. Selznick produced and wrote the 1946 Western *Duel in the Sun*.



Leonardo DiCaprio



J. Edgar Hoover

MOST FLATTERING CASTING... OF THE MONTH

We applaud the effort to de-dreamify its dreamy star (coarser hair, brown contact lenses), but still...the award for "Most Flattering Casting...of the Month" goes to *J. Edgar* for choosing Leonardo DiCaprio to play real-life FBI founder J. Edgar Hoover.

SPOTLIGHT

KARINE VANASSE TAKES FLIGHT

Karine Vanasse can't hide her Quebecois accent, but that hasn't stopped the darling of Quebec cinema from trying to break into English film and TV. "I will improve my English accent. You'll see, I'll get better with time," says the 28-year-old during an interview at the Toronto International Film Festival.

Vanasse is here to promote *I'm Yours*, one of two big forays into English-language entertainment she has on the go. Expected to hit theatres early next year, it's a road movie/romance that travels from Manhattan to North Bay. She plays Daphne, a lost soul who has a one-night stand with Robert (Rossif Sutherland) then kidnaps him and takes him to North Bay to meet her family.

It's not the first time Vanasse has spoken English on the big screen (she was in Denis Villeneuve's *Polytechnique* which had both English and French versions), but it's the first time she's done it in a lead role. "It's really the project that allowed me to dream of the English market. With this film, I met my English agent. After that, everything followed."

That "everything" includes Vanasse's other current English-language project — ABC TV's airline drama *Pan Am*, which stars Christina Ricci and premiered this past September. Vanasse plays a stewardess...with a French accent.

"I play the passionate character in search of freedom," she says. "I am the seducer."

—MATHILDE ROY



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ALL DRESSED UP

EMMA STONE

At the opening ceremony for the American Film Festival in Deauville, France.

PHOTO BY FRANCOIS DURAND/GETTY

CHRISTINA HENDRICKS

Attending the world premiere of Cirque du Soleil's *IRIS* in Hollywood.

PHOTO BY KEYSTONE PRESS

LEELEE SOBIESKI

Suitably dramatic at The Metropolitan Opera in New York City.

PHOTO BY SPLASH NEWS



LILY COLE

At *The Moth Diaries* premiere during the Toronto International Film Festival.

PHOTO BY HUBERT BOESL/KEYSTONE PRESS



BRAD PITT

In Oakland for the premiere of *Moneyball*.

PHOTO BY ERIC CHARBONNEAU/SPE INC.



LINDSAY LOHAN

In Milan for an amfAR fundraiser during fashion week.

PHOTO BY KEYSTONE PRESS

IN THEATRES

NOVEMBER 4



TOWER HEIST

Seemingly inspired by the Bernie Madoff case, director **Brett Ratner**'s comedic thriller casts **Ben Stiller**, **Matthew Broderick**, **Casey Affleck** and **Gabourey Sidibe** as the employees of a swank New York condo building who lost their life savings in billionaire tenant Arthur Shaw's (**Alan Alda**) giant Ponzi scheme. When Shaw is sentenced to house arrest, the group enlists the help of an ex-con (**Eddie Murphy**) to help steal the rumoured \$20-million Shaw has stashed away in his penthouse.

A VERY HAROLD & KUMAR 3D CHRISTMAS

It's been six years since Harold (**John Cho**) and Kumar's (**Kal Penn**) Guantanamo Bay adventure. The guys have drifted apart, but when Kumar visits the now married Harold to deliver a package, the boys once again get into a whole whack of naughty, illegal substance-induced trouble. Oh, and it seems **Neil Patrick Harris**, who was killed off in the last movie, has made a miraculous recovery.

THE SON OF NO ONE

Channing Tatum's evolution from dance-movie heartthrob to serious actor continues. Earlier this year Tatum starred in the well-received period piece *The Eagle*, and now he plays a hard-working cop caught in the middle of a media firestorm when a reporter (**Juliette Binoche**) investigating the decades-old murder of two boys suggests his superiors (**Ray Liotta**, **Al Pacino**) were involved in a police cover-up. Former punk rocker **Dito Montiel** directs.



Channing Tatum in *The Son of No One*

IMMORTALS

Good-looking gods, sexy 3D special effects and a rising star set apart director **Tarsem Singh**'s swords-and-sandals film. **Henry Cavill** (the new Superman) portrays peasant Theseus, who's enlisted by the Olympian gods — **Luke Evans**, **Kellan Lutz** (right), **Isabel Lucas** — to fight the Titans and their evil king, Hyperion (**Mickey Rourke**). He'll need the aid of a brave slave (**Stephen Dorff**) and an oracle priestess (**Freida Pinto**) to get the job done. **See Henry Cavill interview, page 30.**



JACK AND JILL

Fans of **Adam Sandler** get a double dose of the actor in this comedy that casts Sandler as L.A. advertising executive Jack Sadelstein, and as his annoying, passive-aggressive identical twin sister Jill, who wears out her annual Thanksgiving visit welcome with Jack's family. Look for **Katie Holmes** as Jack's wife, and — surprise — **Al Pacino** playing himself as Jill's amorous suitor.



Adam Sandler x 2 in *Jack and Jill*



Melancholia's Kirsten Dunst

J. EDGAR

So, was ultra-conservative, longtime FBI director J. Edgar Hoover (**Leonardo DiCaprio**) gay? That's what we're dying to find out in director **Clint Eastwood**'s bio-pic about one of America's most revered — and feared — men. We watch as Hoover creates the FBI, and relies on his longtime secretary Helen Gandy (**Naomi Watts**) to keep his secrets, which may include a love affair with his associate director and best friend, Clyde Tolson (**Armie Hammer**).



Leonardo DiCaprio as *J. Edgar*'s lead

MELANCHOLIA

Bad boy filmmaker

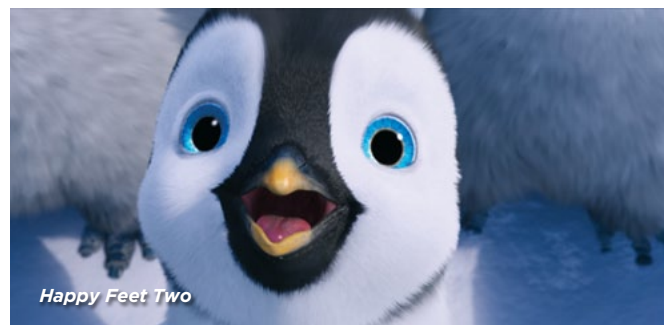
Lars von Trier drew negative reviews at Cannes when he said he sympathized with Adolf Hitler. Oh boy. But his latest film is earning positive praise for its depiction of a young bride (**Kirsten Dunst**) dealing with depression, a strained relationship with her sister (**Charlotte Gainsbourg**) and the possibility of the Earth colliding with a renegade planet. **See Kirsten Dunst interview, page 34.**

CONTINUED ►



► MY WEEK WITH MARILYN

In the summer of 1956, *The Prince and the Showgirl*'s assistant director Colin Clark (**Eddie Redmayne**) spent a week showing the film's star, Marilyn Monroe (**Michelle Williams**), around Britain while her husband, Arthur Miller (**Dougray Scott**), returned to America. This film recounts Clark's experiences with Monroe at the height of her fame, and how for a brief moment of time she shook off the mantle of Marilyn Monroe the movie star for Marilyn Monroe the curious tourist.



