

Interviews! DANIEL RADCLIFFE, EWAN MCGREGOR, GLENN CLOSE, ABBIE CORNISH



DENZEL WASHINGTON

RYAN Reynolds

SAFE HOUSE

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COVER STORY

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It's shaping up to be another huge year for must-see films. From A (*The Avengers*) to Z (*World War Z*, that is), we look at the 10 hottest films of the next 12 months — including *The Hobbit* (pictured right) BY MARNI WEISZ

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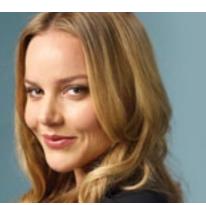
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DON'T EVEN ASK...

eeing as this is our **2012 Movie Preview Issue**, I could have devoted this space to a rumination on the film I'm most looking forward to this year. But I've been burned by that in the past. Badly burned.

I don't do it often, but the last few times I raved about a movie I thought I'd love, I ended up being deeply disappointed — and more than a bit embarrassed — by the time that film came out.

There was the time I gushed about the upcoming *Bridget Jones*'s *Diary* sequel, *The Edge of Reason*. What a stinker that turned out to be. Cliché in all the places the first film was original, and embarrassing where the first film was empowering, the sequel almost ruined *Bridget Jones*'s *Diary* for me. In retrospect, *The Edge of Reason* may seem like an odd film to champion but, seriously, when I can manage to put the sequel out of my mind, *Bridget Jones*'s *Diary* is still one of my all-time favourite fluff films.

Then there was time I went on and on about what a fantastic movie *Funny People* would be. To quote myself from two years ago, "This film has so much going for it." I was sure the role of a bitter comedian dealing with a life-threatening illness would be the perfect vehicle for Adam Sandler to meld the dramatic chops he proved in *Punch-Drunk Love* with his comedic appeal. It had a brilliant trailer — funny *and* melancholy — and it was written and directed by Judd Apatow; his first movie behind the camera since *Knocked Up*. It's not that *Funny People* was an awful movie. It was just so...disappointing. It was cold. It was meh. It was so-so. Which, in a way, was worse than if it had been a complete flop.

So, my days of going public with movie predictions are over. On page 37 you'll find our confidently titled "The 10 Must-See Movies of 2012!" and, sure, we have some authority to make such proclamations. We do, after all, spend every workday researching, discussing and writing about upcoming movies. (Sorry, job taken. Go find another one.) But many of these films are still being shot, edited and re-shot. No one knows for sure whether they'll be great, and there's a very strong chance that your favourite movie of 2012, or my favourite movie of 2012, is nowhere on that list. There are a lot of fantastic films coming out this year.

So, I'm not going to write about the movie I'm most looking forward to.

Instead, I'm going to write this editorial about the 2012 Apocalypse phenomenon. Like, why didn't they wait until 2012 to release the John Cusack movie 2012? And whatever happened to that other 2012 Apocalypse movie Michael Bay was making? And what exactly was that weird guy at my poker table at Casino Niagara going on about when he insisted I look more deeply into the prophesy?

Ooops, out of room. Well, you go discuss 2012 Apocalypse theories amongst yourselves.

Elsewhere in this issue you'll find **Daniel Radcliffe** talking about his first post-Harry Potter movie, *The Woman in Black* (page 26), **Glenn Close** on playing a woman playing a man for *Albert Nobbs* (page 30), **Ewan McGregor** on punching a mixed martial arts star in the head for *Haywire* (page 22) and **Abbie Cornish** on taking direction from *W.E.*'s big boss, Madonna (page 34).

I'm 100 percent, totally and absolutely sure those will all be fabulous movies. Instant classics. Really.

■ MARNI WEISZ, EDITOR



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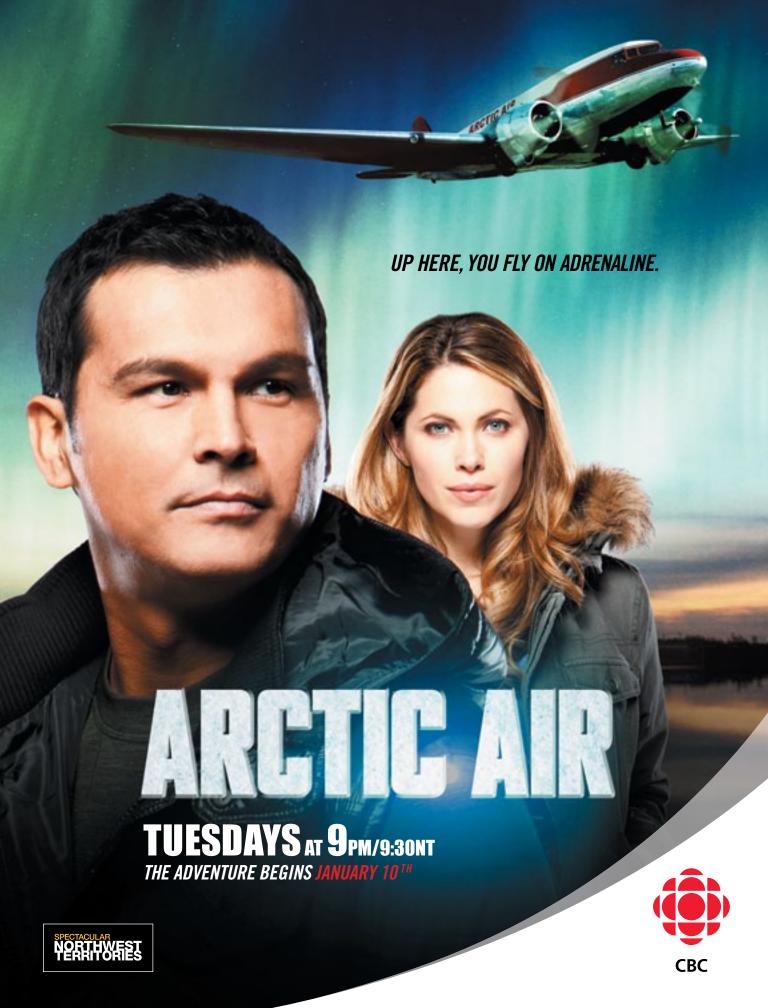
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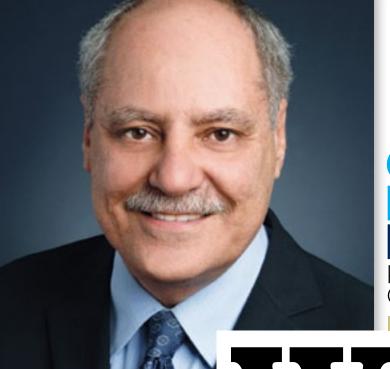
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GREETINGS FROM ELLIS JACOB, PRESIDENT AND CEO CINEPLEX ENTERTAINMENT

elcome to the latest issue of *Cineplex Magazine*. On behalf of everyone at Cineplex Entertainment, I would like to wish you a happy and prosperous New Year.

