

CINEPLEX

MAGAZINE

IT'S ABOUT TIME

John David Washington

talks football,
Denzel and his
time-bending new
thriller, *Tenet*

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MUST-SEE
MOVIES
COMING SOON

PAGE 16

YES WAY!



KEANU
REEVES
& ALEX
WINTER
ON *BILL*
& *TED*

PAGE 24

A FILM BY **CHRISTOPHER NOLAN**

T E N E T

COMING TO THEATRES
AND SPECIAL ENGAGEMENTS IN 70mm, 35mm AND IMAX FILM



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WRITTEN AND
DIRECTED BY **CHRISTOPHER NOLAN**



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SUMMER 2020
VOLUME 21 #3



From left: Wallace Wolodarsky, Bill Murray and Owen Wilson physical distancing in *The French Dispatch* before it was cool. Read more about the film in our Upcoming Movie Preview

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UPCOMING MOVIE PREVIEW

Our moviegoing drought will come to an end. Take a deep dive into 10 of the most anticipated movies scheduled to arrive in the next year, including *Wonder Woman 1984*, *Black Widow*, *Dune*, *The French Dispatch* and *West Side Story*
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TIME TO BLOW YOUR MIND

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WELCOME BACK

From enhanced cleaning to physical distancing, we explain the new measures put in place for your return to theatres

Strange Times

IF YOU KNOW ANYTHING ABOUT director Christopher Nolan, you know that the concept of time looms large in his movies. His upcoming thriller *Tenet* is no different. The film's characters utilize a process called "inversion" to reverse the very flow of time.

While we don't quite understand how inversion works, we certainly know how it feels to have time move in weird ways.

Over the past few months, time has not always behaved as expected. Has it really been four months since movie theatres closed their doors; since we packed our bags and left the office to work from home?

Though time has passed at an unnaturally rapid rate, we somehow have more of it. It's time that some of us have used to re-watch entire movie franchises like *The Lord of the Rings* in a single shot before emerging, bleary-eyed, into our own reality wondering if it was time for second breakfast. It was. It always is.

Time also feels formless. What day of the week is it? Saturday? Wasn't yesterday also Saturday? Time used to be linear. Now, not so much.

Is this how Christopher Nolan has always perceived time?

One of the few people who knows how inversion works is *Tenet*'s compelling star **John David Washington**. No surprise, Washington couldn't say much about the top-secret plot point for our cover story, "Time to Act," page 32. He did however tell us how Nolan made being on the set of this massive blockbuster feel like working on an indie, about his transition from pro football to acting, and whether it's time to work with his dad, Denzel.

We also spoke with experienced time-travellers **Keanu Reeves** and **Alex Winter** for this issue. Their 1989 comedy classic *Bill & Ted's Excellent Adventure* saw their characters travel through time in an old phonebooth to research a history project. In "A Most Excellent Reunion," page 24, they explain why Bill and Ted now have to visit alternate timelines for the third film, *Bill & Ted Face the Music*.

Then in "Father Figure," page 22, we talk with **Tzi Ma** about being transported 1,500 years back in time to play the father in *Mulan*, which is based not just on the animated film but also a 6th-century poem.

And you should probably start thinking about how to *make* time to see all the big movies still to come in the next year. In our movie preview "Looking Forward," page 16, we tell you about 10 major films expected to arrive in theatres between this fall and next summer. You'll see *Wonder Woman 1984*, *Black Widow* and *Top Gun: Maverick*, which in another timeline would have been out by now, squeezed in amongst other previously scheduled blockbusters like *Dune* and *West Side Story*. What a slate.

I'm feeling positive that once we get going this will be one of the best years ever at the movies. But, of course, the unfolding of time may still take a few surprise turns, so please check Cineplex.com for current release dates and theatre information.

Time to start working on the next issue.

MARNI WEISZ,
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Change is Coming

IN A RACIST SOCIETY IT IS NOT ENOUGH TO be non-racist, we must be anti-racist.

It took millions of people flooding the streets in hundreds of locations, across many countries, and countless arrests and deaths and injuries to charge four police officers in connection with the murder of a Black man captured on video in plain sight. We believe this is not a time for us to be silent, but the time to take action and make a real change in how our society functions. We know we can do more, we want to do more.

We have always strived to celebrate diversity and inclusion in our pages, and we will continue to do so. We value every one of our readers and feel that Black lives matter in every possible way, including the stories we tell. We also have a reason to thank every one of you readers right now. For the first time in our history, *Cineplex Magazine* is the most-read magazine in Canada with more than 4.3-million readers.

This magazine launched more than 20 years ago as *Famous*, back when it was distributed mostly in Famous Players theatres. In addition to stories about mainstream Hollywood movies, the magazine was committed to putting the spotlight on Canadian films and filmmakers, and to focus on movies and the joy they bring us, since our love of movies is what unites us. It was never about criticism, as we all have different tastes and likes and dislikes, and we never covered gossip because it simply doesn't interest us.