HAPPY FEET TWO

In the 2006 animated hit *Happy Feet* we met Mumble (**Elijah Wood**) the tap-dancing penguin. In this sequel, the grown Mumble tries to teach his dance-phobic son Erik the joys of tapping. Afraid that he's going to disappoint his dad, Erik runs away and becomes a follower of The Mighty Sven (**Hank Azaria**), a penguin who can fly. **Robin Williams** returns as the sweet-talking Ramón, who falls for the lovely Carmen (**Sofia Vergara**).

THE TWILIGHT SAGA: BREAKING DAWN - PART 1

Bella (**Kristen Stewart**) and Edward (**Robert Pattinson**) tie the knot, and all that sexual tension finally peaks, leading to the inevitable — Bella is transformed into a vampire and becomes pregnant with a half-human/half-vampire baby. And it seems the rest of the supernatural world — except wolf-boy Jacob (**Taylor Lautner**) — isn't too happy about it. **See Kristen Stewart and Robert Pattinson interview, page 36.**



Taylor Lautner in *The Twilight Saga: Breaking Dawn - Part 1*



The Muppets

THE MUPPETS

Kinda like the hipster who's embraced Polaroid cameras and one-speed bikes, **Jason Segel** is making the Muppets cool once again. The hardcore Muppets fanboy produced and co-wrote the screenplay that sees humans Gary (Segel) and his girlfriend Mary (**Amy Adams**) bringing together Kermit and the gang to save the Muppet Theatre from the clutches of greedy Tex Richman (**Chris Cooper**). See Jason Segel interview, **page 26**.

HUGO

Martin Scorsese, now 69, makes his first family film, first 3D film and first feature in nine years that doesn't star Leonardo DiCaprio. This adaptation of the acclaimed kids' book *The Invention of Hugo Cabret* finds 12-year-old orphan Hugo (**Asa Butterfield**) living in the walls of a Paris train station, where he meets a girl (**Chloë Grace Moretz**), and together they search for a way to make the broken automaton left to him by his father (**Jude Law**) come to life.



Asa Butterfield (left) and Jude Law in *Hugo*

THE ARTIST

French filmmaker **Michel Hazanavicius'** dream of making a black and white, silent movie comes to fruition with this marvelous film featuring **Jean Dujardin** (who won Best Actor at Cannes) as silent film star George Valentin, who falls in love with, and mentors, rising young actor Peppy Miller (**Bérénice Bejo**). However, while Peppy embraces the coming of talking pictures, George stays loyal to silent pics, leading to his plunge in popularity. But can George stage a comeback?

PIRANHA 3D

The sequel to crowd-pleasing horror pic *Piranha 3D* finds the school of prehistoric fish with the sharp teeth attacking a popular summer water park.

THE DESCENDANTS

Early reviews are praising writer/director **Alexander Payne's** moving drama about a Hawaiian land baron (**George Clooney**) whose wife falls into a coma after a boating accident. While caring for his two daughters he discovers his wife was having an affair.

ARTHUR CHRISTMAS

This animated, 3D holiday film from Aardman Animations — the people behind the Wallace and Gromit pics — focuses on Arthur Christmas (**James McAvoy**), Santa's (**Jim Broadbent**) youngest son who doesn't measure up to his older brother, Steve (**Hugh Laurie**). But when Santa leaves behind a present for a little girl, Arthur, his Grandsanta (**Bill Nighy**) and elf Bryony (**Ashley Jensen**) equip an old sled and set out to deliver the present themselves.

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MONSTER **OR** PUSSYCAT?

The same day **Antonio Banderas** hits screens as a cruel kidnapper in Pedro Almodóvar's arty and controversial *The Skin I Live In*, the Spanish actor also hits theatres as the adorable marmalade kitty at the centre of *Puss in Boots*. Which is exactly how he wants it ■ BY MATHIEU CHANTELOIS

I arrive at Antonio Banderas'

Toronto hotel suite at the same time as his breakfast. He opens the door, looks at the hotel staff member and then at me. He shakes my hand, takes the tray, and immediately ditches it on a bed.

"My food can wait," he says. "Let's talk first."

At 51, there's still a bright light in his eyes and something young and heartthrobish about him, which makes for a strange contrast with the wrinkles around his eyes and his salt-and-pepper hair.

And now, Banderas' character from the *Shrek* franchise gets his own movie, *Puss in Boots*. It's a prequel, much of which takes place before the kitty with the big, black eyes first met Shrek.

In stark contrast, *The Skin I Live In* marks Banderas' reunion with Spanish filmmaker Pedro Almodóvar. Banderas plays a plastic surgeon looking for revenge after his daughter is raped. The result is a dark, powerful melodrama that falls somewhere between an episode of *Dexter* and an episode of *Nip/Tuck* — but much wilder, more violent and sexually charged.

Banderas and Almodóvar made five films together before the actor bailed, at the 11th hour, from a sixth when he was offered the lead in the 1992 Hollywood movie *The Mambo Kings*. He admits the director was unimpressed and says he's grateful to have the chance to work with him again more than 20 years later. After all, Almodóvar made Banderas an international star before Hollywood had even heard of him.





**PUSS IN BOOTS AND
THE SKIN I LIVE IN**
HIT THEATRES OCTOBER 28TH

Q:

What an interesting time for you. You're returning to what, in all honesty, may be your most frivolous character, Puss in Boots, and at the same time tackling your most difficult part ever in *The Skin I Live In*.

"That's quite interesting! I guess that's the nature of the business and of an actor. I've always said that art — movies, more particularly — serves many different purposes. All of them are legitimate, if they are made with honesty. As an actor, you do that. I prefer just to think of myself as an actor like those old ones who used to travel with the chariot and do a comedy at three o'clock in the afternoon and then do Shakespeare. That's what I am."

You have such a wide range.

"The other day somebody asked me what was my favourite scene in a movie. It was the ending of *8½* — everybody holding hands around a circus and this music playing. Sometimes I see myself with all my characters holding hands, including the cat, and just going around this circus. I'm thinking that it's all about telling stories and telling people how life is, with different points of views. So that's a perfect example, what you just said to me, of what I'm trying to articulate somehow."

Tell me more about the cat.

"Well, let's see. We have to go back almost 10 years ago, when I started creating the character. The temptation of putting a tiny voice on a character like this was big. So, we decided to go in the opposite direction. We decided to put a big voice to a cat that is not supposed to act that way. With the kind of dichotomy that we have there, comedy is born. People love the character."

Now he has his own film. What's it about?

"You're going to see the whole entire story of his life, told by him, in 3D."

You spoke only a few words of English when you moved to North America. Now you're one of the main voices of an American franchise. Were you nervous that you'd be stuck playing the Latin lover for the rest of your life?

"Life is basically made of perception. What is the perception of reality and who creates perception of reality? Look at the characters that I did in America. I did

CONTINUED ►



Antonio Banderas and Elena Anaya in *The Skin I Live In*

“Now that I’m 51, I think about what I really want. I feel way more relaxed. **I’m not anxious to get anywhere. I’m just surfing with good waves”**

Jean-Jacques Annaud came to me and offered me a project [*Black Gold*]. Now that I’m 51, I think about what I really want. I feel way more relaxed. I’m not anxious to get anywhere. I’m just surfing with good waves, but I am not trying to surf if there is no wave. So I feel way better.”