Looking back at 2011, the year featured many great movies, unique in-theatre programs and several important events and milestones for our company. One event in particular really stands out for me. On October 22, 2011, we opened the doors at all of our theatres across Canada for our first-ever National Community Day.

At Community Day, guests attended a morning event that featured free movies, family entertainment and discounted snacks, and 100% of the proceeds from the event were donated to the Starlight Children's Foundation. A big thank you to our guests and event partners for their generosity as the event raised \$400,000 for Starlight. We look forward to hosting Community Day again this year and we hope to raise even more money and awareness for this very worthwhile organization.

Another significant milestone for Cineplex took place when we surpassed 3 million members in our SCENE program. Today we have 3.3-million members who are enjoying many perks including free movies, an immediate 10 percent discount on concessions, and other benefits. SCENE membership is free, to join go to www.scene.ca.

Our *Front Row Centre Events* continued to offer a great selection of programming, including The Met Opera, world class stage performances from the National Theatre, classic movies, exclusive documentaries, live sports events and more. In 2011 we began offering productions direct from Broadway and will do so again this year. In February, famed movie director Kevin Smith will broadcast his live Q&A event from our Scotiabank Theatre Toronto to movie theatres across North America. To learn more about *Front Row Centre Events*, or to purchase tickets, visit Cineplex.com/events.

At Cineplex, we want our guests to have the best possible entertainment experience when they visit our theatre. We are currently converting the majority of our projection systems from 35mm film-based projectors to digital projection. Our guests will immediately notice a difference in the picture quality when a movie or *Front Row Centre Event* is offered in the digital format. Digital projection produces the crispest imagery and sharpest picture on screen. The digital format also provides us with greater programming flexibility allowing us to offer the latest events and Hollywood movies in both the traditional and 3D format.

Not only do we continue to strengthen our on-screen experience, we also continue to enhance our in-theatre experience. Several theatres have undergone lobby renovations and others have received new seating. We will continue to refine the movie-going experience for our guests.

Cineplex is poised to grow in 2012 as we have several new theatres opening across the country. Our VIP Cinemas, which are very popular with our guests, will be expanding to additional theatres. We will also be opening additional UltraAVX auditoriums in time for the highly anticipated movies that are scheduled to be released this year.

Thank you for allowing us to be a part of your entertainment experience. On behalf of all my colleagues at Cineplex, we look forward to welcoming you to our theatres. Have a safe and happy 2012. Enjoy the show.

■ ELLIS JACOB, President and CEO, Cineplex Entertainment



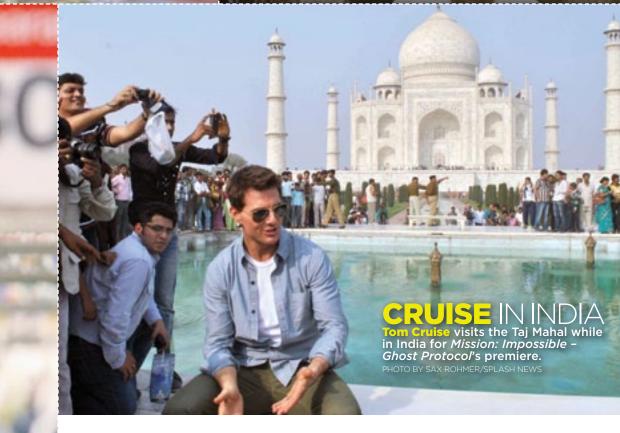
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ethod actor
Viggo Mortensen
used a lot of
little tricks to get
into Sigmund Freud's skin
for A Dangerous Method.
He took a trip to Vienna
to peruse the bookshops
frequented by Freud, smoked
the same cigars as the father
of psychoanalysis, and even
practiced Freud's German
style of penmanship so that

he could toss off a believable looking letter while the camera was rolling.

But it's not just Freud's penmanship that Mortensen studied. "He wrote German the way German was written in the 18th and 19th century, and he never really changed," Mortensen says of Freud, who lived from 1856 to 1939. "There is a formality to his writing and to his

presentation of himself. In the way Freud wrote his letters to Jung, there was always a high standard of intelligence in the discourse, but in conversation he was witty and personable. And all of that is fun to play."

One more helpful tool in those letter-writing scenes. The art department managed to track down period pens for the actors to use. —MW



Guillermo del Toro's

robots v. aliens movie

Pacific Rim is shooting
in Toronto through April,
but filming will take place
largely indoors at the
Pinewood Toronto Studios.

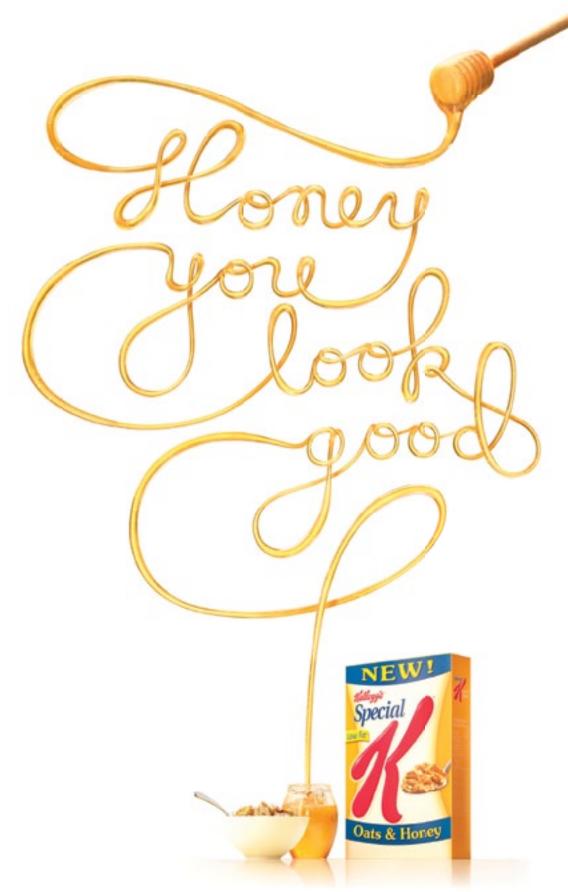
Still, keep your eyes peeled for stars Charlie Day, Idris Elba, Charlie Hunnam and del Toro himself wandering the city, eating in restaurants and doing things that other humans do.

Their film, which is rumoured to have a budget well over \$150-million, depicts the showdown between aliens bent on taking over our world and the giant robots we build to fight them. —MW

The Art Of Film

We love Jerod Gibson's "37 Posters" series. Clean, simple, quirky. It's no surprise that the Madison, Wisconsin, based talent is a graphic designer by day. His love of typography drives these posters, each of which features famous lines from an iconic movie or TV show arranged inside the silhouette of one of the title's characters or props. Gibson calls the pieces "visual quotes through design." So why is he inspired by TV and movies? "They are such a great talking point to break the ice," he says. You can view more of Gibson's posters, and purchase prints, at http://society6.com/jerodgibson/prints.—MW







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MONSIEUR LAZHAR GOES FAR

cclaimed French-Canadian drama

Monsieur Lazhar tops the list of Canuck
films screening at this month's

Sundance Film Festival (Jan. 19 to 29).

Director Philippe Falardeau's gem stars Mohamed Fellag as an Algerian school teacher who takes over a Montreal classroom after the class's previous teacher commits suicide. The film won Best Canadian Feature at the Toronto International Film Festival and is Canada's submission for Best Foreign-Language Film at this year's Oscars. But you don't have to go to Sundance to see it; *Monsieur Lazhar* opens in Toronto and Vancouver on January 27th.

Other Canadian films at Sundance include
Denis Côté's *Bestiaire* and three documentaries: *Payback: Debt and the Shadow Side of Wealth*(directed by Jennifer Baichwal), *China Heavyweight*(Yung Chang) and *Indie Game: The Movie*(Lisanne Pajot and James Swirsky). —*MW*

Quote Unquote

They must be mad. Not sure if I'm flattered that they trust me or insulted that they trust me. Either way... they shouldn't trust me.

—RICKY GERVAIS ON RETURNING AS HOST OF THE GOLDEN GLOBES







G BLU

you can tear your gaze away from her startling face, keep an eye on Meryl Streep's wardrobe in the Margaret Thatcher bio-pic The Iron Lady. The film's director Phyllida Lloyd explains how Streep's wardrobe is used to move her character, and the story, forward.

"Our costume designer Consolata Boyle had an extraordinary vision for how to not just replicate but to make some poetic sense of the journey of her clothes. So you see a colour palette of young Margaret in beautiful blue silk...and gradually that pale blue colour becomes a little darker when you see Margaret with Gordon Reece and Airey Neave, and then gradually when you see her become party leader you're getting more royal blue. Then gradually she enters a world of purples and tweeds around the Falklands. Then you see her suddenly at that Cabinet table with Geoffrey Howe, and she's wearing red, and on some subliminal level this tells you that something is wrong." -MW





If you're one of Kevin Smith's devoted followers you already know that he and his friend Jason Mewes have been doing a regular podcast called Jay & Silent Bob Get Old. If you're not, we'd like to tell you that Kevin Smith and his friend Jason Mewes have been doing a regular podcast called Jay & Silent Bob Get Old.

Wait, there's more.

The pair will bring the podcast — which started a couple years ago as a very public way to keep Mewes sober after years of drug and alcohol abuse — to the Scotiabank Theatre Toronto on Thursday, February 2nd. Combined with a Q&A session that follows the podcast, the event is being called Kevin Smith: Live From Behind, Featuring Jay & Silent Bob Get Old. The show will be beamed out live to more than 70 theatres across Canada and another 500 theatres in the States.

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



KUBRICK PHOTO

Out of print for several years, the fantastic collection of Stanley Kubrick photographs Drama & Shadows: Photographs 1945-1950 returns to stores on January 23rd, in paperback (\$45, Phaidon Press). First released in 2005, these are the photos Kubrick took during a five-year stint as a photographer for Look magazine just before he broke into film. And there's no mistaking the future director's surreal cinematic style, which later materialized in films like 2001: A Space Odyssey, A Clockwork Orange and The Shining.

SPOTLIGHT



BITTE IRIES, TRIES, TRIES AND

ancouver actor Britt Irvin auditioned to
play Channing Tatum's best friend
in *The Vow*, the true story of Paige
(Rachel McAdams) and Leo (Tatum), a married
couple whose relationship hits a wall when she
wakes up after a car accident with no memory of him.

But she didn't get that role.

She also auditioned for the part of Paige's former best friend, the one who had an affair with Paige's dad. "After the accident Paige forgets the affair, doesn't know that it happened," Irvin explains, "and then runs into this friend who's like, 'I'm sorry for everything.' She doesn't really know what she's talking about."

She didn't get that role.

And she auditioned to play another friend from Leo's circle of supporters.

Didn't get that one either.

She does, however, have a juicy part in the romantic drama that was shot in Toronto and comes out next month.

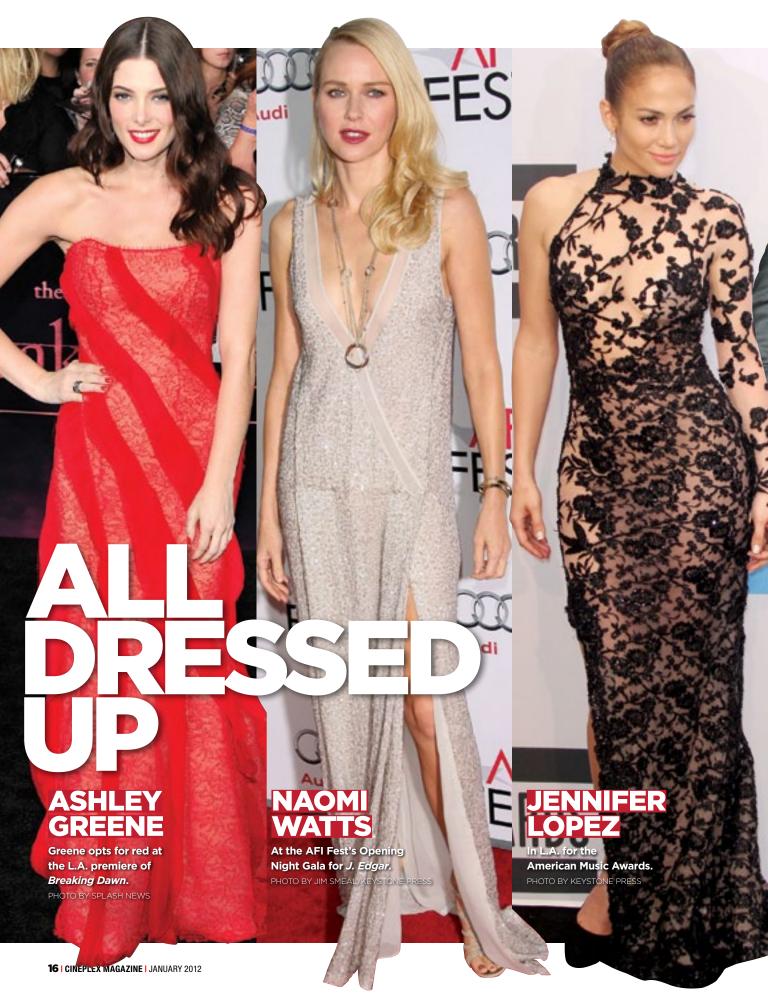
"I play the other woman," says Irvin over the phone from the big old Vancouver house she rents with two other artists. "After [Paige and Leo] split up for a while his friends want him to get out and start dating again and they set him up with me. At first he's really angry that they tried to set him up with somebody else because he wasn't ready to move on, and then he realizes that he kind of likes me."

Irvin, who you may recognize from her role as Stargirl on TV's *Smallville*, submitted five different audition tapes before she finally got the part. "I'd get a call, 'We really liked your tape. Can you try this character?" she recalls. "It was getting to the point where it was like, are they going to give me a role? I'm not sure what else to do."