In *The Skin I Live In*, you play a modern version of Dr. Frankenstein. How did you approach the part?

“I played it in a way that is very minimalist, very contained and very economical. It is important because I play a monster. It’s almost like the monster of *Alien*. They never show you the monster and that creates a bigger monster in your mind. If they show you the monster, you know the rules, you know all the parameters, and you probably know how to attack him. If you don’t know what you are confronting, it’s more disturbing. You’re watching the movie and thinking, ‘What is the next step this guy is going to take?’”

This is also a movie about extreme plastic surgery. Your character is a maestro of the slice and dice. Did it change the way you see plastic surgery?

“No, not the movie, I would not do plastic surgery to myself. I understand the people who do it. We’re living in a world where we have to think about the plastic surgery not as an isolated phenomenon. We’re living in a society that pushes everybody to be beautiful, not only beautiful, but young, and it’s very unnatural. Hollywood is the quintessential of that, because people live out of their images and they feel that pressure constantly on their lives.”

Are you hungry?

“Yes! Does this mean it’s time for me to have my breakfast?” ☒

Mathieu Chantelois is the editor of Le magazine Cineplex.

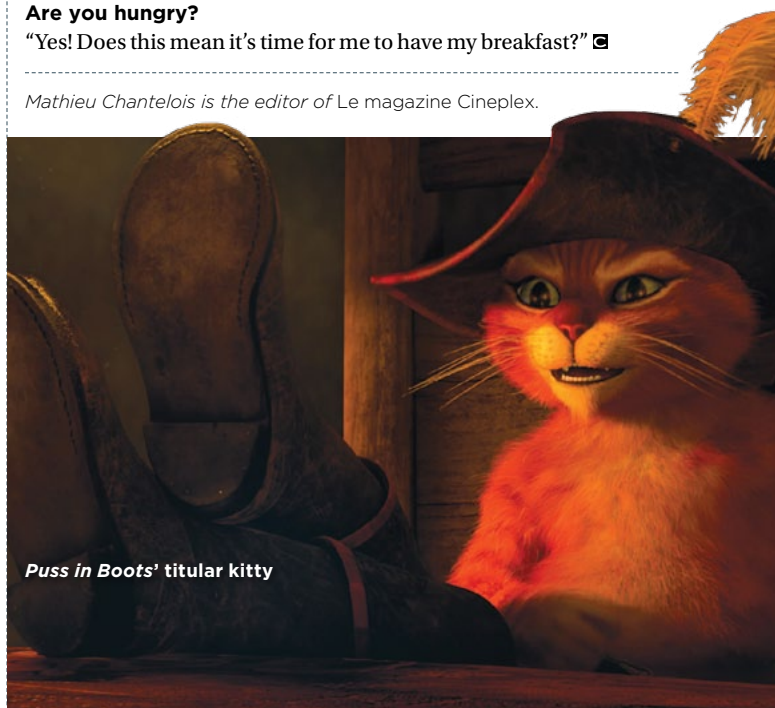
► horror movies like *Interview with the Vampire* and musicals like *Evita*. I did action like *Assassins*, adventures like *Zorro* and even cult-action movies like *Desperado*. Then I started doing movies for kids like in *Spy Kids*. The image in the mind of certain creators of opinion is that I’m a Latin lover and there is no way that you can escape that. I never liked the concept of ‘career’... Because of your career, you may say no to projects that you would love to do, that are the complete opposite of what you have done, but you think, ‘What will the audience think about me if I do this comedy, this frivolous comedy? I cannot do that because of my image, my career.’ I hate that. In a way, to be coherent is probably not a good idea for an actor.”

In *Puss in Boots*, your character has nine lives. As an actor, would you say Almodóvar is giving you a second life?

“Yes, in a way you’re right, but it’s not only with Pedro. It all started three years ago. Something interesting happened. I met a man called Ed Limato, he was an agent legend in Los Angeles who died last year; he was an old man. He said to me, ‘You know, the most important word in Hollywood is no. You have to learn to say no and you have to let your heart take you to things that you really love.’ It may be a script, but it may be a director that you want to work with.”

What did your heart tell you to do?

“I stopped the craziness I was playing in for like five years. I stopped thinking about the length of characters and things like that. Instead, I started thinking about the people. So I went with Woody Allen [*You Will Meet a Tall Dark Stranger*], and then I went with Steven Soderbergh in a movie that is going to open next year [*Haywire*], and



Puss in Boots’ titular kitty

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THE MUPPETS
HITS THEATRES NOVEMBER 23RD

STARTED

We've been hearing about **Jason Segel's** obsession with ***The Muppets*** — and bringing the famed puppets back to the big screen — for a long time. Well, it's time to play the music, it's time to light the lights

■ BY GARRY MURDOCK

Jason Segel smiles as he eases his 6'4" frame into a director's chair. It's a picture perfect, cool, sunny January day on the West Coast. We're sitting in front of Studio 27 on Universal Studios' Hollywood backlot, and Segel — who's been working nearly non-stop, seven days a week — should be napping in a trailer somewhere. Instead, he's here talking about the film that is his unlikely passion project, *The Muppets*.

"Nick and I have been writing this for three or four years," Segel says, referring to co-writer Nicholas Stoller. "[*The Muppets*] were my first comic influence as a kid, watching old episodes."

The last time we saw the Muppets grace a marquee was *Muppets from Space* back in 1999. But, as it turns out, the fact that they have been AWOL for so long is not a problem. In fact, it's part of the storyline. "We didn't try to skirt away from the fact that the Muppets haven't made a movie in 10 years," says Segel, "and that they are not, at this moment, as necessarily famous as they were in their heyday."

The movie opens with Segel's character, Gary, living in a postcard-perfect small town with his brother, a new Muppet named Walter. Walter has always dreamed of seeing the famous Muppet studio in

California, so Gary decides to take him. But that's just the beginning; soon Gary and Walter find themselves searching for all the old cast members, who have long since disbanded. They find Fozzie working out of a casino in Nevada, Miss Piggy employed as a plus-size editor for *Vogue Paris*, and Kermit — well, Kermit lives off the grid completely, in a dilapidated Bel Air mansion reminiscent of *Sunset Boulevard's* famous abode.

Caught in the middle of all of this is Mary, played by Amy Adams.

"Amy Adams plays my girlfriend, who thinks she is taking a romantic vacation to

CONTINUED ►



Things are looking up for *The Muppets* stars, from left: Jason Segel, Amy Adams, Walter, Kermit and Fozzie

► Los Angeles where she's hoping I'll propose to her," Segel explains. "And [she] gets sort of swept up into having to take a back seat to the Muppets and Walter...and she's kind of bothered by it."

Adams, also on set this day, says the way she was approached about the film was a bit out of the ordinary. "Jason and Kermit sent me a message, talking about how they would really love me to play Mary," she says. "It's just hard to say 'no' to Kermit the Frog."

Kermit is one thing. But when I ask what it's like to share the spotlight with Miss Piggy, whose reputation as a bit of a diva is legendary, things suddenly get serious. Very. "I don't have a relationship with her off set," Adams says briskly. There's a chill in the air. "We don't really talk unless the camera is on." End of subject.