And when she finally got the part?

"I was really excited. It's always nice to work with other Canadians. I'm only in one scene with Rachel McAdams but it was really great to work with her." —MARNI WEISZ







THEATRES



Viggo Mortensen as Sigmund Freud in A Dangerous Method

A DANGEROUS METHOD

It's the battle of the brilliant shrinks in Canadian director **David Cronenberg**'s critically acclaimed look

at the relationship between Sigmund Freud (Viggo Mortensen) and Carl Jung (Michael Fassbender), peers whose shared beliefs in "the talking cure" veer in different directions.

BEAUTY AND THE BEAST 3D

As last year's successful 3D release of Disney's *The Lion King* proved, audiences want to see classics from the studio's library given the 3D treatment. Now it's *Beauty and the Beast*'s pretty heroine and her furry captor who make their big-screen return, 21 years after first hitting theatres in 1991.

CONTRABAND

Chris Farraday (Mark Wahlberg) was once an ace smuggler, but he's gone legit. Unfortunately, his wife's (Kate Beckinsale) brother (Caleb Landry Jones) is still in the game, and when he screws up a shipment Chris is forced to make it right by carrying out a very big, and very dangerous, operation.

THE IRON LADY

Meryl Streep plays
Margaret Thatcher — do
we just rubber-stamp her
Best Actress Oscar nomination
now and save the bother of
announcing it? Streep threw
herself into researching
Thatcher's life and physical
mannerisms, and picked the
brain of Tory political insiders
to paint her portrait of the
steely woman who changed
the face of British politics.

THE DEVIL INSIDE

Forget all those feel-good Holiday movies, January's the month Hollywood scares us with horror and pounds us with action. This especially creepy horror stars Fernanda Andrade as Isabella, a young woman who travels to Rome to visit her mother, who's been locked up in a Catholic hospital since 1989 when she killed three people while undergoing an exorcism. Wanting to help her mama, Isabella tries to learn all she can about exorcisms.

JOYFUL NOISE

This feel-good musical comedy casts **Queen Latifah** as Vi Rose and **Dolly Parton** as G.G., two feuding ladies whose church choir desperately wants to win the national choir competition. To boost their chances, they bring in G.G.'s nephew (**Jeremy Jordan**) and Vi Rose's daughter (**Keke Palmer**) to provide a youthful, yet soulful, sound.

PARIAH

This highly praised indie film charts African-American teenager Alike's (Adepero Oduye) struggle to come out as a lesbian to her family, which includes a homophobic mother (Kim Wayans) and a loving father (Charles Parnell) who's in denial about his daughter's sexuality.





UNDERWORLD AWAKENING

Six years after appearing in the sequel *Underworld Evolution*, star **Kate Beckinsale** returns for the fourth film in the series. Vampire Selene (Beckinsale), who's been held in stasis by human scientists for the past 12 years, breaks free and discovers both lycans and vampires are being hunted by humans. The only way both species can survive is by joining forces, and keeping the only lycan-vampire hybrid child (**India Eisley**) out of human hands.



IN THE LAND OF BLOOD AND HONEY

Angelina Jolie's feature film directing debut follows Serbian Danijel (Goran Kostic) and Bosnian Ajla (Zana Marjanovic), friends who reunite during the Bosnian War but find their once-promising relationship is now much more complicated.



CORIOLANUS

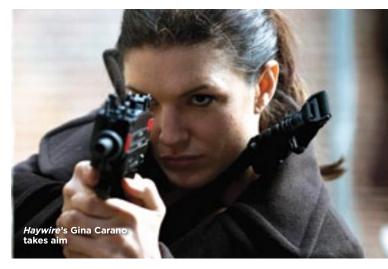
Ralph Fiennes makes his directing debut this month with his modern-day take on Shakespeare's tragedy about stern Roman general Coriolanus (Fiennes), a war hero who is guided by his scheming mother (Vanessa Redgrave) and graceful wife (Jessica Chastain) to win control of Rome, only to have its people turn on him. He then hooks up with his greatest enemy (Gerard Butler) to sack his own city.

RED TAILS

Executive producer

George Lucas finally gets
his dream film about the
real-life Tuskegee Airmen
— a squadron of AfricanAmerican pilots who fought
discrimination during
World War II — into theatres.

Terrence Howard plays the
colonel who leads his men in
the only mission the military
will allow them to carry out,
the perilous task of flying
alongside, and protecting,
bombers during daylight raids.



HAYWIRE

Director **Steven Soderbergh** knew he wanted to make an action pic with the former MMA women's champion **Gina Carano** after watching her ply her trade in the cage. Carano plays Mallory Kane, a freelance covert operative whose

handler (Ewan McGregor)
tries to have her murdered by
a fellow operative (Michael
Fassbender). But Mallory
survives and goes hunting for
the shady men (McGregor,
Michael Douglas and Antonio
Banderas) who tried to kill her.
See Ewan McGregor interview,
page 22.



TYRANNOSAUR

Pious Hannah (Olivia Colman) works in a charity shop where she meets the self-hating and violent Joseph (Peter Mullan). Their growing relationship angers Hannah's already abusive husband (Eddie Marsan), leading all three deeply wounded souls into an inevitable showdown.

MONSIEUR LAZHAR

Philippe Falardeau's critically acclaimed drama revolves around a class of Montreal elementary school students who, with help from their new Algerian teacher (Mohamed Fellag), come to grips with their previous teacher's suicide.



ONE FOR THE MONEY

Fans of Janet Evanovich's Stephanie Plum book series aren't entirely thrilled that Katherine Heigl is playing the bail bondswoman in this adaptation of the series' first novel, but we're betting she'll do fine. After losing her job at Macy's, Plum is taken on at her cousin's bail-bond business where she hunts down a cast of wanted losers, including her high school boyfriend.

MAN ON A LEDGE

Escaped con Nick Cassidy (Sam Worthington) steps onto a ledge 22 stories above a busy Manhattan street to plead his innocence against the charges he stole a diamond from a wealthy businessman (Ed Harris). Police negotiator Lydia Anderson (Elizabeth Banks) arrives to talk him down not knowing that Nick's ledge walk is just a diversion for a real diamond heist.