Adams brightens though, when talking about Fozzie. "I was really into Fozzie. I loved watching him on stage doing 'waka waka waka.' I do a pretty a mean 'waka waka waka.'"

Segel — who started his career as part of Judd Apatow's gang on TV's *Freaks and Geeks* and *Undeclared*, then moved onto Apatow movies like *Knocked Up* and *Forgetting Sarah Marshall* while also starring on TV's *How I Met Your Mother* — gets full credit for getting *The Muppets* greenlit.

As the story goes, a few years back he was in a meeting with Disney execs who asked him what he wanted to work on. When he asked if there was anything going on with the Muppets, an awkward silence filled the room.

"In *Forgetting Sarah Marshall* I got to work with puppets pretty extensively — designed by the Jim Henson Company. And I just loved it so much that I wanted to help bring the Muppets back," he explains.

That got the ball rolling. James Bobin, best known for his writing

and directing work on episodes of TV's *The Flight of the Conchords*, was brought in to direct. "I was delighted, I'm a huge Muppet fan," says Bobin. "Of course, it's like being given the crown jewels to look after...so you want to be as true as you can to Jim [Henson] and Frank [Oz] and how the Muppets work and who they are."

So was CGI ever an option?

No.

"I don't want to have a CGI Kermit bouncing around the screen," Bobin says. "We want it to be a 'real' Kermit. It's true to the heart and makes the movie much more warm."

Reuniting the Muppets is only one part of the movie's storyline. Saving their old Muppet Theater is another. Having fallen into ruin, the studio is about to be demolished by the villainous Tex Richman (Chris Cooper), who believes it lies on top of a rich oil deposit. In order to save it, the Muppets decide to put on another show.

As for working with Muppets, Segel insists it's fantastic. "The entire crew feels this," he says. "It's impossible to be in a bad mood. Even when we shoot a 14- or 16-hour day no one in the crew gets angry. Kermit's there. You're not gonna be a jerk in front of Kermit. It's like being a jerk in front of your mom. You know that they won't approve. So, yeah, we've all been having a great time and now seeing the dailies there was a real sense that we were doing something special."

DID YA KNOW?

► **Most Muppets are left-handed. Why? Well, most puppeteers are right-handed, and use their right hand to control the Muppet's head and mouth. That leaves their left hand to control the Muppet's arms.**

When the movie hits screens this month, Segel expects to see an eclectic crowd in theatres to greet it.

"This movie is not a kids' movie," he says. "Half of the audience is our generation, people who loved the Muppets growing up. And then the other half of the audience is people bringing their kids to introduce them. So hopefully it'll be a shared experience. It'll be a fun family film in its truest sense." ☐

Garry Murdock is the supervising producer of the Cineplex Pre-Show.

For more from the set of *The Muppets* check out the **Cineplex Pre-Show!**

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The Making OF A HERO

Casting directors must see something heroic in British actor **Henry Cavill**. Not only is he currently in Vancouver playing Superman in the franchise's reboot ***Man of Steel***, he also plays a valiant mortal bravely battling the gods in this month's ***Immortals***

■ BY INGRID RANDOJA

T

he movie world is buzzing over new Superman Henry Cavill, even though it'll be another 19 months before audiences catch a glimpse of him in the tight blue suit with the big "S" in *Man of Steel*, currently shooting in Vancouver.

But that doesn't mean Cavill isn't busy saving the world from evildoers.

This month, the relatively unknown, 28-year-old English actor from the Isle of Jersey unleashes his heroic side as warrior Theseus in director Tarsem Singh's swords-and-sandals epic *Immortals*.

Theseus is a stonemason whose mother is killed by the ruthless King Hyperion (Mickey Rourke). Hyperion is wiping out villages across ancient Greece searching for the legendary Bow of Epirus,

a weapon that'll allow him to release the Titans and start a war with the Greek gods.

And it's these young, and ridiculously good-looking, gods — portrayed by the likes of Isabel Lucas, Kellan Lutz and Luke Evans — who call on Theseus to fight their Earthly battle against Hyperion.

Produced by the team that brought us *300*, *Immortals* is a violent, visually stunning 3D action pic that hopes to do for Cavill what *300* did for Gerard Butler — paint him as a glistening, larger-than-life hero who looks good topless.

On a warm summer day on the film's Montreal set we go in search of leading man Cavill. Passing by buff men in grey body paint — they play Titans — leaning against a wall and drinking their afternoon coffee, we find Cavill inside a small trailer located in the studio's parking lot.

He's wearing loose clothing as he's just finished rehearsing a fight scene. On-screen fighting is something with which Cavill is familiar — he spent four years on TV's *The Tudors* playing Henry the VIII's robust friend and champion Charles Brandon. It was while working on the show that he auditioned for *Immortals*.

"On *Tudors* I had to start training [for *Immortals*] even though I had heard nothing from the producers," says Cavill of his post-audition regime. "I was getting up at around four in the morning, training for two hours before *Tudors* started shooting, shooting a 14-hour day on *Tudors*, going to bed and repeating five days a week. That was tricky."

CONTINUED ►





IMMORTALS
HITS THEATRES NOVEMBER 11TH



Immortals' Theseus (Henry Cavill) is in a fighting mood

to be grooming the young actor with the matinee looks and strong screen presence by testing him for top-of-the-line parts. He lost the role of James Bond to Daniel Craig, and he would have been cast as Superman in director McG's *Superman* film, but was replaced by Brandon Routh when director Bryan Singer took over the project.

Add in the fact he was author Stephenie Meyer's personal choice to play Edward in the first *Twilight* film — the role that ultimately went to Robert Pattinson — and you see why *Empire* magazine dubbed him the "Unluckiest Man in Hollywood."

But that was before *Immortals*, and, of course, before *Man of Steel*. Even months before he was cast as Superman, here on the set of *Immortals*, Cavill presents an air of assuredness, as if he knows his time is coming.

"[*Immortals*] is going to open up a lot of doors and opportunities for doing fantastic, creative projects," he says. "From what I've heard, there are whispers around, but we are such a long way off yet. I think everyone's avoiding getting too excited, because you never know, it could just be a flash in the pan moment, so we are going to wait and see."

And whether it's as Theseus, Superman, or any other movie hero, Cavill will try to make the part entirely his own.

"One of my major rules with acting is not to try and emulate other actors. For fear of sounding arrogant, I don't want to be the next anyone else, I want to be the first me. And if I do a good enough job, and I work hard enough, and maintain my focus, then that might be possible." ☑

Ingrid Randoja is the deputy editor of Cineplex Magazine.

► Cavill has no choice but to be in top shape to play Theseus, after all he's a mere human fighting for the gods.

"Theseus is a man, a man who can kick ass, but he's nothing more," Cavill says of his character.

"Theseus' reasons of existence change throughout the movie — he goes from atheist to martyr, ultimately. At the beginning it's merely to protect his mother and himself, that's the only reason he fights. And then it's for revenge, and beyond that for things that are greater than he is.

"You know, this is the kind of movie I've always wanted to do when I was running around as a kid, pretending to sword fight with my brothers."

Cavill, the fourth of five boys, was raised on the scenic Isle of Jersey, located closer to France than England. It was here he initially thought he would become a soldier rather than an actor.

"It was either to be the infantry, Royal Marines, maybe paratroopers or the Gurkha regiment," he says. "My eldest brother is ex-army, my second eldest brother is a major in the Royal Marines, so it's in the family. My dad did a stint in the navy as well, and it was just something I planned on doing."

And does his military family needle him for his career choice? "Of course," he says smiling. "You know, I'm the soft actor who's never worked a day in his life, that kind of thing. Then they come to set and see the work I do and change their mind."

Cavill acted in school plays as a child, loved it, and at the age of 18 decided to quit boarding school a year early to try to make a living as an actor. He immediately landed a small part in the 2002 movie *The Count of Monte Cristo*.

TV roles followed, as did parts in unheralded films — *Tristan & Isolde*, *Red Riding Hood* — until *The Tudors* came along.

Although he had yet to land a leading role, Hollywood seemed



LOOKING SUPER

Here's the first image released of Henry Cavill as the new Superman in *Man of Steel*.

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A photograph of actress Kirsten Dunst looking upwards with her mouth slightly open, as if in awe or joy. She has blonde hair and is wearing a dark, short-sleeved top. The background is a lush green wall of foliage, and numerous small white petals or confetti are falling around her, creating a dreamlike atmosphere.

The Joy of pain

Melancholia wasn't the easiest movie for **Kirsten Dunst** to make. She had to tap into some pretty dark emotions and ponder the end of the world. But at least her efforts were rewarded — with the Best Actress Award at this year's Cannes Film Festival ■ BY MATHIEUCHANTELOIS

K

irsten Dunst may be just

29, but she's been acting for more than 25 years.

You'd assume that she's seen and done it all. But none of her experiences fully prepared her for her role in *Melancholia*, the latest film from Danish bad boy Lars von Trier.

Because of the film, Dunst has had to talk to journalists about sex, nude scenes, depression, Hitler and the end of the world. Not exactly topics the media asked about when she played a superhero's love interest (*Spider-Man* and its two blockbuster sequels), a cheerleader (*Bring it On*) or a spoiled queen (*Marie Antoinette*).

In her darkest role to date, Dunst plays a depressed bride trying to celebrate her wedding while dealing with the dysfunctional relationships around her. Oh, and at the same time a distant planet called Melancholia is threatening to collide with Earth and destroy it. Dunst's co-stars include Kiefer Sutherland, Charlotte Gainsbourg and Alexander Skarsgård.

"This movie is very personal to Lars," says Dunst during an interview at the Toronto International Film Festival. "It's obviously portraying him, in a way. He wrote this film about his own depression and I know a lot of the things I do in the film are things that he has experienced in his life."

Over the years, von Trier has been open about his struggle with depression, but Dunst, who was herself treated for depression in 2008, will only say that she didn't draw much on her own dark episodes.

"Lars was very specific in the beginning about what depression looks like. I totally could understand and get that, so it wasn't a difficult thing for me to connect with Lars on. He had us watch [Ingmar Bergman's] *Persona* and he wanted us to watch *The Philadelphia Story*, too. But I have my own personal preparation, and then you kind of just have to throw it all out the window. I feel that whatever you prepared lives inside of you anyway."

Everything about her work on this project was unusual, says Dunst, even how she got the gig. She was hired after a quick chat with the director on Skype. "Lars doesn't travel or fly anywhere," she says. "We just talked for a little while; we didn't really talk about the movie." After their virtual chat, she sent von Trier some pictures of her on sadder days, in 2008.

He could relate, but he was also in a bit of a panic. Penélope Cruz was supposed to play *Melancholia*'s lead role but bailed to shoot *Pirates of the Caribbean: On Stranger Tides* instead. He needed somebody fast.

Dunst concedes that she doesn't have much in common with Spanish actor Cruz (who was pregnant at the time). "I think it would have been different, but I really love her. I thank her for not doing it," she says.

When she got the offer, Dunst had already seen many of von Trier's films (she mentions *Dancer in the Dark*, *Dogville* and *Antichrist*), and wasn't worried about the depth of the director's characters, or shooting a couple of nude scenes. "I trusted everyone and the lighting was beautiful. I didn't work out at the gym for months beforehand. I wanted everything to be very natural. I don't have any real body issues. The biggest challenge for me was not the nude scenes, but working with the horses. Now, that's a challenge!"

But would she have accepted the role Gainsbourg played in von Trier's last movie, *Antichrist* — a character who was subjected to a series of unimaginable ordeals, including genital mutilation?

"I don't know, because I don't know what headspace I would have been in at the time or if I could expose myself. Charlotte, you know, she's from France, and it's different coming from movies like *Spider-Man* and then to be naked and chopping off someone's private parts. I think that would have been too extreme for me at the time, if it had even come my way. But I will definitely work with Lars again."

That says a lot about their relationship. It would have been tempting for Dunst to put some distance between herself and von Trier after what happened in Cannes. That's where she sat uncomfortably at a press conference while he was asked about German influences on his work, and chose to respond by saying he understood and sympathized with Hitler. A few days later Dunst won Best Actress at the festival. In her silver, feathery haute couture Chanel dress, she accepted the trophy from Robert De Niro saying, "What a week it's been!"

A few months later, she has a new perspective on the events of Cannes. "I know Lars. To me, it was disappointing because he was embarrassed and we had to cancel things like our party and dinners and things like that. We just couldn't celebrate together, that was the most disappointing, but it wasn't that challenging of a week. It was not the end of the world."

And if, like in her movie, Dunst was facing the end of the world, how would she spend it?

"Oh God, it's so really dramatic. Probably with my family. I'd be freaking out." ■

Mathieu Chantelois is the editor of
Le magazine Cineplex.

BREAKING DAWN - PART 1
HITS THEATRES NOVEMBER 18TH

A man with brown hair, wearing a blue short-sleeved button-down shirt, is leaning over a wooden table outdoors. He is smiling and looking down at a chessboard. The chessboard is on the table, and several chess pieces are visible, including a red king and a white king. The background shows a calm lake and distant mountains under a bright sky.

OMG. RPATTZ & KSTEW TALK TWILIGHT!



Yes, that's right. **Robert Pattinson** and **Kristen Stewart** honour us with a rare joint interview to discuss ***Breaking Dawn - Part 1***, the coming of the end, biting babies and the importance of condoms ►

■ BY EMMA BADAME



Breaking Dawn's Edward (Robert Pattinson) and Bella (Kristen Stewart) are finally happy!

► Screaming fans line up overnight

and camera-wielding press converge en masse to catch a glimpse of the stars of one of the biggest film franchises in recent history. But it's just another day in the life of *The Twilight Saga's* Robert Pattinson and Kristen Stewart.

The venue is San Diego's Comic-Con and the romantic duo at the heart of the franchise (they're rumoured to be involved off-screen, too) are here to talk about the beginning of the end, *Breaking Dawn*, the adaptation of Stephenie Meyer's final book in the saga that pits vampires (including Pattinson's Edward Cullen) against werewolves (Taylor Lautner's Jacob Black), with a confused human caught in between (Stewart's Bella Swan).

Yet, while filming may have wrapped for *Twilight's* stars, it's not quite time to say goodbye. The final chapter is being broken into two movies – *Part 1* comes out this month, and *Part 2* next November, with new director Bill Condon (*Gods and Monsters*, *Dreamgirls*) helming both parts, which were shot together.

Despite jet lag, Stewart and Pattinson are relaxed and quick with a joke or a smile on this day. In fact, they seem quite tickled that — aside from some major TV appearances — this is the first time in three years they've sat side-by-side to talk about the roles that launched their careers.