THE METROPOLITAN OPERA
THE MAGIC FLUTE (MOZART)

ENCORE: MON., JAN. 2 - WED., JAN. 4

HANSEL & GRETEL (HUMPERDINCK)

ENCORE: TUES. JAN. 3 - THURS., JAN. 5

DON GIOVANNI (MOZART)

ENCORE: MON., JAN. 9

SATYAGRAHA (GLASS) ENCORE: SAT., JAN. 14

THE ENCHANTED ISLAND (HANDEL, VIVALDI, RAMEAU)

LIVE: SAT., JAN 21

RODELINDA (HANDEL) ENCORE: SAT., JAN. 28

CLASSIC FILM SERIES

THE BRIDGE ON THE RIVER KWAI WED., JAN. 11 & SUN., JAN. 22

ANIME SCREENING

FULLMETAL ALCHEMIST: THE SACRED STAR **OF MILOS**

> SUN., JAN. 15 & THURS., JAN. 19

CHEMICAL BROTHERS

CONCERT: DON'T THINK

THURS., JAN. 26 & WED., FEB. 1

BOLSHOI BALLET

THE SLEEPING BEAUTY ENCORE: SUN., JAN. 29

WWE LIVE VIA SATELLITE

ROYAL RUMBLE SUN., JAN. 29

MOST WANTED MONDAYS

THE GODFATHER MON., JAN. 30

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AFORCE TO BE RECKONED WITH

Ewan McGregor has three movies in theatres over the next three months, including the 3D re-release of 1999's Star Wars: Episode 1 - The Phantom Menace. All these years later, it's clear the man just can't be typecast

BY MARNI WEISZ

hen Star Wars: Episode 1 - The Phantom Menace
returns to theatres next month (with a fresh new
layer of 3D magic) it will serve as a reminder of
where Ewan McGregor's career could have ground
to a halt, but didn't.

It's been 13 years since the first film of George Lucas's prequel trilogy debuted with the Scottish actor playing the younger version of one of the most iconic characters in film history, Obi-Wan Kenobi, originally played by one of the most iconic actors in film history, Sir Alec Guinness. Back then, it felt like there may be no turning back for McGregor. Would moviegoers be able to see him as anything but a Jedi?

Turns out they could. Mention McGregor and people are as likely to think of his breakthrough role as a heroin addict in *Trainspotting* (1996), his vocal efforts in the 2001 musical *Moulin Rouge!* or even his marathon motorcycle trip for BBC TV's *Long Way Down* in 2007.

Credit for escaping the *Star Wars* juggernaut goes to the actor and his film choices — while they haven't all been winners, he rarely treads the same ground twice. This year alone McGregor will appear in four diverse new films: This month's *Haywire* is a violent thriller, March's *Salmon Fishing in the Yemen* is a romantic comedy with political undercurrents, June's *Jack the Giant Killer* is a modern-day fairy tale and later this year he'll star in *The Impossible*, a drama based on the tsunami that devastated South Asia in 2004.

On this day, the boyish 40-year-old is in Toronto to talk about

Salmon Fishing. The film casts McGregor as Fred Jones, a by-the-books marine biologist working for the British Department of Fisheries and Agriculture. When a rich Yemeni Sheikh (Egyptian actor Amr Waked) decides he wants to introduce salmon fishing to his Middle Eastern country, a PR flack (Kristin Scott Thomas) for the British Prime Minister sees an opportunity to create a good-news story and distract from a recent political disaster. Against his wishes, Jones — who thinks the idea is ridiculous — is forced to make good on the Sheikh's dream. In the process he bonds not only with the Sheikh, but also the Sheikh's lovely assistant (Emily Blunt).

"I enjoyed very much the political aspect of it, this satirical element of the script, this idea of spinning, and everything being washed before it's in the media. It's covered in political thumbprints of what they want us to feel about it," says McGregor.

With a fauxhawk that leans, like a ski slope, over to the right side of his head, McGregor is bright-eyed and energetic this morning, even though *Salmon Fishing* had its world premiere at the Toronto International Film Festival the night before, followed by an after party.

Directed by Lasse Hallström, the film was shot in Morocco — not Yemen, for security reasons and because Morocco has a better film-industry infrastructure — in the summer of 2010, just a few months before the Middle East was thrown into the chaos of the Arab Spring. Yemen was one of the first countries to join the uprising.

Was McGregor more interested in Yemen than in other Arab countries as he watched events unfold? "Not so much," he CONTINUED







says. "I just find the whole time very fascinating, I didn't focus on the Yemen more than anywhere else. I was interested in Egypt, in fact, because I knew Amr was there."

 $His\,co-star\,Amr\,Waked\,was\,in\,Tahrir\,Square\,throughout\,the\,18\,days\,of\,protests\,that\,led\,to\,the\,ousting\,of\,President\,Hosni\,Mubarak.$

"That was a necessary thing to do," says Waked, also in Toronto to talk about the film. "An artist should feel the people, and either lead them to the truth or lead them away from lies. That's our job. The news is like history from the political perspective, and film and art is like history from the people's perspective. And from the people's perspective, this revolution is very long due. It's quite late actually, so I felt that I'm obliged to risk everything and really do what I feel is the right thing to do and I'm very happy I did that."

As the region continues to struggle, both actors cling to the film's hopeful message about the coming together of East and West. "It is

NEXT UP? HBO

It used to be that when a movie star took a TV job it was an indication that his career was in serious trouble. Then HBO came along.

Ewan McGregor has just signed onto the new HBO drama series *The Corrections*, which is based on the Jonathan Franzen novel and should hit airwaves in 2013.

McGregor, who was born in the tiny town of Crieff, Scotland (population: 7,000), will play Chip, the second of a dysfunctional Midwestern American family's three children. lovely, the idea of our differences being set aside because of something we love to do, and in this case it's fishing," says McGregor, who now lives in Los Angeles with his wife and four daughters.

The gentle, feel-good story is in stark contrast to this month's McGregor film, *Haywire* from director Steven Soderbergh.

Constructed as a vehicle for women's mixed martial arts champ Gina Carano to kick some serious ass, *Haywire* centres on Marinetrained private operative Mallory Kane (Carano) who, after being double-crossed, spends the rest of the movie tracking down, and seriously hurting, those who set her up.

McGregor plays Kenneth, the head of a private army that sends Mallory on various deadly missions, including the one that goes haywire. So is he a good guy or a bad guy? "I'm certainly not going to tell you that," McGregor says with a laugh as our interview comes to a close. "That would spoil the whole movie!"

Two months later, after a screening of *Haywire* at AFI Fest in L.A., the actor reveals some details about his big fight scene with Carano.

"My favourite bit was, there are three punches — right, left, right — and the second right I had to punch right over Gina's head and she had to duck, and she didn't quite duck as much, and I didn't stop it right on time and I punched her right in the head. And she came straight up and went, 'Are you okay?" recalls McGregor, laughing at the fact Carano was concerned about him.

"And she was right. I really f-cking hurt my hand!"

It's official. Ewan McGregor will never be typecast as a Jedi. It's hard to think of a less Obi-Wan move than accidentally punching a woman in the head... and coming away with the worst of it.

Marni Weisz is the editor of Cineplex Magazine...

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Now comes the hard part.
Can moviegoers accept *Harry Potter* star Daniel Radcliffe

Can moviegoers accept *Harry Potter* star Daniel Radcliffe as someone other than the teen wizard? The 22-year-old actor takes the first step towards Potter emancipation next month starring in the creepy Victorian ghost story *The Woman in Black*. He plays Arthur Kipps, a lawyer sent to a remote Gothic home to sort the affairs of a deceased woman. But inside the mansion lies a supernatural presence that doesn't want him there. Radcliffe was in New York when we spoke via phone about his first post-Potter flick, the art of being scared on screen and the perils of being a mouth-breather.

Do you believe in ghosts?

"I do not, no. Anything I can't see, measure or feel, I don't believe in."

So you've never experienced the tingling on the back of your neck, premonitions or any strange phenomena?

"No. It's possible we all have little things like that happen, but I'm more inclined to attribute that to intuition than anything else."

Is there a secret to acting incredibly frightened on camera?

"It's a hard thing to do, when the terror is that extreme you feel like you are making the same face a lot. What you have to try and do is keep the reality of what you are seeing in front of you and stop focusing on what your face is doing, and let everything come as naturally as possible.

I mean, I've had lots of practice looking very scared over the last 10 years, all those skills have been finely honed so that in *Woman in Black* they are at their peak."

You must have hit your limit. Isn't it time to take a break from being terrified?

"Right. When you've had Ralph Fiennes bearing down on top of you, beating you up, or demented ghosts flying towards you trying to kill you, you've seen too much."

You say this film is a nice transition into your post-Harry Potter career. Why is that?

"It's interesting, when I find myself talking about this, I sound like I have a master plan for the next five years, which I don't. The reason I feel this film is sort of perfect for my first film after Harry Potter is that it's an older part, a more mature kind of character, I have a son and there's a father-son relationship. People are used to seeing me in a schoolboy outfit for pretty much 10 years.



▶ But, it's not so shockingly different. It's not like I'm trying to do something so utterly different from Potter. People may come in thinking, 'Oh, what's Daniel Radcliffe's first non-Potter film like?' But they will forget about that quickly and just be wrapped up in the story."

You do play a father in the film. Tell me about that.

"It's very exciting, but I also cheated."

How so?

"Because I got to audition my godson for the part, he's four, and there's a natural chemistry between me and him because I've known him all his life. He's the son of the woman who directed *Equus*. He's a wonderful little boy called Misha. I thought, it will be so much easier for people to buy the relationship if there is already a natural chemistry instead of trying to create one with a child I've never met before who is going to be pretty intimidated."

Speaking of Equus, your theatre career is really taking off with the success of How to Succeed in Business Without Really Trying. Do you feel limited? A lot of great theatre roles are for older actors.

"Yes, there are probably more great parts on stage for older people, or it's more like, not so many great parts for younger actors. That's why having a play like *Equus* and its 17-year-old lead is very, very rare."

Are there theatre roles you're dying to play?

"There's a couple. I'm sure every actor has a couple of Shakespeare roles in their head that they want to have a crack at eventually, not that I think I'm ready for them yet.

What I would really, really love to do is a new play. Obviously, when you do a revival you can change stuff but they are within set parameters, and everyone who comes to see it will have something to

compare it to. Whereas with something new it's so much more your own. And you are creating a character that hasn't been done before."

You speak up against gay bullying, you've worked with the Trevor Project, why does that cause attract your interest?

"Because any kind of injustice gets me riled up, particularly when individuals are being singled out."

It occurs to me that ghosts are bullies in a way, they try to scare us but they really have no substance.

"Yes, and particularly in this movie, it's an unwarranted attack by a vengeful ghost, and like all bullies she is filled with hate, fear and sadness. So that does fit that description very well actually."

What's the one big thing you learned making this movie that you didn't know before?

"That I have a tendency to breathe with my mouth wide open. [Director James Watkins'] biggest direction, more than any other, was 'Dan, please shut your mouth.' It's interesting I've never noticed it before, but James pointed out to me very early on that there's something about an open mouth that diminishes your character's strength, so we stuck with."

Well, that's a good thing to know.

"It is, and I will take that with me always."

Ingrid Randoja is the deputy editor of Cineplex Magazine.



Hear more from *The Woman in Black*'s **Daniel Radcliffe** in this month's **Cineplex Pre-Show**





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The role that CONSUMED GLENNCLOSE

It's been three decades since **Glenn Close** first transformed into Albert Nobbs, a Victorian woman passing as a man. So why did it take so long to bring the fascinating character to the big screen?

BY INGRID RANDOJA

ertain actors do certain things very well. Some can cry rivers of tears on cue, others can break hearts with just a smile.

Glenn Close is really, really good at watching.

In one of her earliest films, 1983's *The Big Chill*, she was the wry observer who stood slightly apart from her more raucous college pals during their reunion. We felt she saw more than she showed as the comatose Sunny von Bülow in *Reversal of Fortune*. And who can forget the finale of *Dangerous Liaisons* when Close, as the socially disgraced Marquise de Merteuil, silently studies herself in a mirror as she strips off her makeup knowing full well that her life is ruined.

In her new film, *Albert Nobbs*, Close does little else but quietly watch others, and she does it brilliantly. The movie is based on the stage play *The Singular Life of Albert Nobbs*, in which Close appeared off-Broadway in 1982. Close plays Albert Nobbs, a woman disguised as a man who works as a waiter in a Dublin hotel in the 1860s. It's evident no one, including her co-workers or hotel guests, suspect the reserved and slightly strange Mr. Nobbs is a woman.

That is, until a house painter named Hubert (Janet McTeer), who must spend the night in Albert's room, reveals that she, too, is a woman masquerading as a man in order to earn a living.

Through Hubert, Albert realizes her life need not be solitary, and she begins courting her co-worker Helen (Mia Wasikowska). The film's poignancy lies in the fact that Albert, a complete innocent, is caught in a netherworld, neither comfortable as a man nor a woman and unsure how to live as either.

How did Albert — we never learn her real name — end up living as a man?

"For her it is an act of survival," says Close in an interview at last fall's Toronto International Film Festival.

"She never knew who her real parents were, she never knew what her real name was, she was raised by a woman named Mrs. Nobbs. After Mrs. Nobbs dies, [Albert] is basically gang-raped. She then disappears into this disguise, not knowing anything about anything. And she's chosen a profession — a servant — that you're supposed to be invisible anyway."

After portraying Nobbs on stage in 1982, Close hoped the play would become a movie and that she'd land the title role. However, Hollywood wasn't interested, and Close got busy building an extraordinary film career, earning five Oscar nominations through the 1980s for her work in movies such as *Fatal Attraction*, *The World According to Garp* and *Dangerous Liaisons*.

Glenn Close as Albert Nobbs





▶ But she never forgot Albert Nobbs, and for the past few years in particular she's been working to get the movie made; going so far as to help shape the script, raise funds and even scout locations.

"I decided three years ago that this was one thing I was not going to give up on," says Close. "I am not willing to go to the end of my career and say, 'I gave up on Albert Nobbs."

But she worried that the passing of time — almost 30 years — might have thwarted her chance to play Nobbs. Close is now 64 years old.

"I said to the director, Rodrigo García, 'I've got to see if I am still right for this part, or am I too old?'