Q

You guys have had a different director for each film. What was it like to work with Bill Condon, especially given how well-established these characters are?

STEWART: "It's interesting working with a new director each go around. It's funny; at first you always think there's going to be a period of trying to introduce them to your story. You know, get them feeling like they're on our page, get them feeling acclimated to our little world, but it goes both ways.... It's two sides meeting in the middle."

"He's very smart, he's really good at talking about people and how people react to each other and our dynamics within the story, and everything was just a good working experience, it didn't feel like a studio movie. It felt like our job was to get in there and figure it out and understand these people."

PATTINSON: "Catherine [Hardwicke] to Chris Weitz to David Slade to Bill...it's like...the four points of a compass."

***Breaking Dawn* is being split into two parts but you filmed them as one. How did that affect the story?**

PATTINSON: "The first one is based on a smaller section of the book than the second one is. It's quite nice to kind of get the opportunity to concentrate on more intricate relationships and stuff."

STEWART: "Yeah, you can let moments play out between people and, like, just watch people live and experience things rather than shoving exposition in their face at every moment.... It feels much more like a real movie [laughs]. Feels like a good movie, actually."

“They know each other now in a much more realistic way,” says Stewart, “they are not just enamoured with each other”

What are your favourite scenes?

STEWART: “I think that I’m most excited about the wedding and a few moments during the honeymoon and the birth.... There are two scenes that take place right at the end of the reception for the wedding, between Charlie and Renée and Bella and I really love that part.”

How did it feel to say goodbye to characters that you’ve been with for so long?

STEWART: “The actual moment, it was definitely strange. It’s one of those things I had to sort of tell myself to appreciate — tell myself to acknowledge it and sort of be in the moment because it was really late one night on set and it was like, ‘Oh we’re wrapped...but we’re wrapped wrapped.’”

And you finished with the wedding scene.

STEWART: “It was cool that we had such a huge scene to do.... It usually DOES end with some random green screen and no one’s there. It definitely felt like the right...it felt like a cathartic experience. It was chapter closed.”

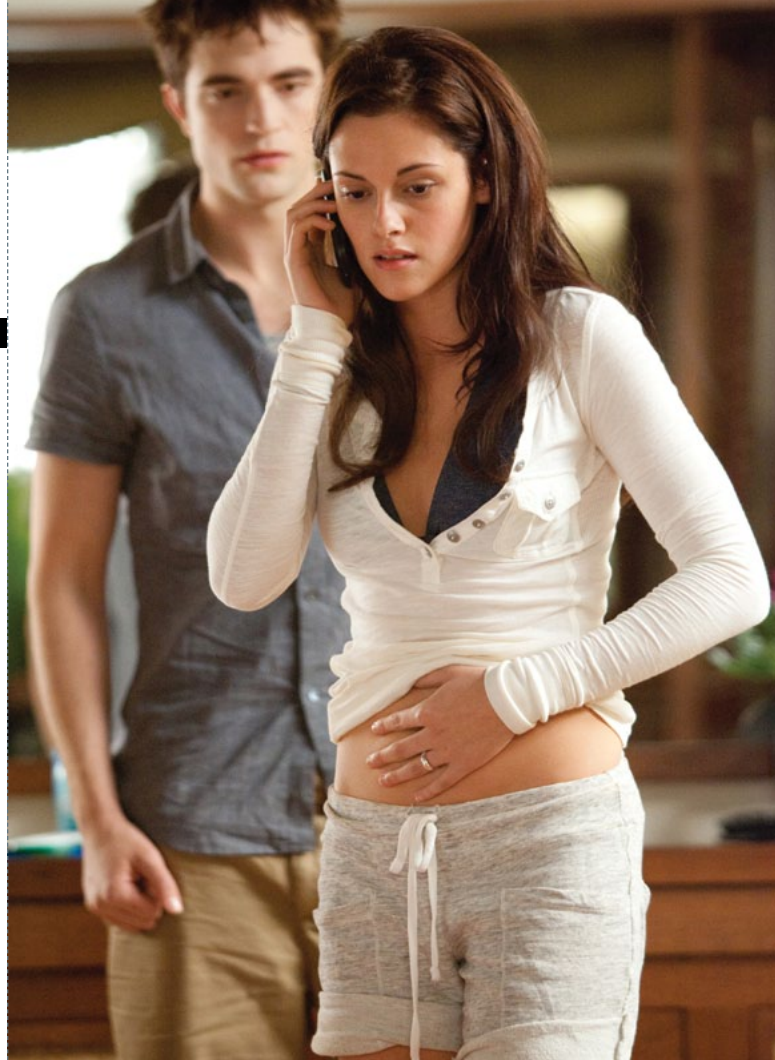
What’s new and different about this one?

STEWART: “It’s the first where you feel you’re not watching the story of, ‘Are they going to stay together? Are they not going to stay together?’ They’re done, it’s very official. And the beginning is really happy — like, it’s the happiest the series ever gets, it’s really light. They know each other now in a much more realistic way, they are not just enamoured with each other, they are really able to live. And then it all gets crazy after we have sex because that’s just what happens, kids.”

PATTINSON: “Use a condom! That’s the moral of the movie.”

How did it feel to be in that wedding dress?

STEWART: “The dress was tight. It was so tight. I really liked it, it was really pretty. It was a huge deal, keeping this thing shrouded, I was wearing this Volturi cape most of the time and I hated it. You know, you want to feel pretty on your wedding day and every single time they call ‘cut’ someone comes and attacks you with a Volturi cape and I’m like, ‘Where am I?’”



What’s been your most memorable fan experience since this all started?

PATTINSON: “My favourite moment was actually on the first film when nobody knew what was going on. We were doing the last bit of the shoot and there were these people that were waiting outside the perimeter of the set and this one woman handed her baby, who was three months old, to an AD [assistant director] to meet us. The AD didn’t really know what to do with it and he’s like, I think she wants you to sign the baby or something.... No, she wanted pictures with the baby. I didn’t really understand the reality of the situation at that point, that anyone would actually see this picture, and so there’s a picture of me on the internet biting this baby.”

STEWART: “You bit the baby?”

PATTINSON: “Yeah.”

STEWART: “That’s so weird.”

PATTINSON: “I didn’t actually, like, touch it. It’s kind of a funny picture. The baby was so young that the entire head fits in my mouth.”

STEWART: “I’ve had pretty gratifying experiences.... It’s funny because I think if I were to meet some of the people [whose] work has really spoken to me on some level that I think only I could understand and, you know, we have this connection.... I’m sure that when I met this person and I told them that and I said, ‘I really know you, I know a version of you really well, I just thank you so much,’ I’m sure they would think I was a nut case. Now having been in both positions it’s kind of understandable.... The crying is always what’s weird.” ☐

Emma Badame is a producer at Cineplex.com.

Holiday Gift Guide

25 Inspiring Ideas



Make a great tree even greater with The Great One via this **Wayne Gretzky Ornament** (\$25, Hallmark Stores).

This festive **Holiday Apron** (\$20, HomeSense) will turn anyone into a veritable Mrs. Claus.



Get into the Spirit

Kwanzaa? Christmas? Warm up any holiday décor with a **Noma 7.5' Pre-Lit Outdoor Wavy Palm Tree** (\$30, Canadian Tire). Would look great poolside in summer, too.



The **Bicycle Chain Menorah** (\$21, Ten Thousand Villages stores and www.tenthousandvillages.ca) is made in Moradabad, India, from recycled bike chains.

Donna Karan Votives (\$50 for a set of four, The Bay) set an elegant mood.





Straight from the ice world of Hoth, it's the **Star Wars Wampa Rug** (\$100 U.S., www.thinkgeek.com). Princess Leia not included.

The Lord of the Rings: War in the North Collector's Edition (\$130, PlayStation 3 and other platforms, major retailers) is a role-playing game set in the northern regions of Middle-earth, and includes a Ranger of the North Quiver Case and book of character concept art.



Actor Jeff Bridges gets help from T Bone Burnett, Rosanne Cash and Sam Phillips for his second album, **Jeff Bridges** (\$15, HMV). *Rolling Stone* described Bridges' sound as "a cleaned-up Bad Blake [Crazy Heart] or a Dude [The Big Lebowski] with ambitions beyond the bowling lanes."

For the Movie Lover



Who doesn't want to cuddle up with one of the Wicked Witch of the West's evil flying monkeys? Now you can with the **Wizard of Oz Flying Monkey Plush** (\$10 U.S., www.entertainmentearth.com).



According to many, it's the best movie ever made. And this year Warner Bros. released the **Citizen Kane 70th Anniversary Three-Disc Ultimate Collector's Edition Blu-ray** (\$52, www.cineplex.com/store), including a book of rare photos and Orson Welles' personal letters. ▶



Adopt an At-Risk Species from the WWF (\$40, www.wwfstore.ca) and they'll send you a stuffed animal *and* a \$30 tax receipt. Choose from 18 species, including the polar bear and caribou.



We're in love with Damascus, Ontario, artist **Judy Anderson's Original, Hand-Crafted Paintings on Wood** (\$70 to \$85, www.kukucaju.etsy.com) for a kid's room, or even a quirky living room.

Babies will dream of the wilderness while sleeping in this **Red Elk Onesie** (\$20, Indigo).



For the Kids



Free the Children founder Craig Kielburger wrote **Lessons From a Street Kid** (\$20, www.metowe.com) based on his first trip to Brazil, and the working children he met there.

Who wants a rocking horse when you can have an **EKORRE Rocking Moose** (\$45, IKEA)?





Make a statement — environmental, athletic or just fashion — with the **Amber Velo Wool Beanie** (\$29, Mountain Equipment Co-op).

We love the classic simplicity of this **Tommy Hilfiger Men's Watch** (\$120, Sears).



You don't have to be a journalist to carry Red Canoe's **CBC Radio-Canada Reporter-Style Bag** (\$40, Indigo).



Looking Good



The **HBC Collection Women's Wool Duffle Coat** (\$395, The Bay) is like wrapping yourself in a blanket from your childhood.



Dogs are people too. In our world, anyway. Which is why we like to keep them warm with a **Hooded Nylon Dog Coat** (\$20, Canadian Tire).

Gadget Gifts

About the size of a credit card, **Kodak's EasyShare Mini Camera** (\$100, Staples) is the company's smallest ever. Yet it still features 10 MP and a 3X wide-angle optical zoom.



Style and sound in one retro little package, that's **Tivoli's Model One Radio** (\$200, www.tivoliaudio.com for locations). But don't let the retro look fool you; the sound is top-notch and the unit is iPod compatible.

The world's first glasses-free 3D laptop, **Toshiba's Qosmio F750 3D Laptop** (\$1,799, major retailers) is perfect for dimension-busting gaming or curling up with a 3D Blu-ray movie.

No 3D glasses needed for the **HTC EVO 3D Mobile Phone** (\$150 on select three-year plans, Rogers stores). Take 3D photos and videos with your phone, then share with friends. Or, watch 3D YouTube content.



It's a nano. It's a watch. It's a nano. It's a watch. Turn your **Sixth-Generation iPod Nano** (\$159 for 8GB, \$189 for 16GB, www.apple.ca) into a handsome timepiece with the **iWatch Q Series Watchband** (\$30, www.apple.ca).

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CASTING CALL

■ BY INGRID RANDOJA



RENNER ROBS FROM THE RICH

We'll be seeing a lot of **Jeremy Renner** shortly — in next month's new *Mission: Impossible* movie, and next year in *The Avengers*, *The Bourne Legacy* and *Hansel and Gretel: Witch Hunters*. Now there's news he's signed on to star in *King of Heists*, which recounts the true story of George Leslie, a thief who masterminded America's largest bank robbery on October 27th, 1878, when he stole \$3-million (\$50-million today) from a Manhattan bank. No word on who'll direct the film that starts shooting next year.



WHAT'S GOING ON WITH...

PACIFIC RIM

You had to feel for **Guillermo del Toro** after delays forced the director off the *Hobbit* films, and his dream project, *At the Mountains of Madness*, was cancelled. But del Toro is bouncing back with *Pacific Rim*, which he calls a "massive" monster/robot movie. Shooting has already started in Toronto for this pic about monsters from another universe who come to Earth through a portal in the ocean floor. The only way humans can combat them is by building giant robots. *Pacific Rim* hits theatres on July 12, 2013.



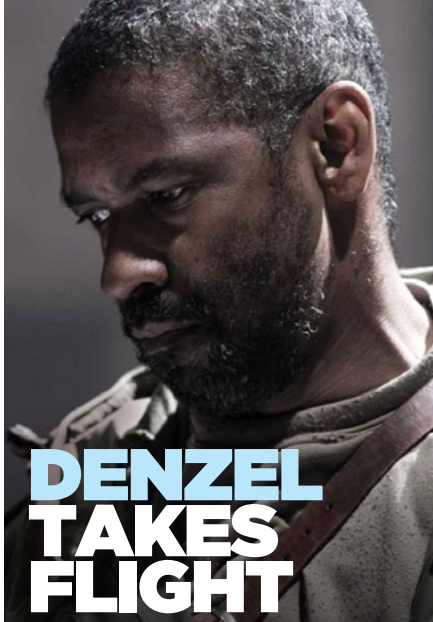
HEMSWORTH IS EXPENDABLE

He may be Thor's younger bro, but **Liam Hemsworth** is starting to flex his own on-screen muscles. The Aussie is in Bulgaria this month with director **Simon West** filming *Expendables 2*, opposite co-stars **Sylvester Stallone** and **Jason Statham**. He's also joined by two other *Expendable* newbies, **Jean-Claude Van Damme** and **Chuck Norris**. Look for *Expendables 2* to explode on screen August 17, 2012.



TUCKER PLOTS COMEBACK

Since 1998, **Chris Tucker**'s movie career has consisted of three *Rush Hour* films, the last being 2007's *Rush Hour 3*. He's earned more than \$40-million from the films — and a huge tax bill from Uncle Sam that needs paying — which may explain the news of his comeback. Tucker was eyeing a role in *Neighborhood Watch* before he signed on to play a mental patient who befriends star **Bradley Cooper** in *The Silver Linings Playbook*.



DENZEL TAKES FLIGHT

Denzel Washington teams with director Robert Zemeckis for *Flight*, about a pilot (Washington) who lands a crippled airliner, saving most on board. However, his heroic deed doesn't seem so heroic when officials uncover what he was up to the night before manning the controls. *Flight* lands in theatres in 2012.