"I was working on Damages and I took a weekend and flew out to L.A. to work with Matthew Mungle, who is this brilliant special effects and makeup person. And there came a moment where I looked up and it wasn't me anymore, and I actually started crying because I thought, 'This will be possible because I won't have the burden of my face.' Whatever he did, it was really subtle."

Knowing she could pass as a man on screen, Close turned to a cinematic icon to help shape her performance.

"I studied Charlie Chaplin a lot 'cause I thought Albert has a clownlike quality to her," she says. "Her pants are too long, and the shoes, you don't see them too much, but they are long, almost clown-like,

"There came a moment where I looked up and it wasn't me anymore," says Close. "And I actually started crying"

and studying how Chaplin walked, all that helped me."

It's fascinating to imagine how, if a film of the play was made all those years ago, the younger version of herself would have approached the role. How would her performance differ from the one she gives today?

"I don't think it would have the poignancy that it has now," says Close. "I think my age, even though I don't think I look as old as I am [laughs]...I think my almost 30 years of experience as an actor, learning my craft, has informed every aspect of what I've put into the role."

Ingrid Randoja is the deputy editor of Cineplex Magazine.

There is buzz that Glenn Close could earn an Oscar nomination for her turn in Albert Nobbs. The five-time nominee, never a winner, has a "been there, done that" attitude towards any Academy Award buildup.

"I am a fatalist. I've learned, I've been inoculated against

putting too much emotional baggage on something like that," she says. "I've been in this business a long time. But it would be a huge honour, especially for something that I've been so deeply invested in."

Here are the roles that earned Close her Oscar noms.





<mark>1983,</mark> Sarah Coopei THE BIG CHILL



Iris Gaines THE NATURAL





1988, Marquise de Merteuil DANGEROUS LIAISONS

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Abbie Cornish has a decision to make.

There are only two places to sit in this Toronto hotel suite. One is a nice big chair, the other is a tiny ottoman. She picks the ottoman and offers me the much higher, and more comfortable spot.

This humble and happy 29-year-old Australian was dubbed "the new Nicole Kidman" after she won Best Actress at the Australian Film Institute Awards for playing a teen runaway in 2004's *Somersault*. Since then she's been Bradley Cooper's long-suffering girlfriend in *Limitless*, fiery and fashionable Fanny Brawne in *Bright Star* and the kick-ass Sweet Pea in *Sucker Punch*.

But Cornish may be more famous for some real-life drama. While making *Stop-Loss* in 2007 she met actor Ryan Phillippe who, at the time, was married to Reese Witherspoon. When news broke that the Golden Couple had separated, and that Phillippe was involved with Cornish, she was cast as the other woman. "I woke up one morning and there was this whole thing I had to process and deal with," she remembers. She and Phillippe were together for three years. "I'd never been exposed to this. I had to let it go and focus on my career."

And that's exactly what she did. Next month, Cornish stars in *W.E.*, directed and co-written by Madonna. Cornish plays married, modern-day New Yorker Wally Winthrop, whose story parallels — and is intertwined with — the real-life 1930s romance between King Edward VIII (James D'Arcy) and the woman for whom he renounced the British throne, American divorcée Wallis Simpson (Andrea Riseborough).

But before getting to W.E., we find out how Cornish went from model to movie star.

When did you decide you wanted to be an actor?

"I had a couple of lightning-bolt moments, but they came when I was on set funnily enough. Growing up, I wanted to be a musician or be a vet or travel, but at the same time I loved acting, I loved art, I loved painting. My mom is a painter. I had won a modelling competition and the agent that signed me from that modelling competition was an acting and modelling agent. The first thing she sent me to the week after that was an acting audition and I got the role. The first day on set I couldn't believe how fun it was. I loved watching, and asking questions about the lenses and the lights and everything around me and people's jobs. I called my mom from set and I said, 'I'm having the

time of my life, do you think I could do more of this?' She said, 'You do whatever you want."

And the second moment?

"It was during the shooting of the first real film I made, *Somersault* with Cate Shortland. Making that film changed my life. I just knew that from then on I just wanted to make films. It was the first time somebody had given me that much freedom as an actor and let me improvise and co-create. I was 16 years old."

How did you research your part in W.E.?

"I became a little obsessed with the life of Wally Simpson because I was trying to find the truth in it as well. I really had to weed out the gossip, weed out people's judgments and take the facts, look at the pictures, the video footage and let myself form my own opinion through that research and that discovery."

Do you see her as a strong woman?

"Yeah, I think so. Something Madonna told me from the very beginning was how she was inspired in her life by women who had carved their own paths, who'd lived in somewhat male-dominated areas and who had really changed the perspectives on that because of the lives that they lived. She supplied me with a bunch of books, before we started doing the film, of artists that had inspired her like CONTINUED.



▶ Frida Kahlo and [Leni] Riefenstahl and people who, she believed, no matter the society or the environment that they were living in, really went for it. I think Madonna's life is like that too."

How was Madonna different from other directors you've worked with?

"She is a very visual director, very detailed director. She enjoys choreography, she loves blocking things out and she is very stylish. So it was great as a woman, my wardrobe was amazing. You always knew everything was going to be in top form: hair, makeup and wardrobe. Before I walked on set, she would choose my shoes and my jewellery. It was like a little ritual for her, I guess."

Is she a control freak?

"When it came to shooting, she was very specific with the way she wanted everything: the table in the room, where the camera was in the room. She wanted me to walk from here to here, and then look over here, and angles. She did a lot of joining the dots with all the departments to create the film she wanted to create. She did a lot of homework; she is very well read. She's a hard worker."

You have several horrific scenes involving domestic violence. That must have been hard for you to shoot.

"It was sad filming that stuff. We started off by shooting those. The domestic fight took a day and a half to shoot. It was just physically draining, emotionally draining. At that point, you kind of have to lose inhibition as an actor, because you're walking around the set with a crew you don't know yet and you've got to just go for it. Sometimes I walked on set with my headphones on just trying to get into that space a little bit so that it can come from a real place.... Sometimes you think, 'Oh that poor guy is going to think I'm in a bad mood, or he's

going to think that I'm a bit sad or he is going to think that he should leave me alone,' but you are just trying to do your thing. I remember I was so happy to leave that set. I was like, 'Thank God.' It was just hard; it was dark and heavy stuff."