FRESH FACE SHAILENE WOODLEY

Twenty-year-old Shailene Woodley carries a heavy load as George Clooney's eldest daughter in this month's *The Descendants*, but that's nothing compared to the burden she carried a few years ago. The star of TV's *The Secret Life of an American Teenager* was diagnosed with scoliosis at age 15, so for the next two years she had to wear a back brace 18 hours a day (she took it off while filming *American Teenager*). The treatment was a success, and Woodley's career prognosis looks good, too.

SHAILENE WOODLEY PHOTO BY KEYSTONE PRESS



KENDRICK FINDS HER VOICE

It's good to see Anna Kendrick breaking free of the Type-A, overachieving roles that have defined her career up until now. *Pitch Perfect* casts Kendrick as a rebellious, Goth-chick college student who joins an all-female cappella group when it's discovered she has a golden voice. Broadway and TV director Jason Moore gets behind the camera for the musical romp set to open next year.

ALSO IN THE WORKS ▶ Rupert Grint will lend his voice to the British animated film *Postman Pat: The Movie*. ▶ The sci-fi *One Thousand A.E.* casts Will and Jaden Smith as a father and son who crash-land on a strange planet. ▶ Canadian director Bruce McDonald will direct the most expensive film of his career, the \$25-million supernatural thriller *Dark Highway*. ▶ Hugh Grant joins the cast of the Wachowski siblings' sci-fi epic *Cloud Atlas*.

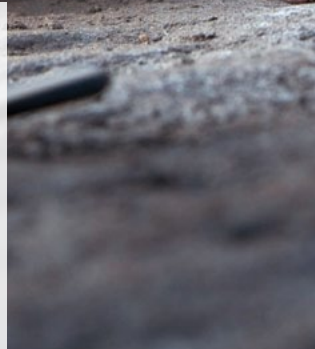
AT HOME

November's BEST DVD AND BLU-RAY



HARRY POTTER AND THE DEATHLY HALLOWS - PART 2 **NOVEMBER 11**

Goodbye cliff-hangers. Goodbye uncertainty. Goodbye Harry. After 10 years, eight films and nearly 20 hours of screen time, we bid adieu to the Hogwarts gang in the franchise finale. Finally, Harry Potter (**Daniel Radcliffe**) has his wrenching showdown with Lord Voldemort (**Ralph Fiennes**), the evil force responsible for putting that lightning-shaped scar on little Harry's forehead (now covered by shaggy teen bangs) all those years ago. Sigh.



CARS 2 **NOVEMBER 1**

A trip overseas to compete in the World Grand Prix gets complicated for race car Lightning McQueen (**Owen Wilson**) and tow-truck Mater (**Larry the Cable Guy**) when they discover an evil oil baron is trying to sabotage cars that are using an environmentally friendly biofuel.



WATER FOR ELEPHANTS **NOVEMBER 1**

Wild animals aren't the most dangerous thing for a young veterinarian (**Robert Pattinson**) at the Benzini Brothers Circus. The most dangerous thing is falling for the wife (**Reese Witherspoon**) of the stern animal trainer (**Christoph Waltz**).



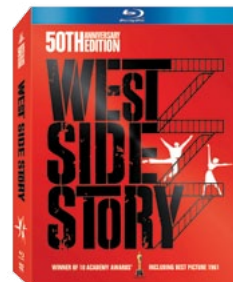
THE DEVIL'S DOUBLE **NOVEMBER 21**

Dominic Cooper soars in the dual role of Uday Hussein (son of Saddam) and Uday's real-life body double, Latif Yahia. A lieutenant in the Iraqi army, Yahia is taught to walk and talk just like Uday, but behaving just like the sadistic party boy is something else entirely.

Something Special

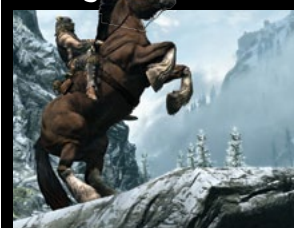
WEST SIDE STORY: 50TH ANNIVERSARY EDITION

NOVEMBER 15



There are only four movies that have won at least 10 Oscars. This is one of them. The perfect entrée into musicals for people who don't think they like musicals, this *Romeo and Juliet* update is set in a tough 1950s New York neighbourhood — with catchy song-and-dance numbers! The four-disc box set includes a brand-new feature analyzing the film's dance sequences, and a look back at its legacy.

Games Why We Love...



THE ELDER SCROLLS V: SKYRIM

(PC, PS3, XBOX 360)

The sprawling, mountainous world of Elder Scrolls just got (more) interesting with the addition of — wait for it — dragons! Slay a dragon and you absorb its soul and thus its particular skills.

MORE MOVIES ► **CRAZY, STUPID, LOVE.** (NOVEMBER 1) ► **A BETTER LIFE** (NOVEMBER 1)
► **SNOW FLOWER AND THE SECRET FAN** (NOVEMBER 1) ► **LARRY CROWNE** (NOVEMBER 15)
► **SPY KIDS: ALL THE TIME IN THE WORLD** (NOVEMBER 22)

BUY DVD AND BLU-RAY **ONLINE AT CINEPLEX.COM**

RETURN **ENGAGEMENT**



BIG BEN

Upon its completion in 1959, *Ben-Hur* stood as the most expensive movie ever made, costing a then astounding \$14.5-million to produce. It was a huge gamble for the failing MGM studio, but the 212-minute epic paid off big — winning a record 11 Oscars, doing boffo business at the box office and saving MGM.

The biblical pic casts Charlton Heston (left) as Judah Ben-Hur, a prince of Judea who's sentenced into slavery by childhood friend and Roman noble Messala (Stephen Boyd). Ben-Hur vows revenge against Messala, and they ultimately face off during a heart-stopping chariot race.

Remember, that chariot race was filmed without special effects and without any of the stuntmen suffering a single serious injury. Contrary to reports, no one died during the shoot — although a frighteningly close call is caught on film as stuntman Joe Canutt's chariot flips up, he goes flying and barely manages to hold on for dear life. —IR

Ben-Hur screens as part of Cineplex's Classic Film Series on November 9th and 27th at select Cineplex theatres.

FINALLY...



Table One

You can't open a restaurant and simply ask the rich and famous to come. It has to happen organically, like it did for Elaine Kaufman, owner of Elaine's on New York's Upper East Side.

The eatery wasn't known for its food, but its celebrity clientele, which included Michael Caine, Norman Mailer, Mick Jagger, Clint Eastwood and Woody Allen, who even shot a scene from *Manhattan* there.

Regular folk were accustomed to being shepherded from their prime tables to the back of the restaurant as soon as one of Kaufman's famous customers arrived — and they wouldn't even try to get in on Oscar night when the city's actors and filmmakers would gather there to watch the awards.

This modest dinette set, known as Table One, sat right in the window, and was the restaurant's prime piece of real estate for celebrities. Kaufman died last November and the restaurant closed in May. In September everything at Elaine's — art, décor, the cash register — was auctioned off. Table One, and its four chairs, earned the biggest take, at \$8,750 (U.S.).

The buyer was Beau Ryan, whose parents were friends with Kaufman. But Ryan claimed he was buying it for a friend. Who, he would not say, but we like to think it was Woody. —MW

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