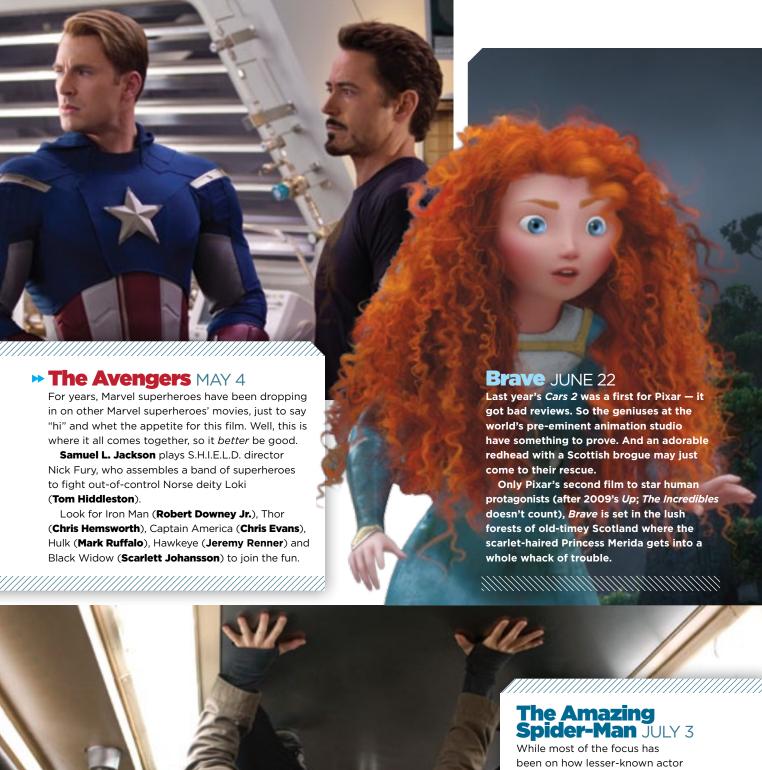
How was shooting in Central Park? You must have been surrounded by Madonna fans.

"New York was a bit tough, actually. It was strange, because the last scene that we shot was the last scene of the movie. It was in Central Park and time was ticking away and there was a band doing a sound check and there were paparazzi and there were fans and it was such a surreal way to end a movie. It was so strange. Madonna was like, 'I just have to get this shot.' She ran off and she asked the band to stop the sound check so she could get another shot."

Mathieu Chantelois is the editor of Le magazine Cineplex.



















he Bible tells us, "Pride goeth before destruction." Pity no one told Colonel Nicholson.
For The Bridge on the River Kwai (1957) Alec Guinness (on the left of this picture) won a Best Actor Oscar for his portrayal of one of cinema's most memorably misguided characters — Col. Nicholson, who instructs his fellow prisoners of war to help build a bridge that his Japanese captors will use in their efforts against the Allies, but which

the Allies are planning to destroy upon its completion.

Guinness initially wanted to play Nicholson with more of a sense of humour, but director David Lean disagreed, saying he should be "a bore," and Lean was right, as Nicholson's tragic and compelling flaw is his pride and almost comic sense of duty.

Winner of seven Oscars in total, including Best Picture, *The Bridge on the River Kwai* should not be missed. —*IR*

▶ The Bridge on the River Kwai screens as part of Cineplex's Classic Film Series on January 11th and 22nd. Go to Cineplex.com/events for times and locations.









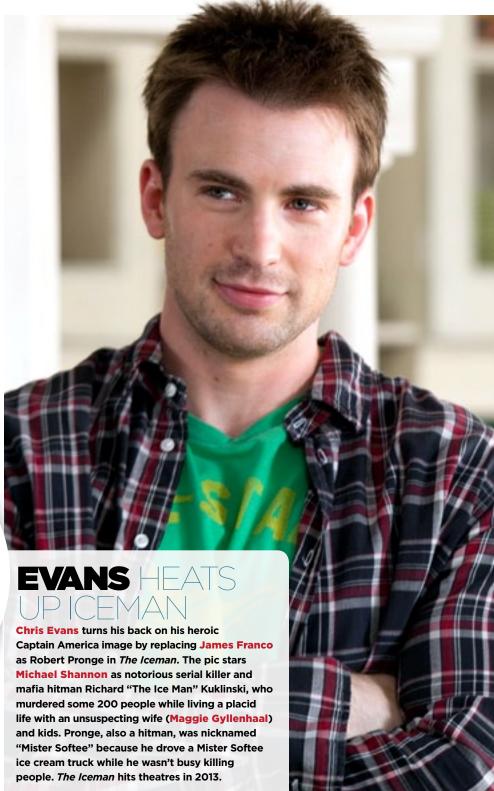
Plans to make a big-screen version of the cult sci-fi book Ender's Game are well under way now that 14-yearold Hugo star Asa Butterfield has signed on to play Ender, a teenager blessed with a gift for military strategy who leads a human army against insect-like alien invaders. **Gavin Hood (X-Men Origins:** Wolverine) is directing the film that'll be released March 15, 2013.



STRAHOVSKI

Fans of TV's Chuck wave goodbye to the series this month, but don't worry, its sexy, kick-ass female star Yvonne Strahovski is ramping up her movie career. The 29-year-old Australian appeared in 2011's Killer Elite, and will star opposite Seth Rogen and

Barbra Streisand later this year in My Mother's Curse. And now she's back in Australia alongside Aaron Eckhart shooting I, Frankenstein about Frankenstein's monster (Eckhart) trying to stop a supernatural war.



ALSO IN THE WORKS >Ben Whishaw will play Q opposite Daniel Graig in the James Bond flick Skyfall. >From the weird casting department: tennis star Novak Djokovic will play himself in an Expendables 2 cameo. Jared Harris becomes Ulysses S. Grant in Steven Spielberg's *Lincoln*.

Peter Weller will play the CEO of a futuristic company in the *Star Trek* sequel.





assistant, the brains of the operation.

CONTAGION

JANUARY 3

No one is safe in this swiftly paced **Steven Soderbergh** drama about a killer epidemic that spreads over the globe faster than you can say, "Hey, is that **Gwyneth Paltrow**?" **Matt Damon** stars as Paltrow's hubbie and **Kate Winslet** is a self-sacrificing scientist trying to stop the plague.



THE IDES OF MARCH

JANUARY 17

George Clooney has always been a bit of a political junkie. Here he feeds his habit by directing and starring in this drama set on the campaign trail. Clooney plays Presidential candidate Mike Morris and Ryan Gosling is his idealistic young strategist who probably won't stay that way for long.

50/50 JANUARY 24

Joseph Gordon-Levitt plays a radio producer diagnosed with cancer. Who will help him through the ordeal — his best friend (Seth Rogen), his cold girlfriend (Bryce Dallas Howard), his inexperienced therapist (Anna Kendrick) or his overbearing mom (Anjelica Huston)? And how will weed figure into this touching story?

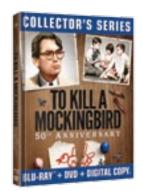
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TO KILL A MOCKINGBIRD: 50TH ANNIVERSARY EDITION

JANUARY 31



The American Film Institute lists Atticus Finch (Gregory Peck) as the "No. 1 Film Hero of All Time" — reason enough to see this classic courtroom drama. Lawyer Finch defends a black man (Brock Peters) on trial for rape while his two children learn important life lessons in 1930s Alabama. Bonus materials focus on the film's impact and star Peck.

Games Why We Love...



GOTHAM CITY IMPOSTORS

JANUARY 10 PS3. XBOX 360. PC

The concept of this first-person shooter — a bunch of people dressed like Batman battle a bunch of people dressed like the Joker — sounds like what it would be like if a brawl broke out at Comic-Con. Awesome!





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