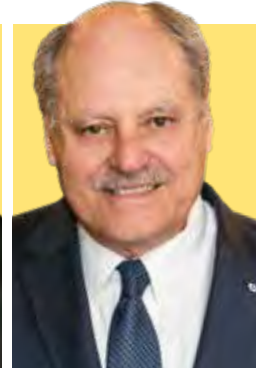
We're glad so many of you have come along for the ride.

And that ride continues. It has been almost four months since we temporarily closed our network of theatres and entertainment venues, and the day our doors closed was the day our team began diligently preparing for their safe reopening.

Throughout the planning process, our top priority has always been the health and safety of our employees and guests and ensuring that your time with us is safe,



**SALAH BACHIR
(HE/HIM),
PUBLISHER,
CM OONT**



**ELLIS JACOB,
PRESIDENT
AND CEO,
CINEPLEX, CM**

comfortable and welcoming. That priority has been at the heart of our preparations from the very beginning.

We have used the past months to re-examine all of our buildings and processes, so that when our theatres and entertainment venues reopen, we will have implemented an industry-leading program with end-to-end health and safety protocols.

We are heartened that, while we've seen some terrible examples of human behaviour recently, we've also seen some of the best over the past few months. This pandemic has shown us that we have incredible compassion for one another. For us, being kind and taking care of each other has always been what a true democracy does. We are so proud and incredibly grateful to all the front-line workers who have set new standards for us all.

Please do what you can to help wherever you can as we continue to battle two pandemics, the coronavirus and racism. We, as a collective group, can only get better through dialogue, knowledge and using our own positions of privilege, where they exist, to help better the world in which we live.

As Rosa Parks once said, "People say that I didn't give up my seat because I was tired, but that isn't true... No, the only tired I was, was tired of giving in."

SALAH BACHIR & ELLIS JACOB

OUR SUPER HEROES LIVE NEXT DOOR

Toronto's West End is standing with the frontline care providers at St. Joseph's Health Centre. Like super heroes, they answered our call and helped us fight a deadly foe. Thanks to them we've fought COVID-19 with better equipment, more PPE and sanitizer, safer facilities and better support for our patients, physicians and staff. Meet our West End Warriors who are helping us fight COVID-19 in our community.

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WELCOME BACK!

We are so excited to get back
to theatres and enjoy movies the
way they were meant to
be seen — on the big screen

Sure, we've watched a ton of films on small screens over the past months. But it's not the same. We've missed the darkened theatre, the communal experience, the smell of popcorn, the big sound, the escape, having two hours at a time when we can't check our phones, and that feeling of being completely immersed in a fantastic story.

Going to the movies has always been an integral part of our lives and it will continue to be. But as theatres reopen, things will be a little different.

We know you have questions and so we're going to walk you through the new measures in place at Cineplex theatres. Of course, things can change. We will be following guidelines set by public health agencies and staying on top of best practices as we welcome everyone back. For the most up-to-date information please go to Cineplex.com/Safety.

PURCHASING TICKETS

The first step, of course, is to get your tickets. For contactless purchase, buy your tickets online at Cineplex.com or use the Cineplex app. If that's not possible, kiosks will be open in theatre lobbies and will be cleaned regularly, or you can purchase tickets at concessions. Once online you'll notice that showtimes have been both reduced and staggered. This is to limit traffic in common areas. Auditorium capacity has also been reduced to allow for physical distancing.

IN THE LOBBY

As you enter the lobby, you'll notice a few changes, starting with hand-sanitizer dispensers. Look for floor decals to help you stick to physical-distancing guidelines. Staff members, in masks, will also be there to help you maintain distance. You'll be expected to stay with your group and ensure enough space between your party and your fellow moviegoers at all times, and you may notice some sections, like tables and gathering areas, are closed. When gaming areas are open,





some machines may still be off-limits to provide a safer amount of space. Also, we will be working on a cashless system, so only debit, credit and gift cards can be used for in-theatre purchases.

CONCESSIONS

When you get your popcorn, hotdogs, candy, nachos and drinks you'll notice that plexiglass shields have been installed at the point of sale and that every other till is closed to allow for physical distancing.

INSIDE THE AUDITORIUM

Now it's time to sit down and enjoy the show! Cleaning will take place between screenings, and reduced capacity combined

with reserved seating will ensure that seats between parties remain empty. Please stay in your assigned seat. As you leave the auditorium please remember to dispose of your own trash. This helps to keep not only the other guests safe, but our staff too. And, while we know you'll be caught up in thinking and talking about how much you loved that movie, please keep physical distancing in mind as you exit the theatre.

VIP THEATRES

As with all auditoriums, when the VIP theatres open, seating capacity will be reduced. VIP theatres are known for their in-seat food and drink service and servers will be available to take your order. However, if you haven't already downloaded the Cineplex app, do it now! Not only can you buy tickets on the app, you can order food directly to your VIP seat. VIP lounges will be open, but with limited seating.

WHAT ABOUT THE WASHROOMS?

Of course, there will be enhanced cleaning in all washrooms, and don't be concerned if you notice that some stalls, urinals and sinks are closed — this is, you guessed it, to help us all maintain physical distance. And as if you haven't heard this enough, please wash your hands thoroughly!

WHAT IF I'M NOT FEELING WELL?

If you have any symptoms of COVID-19, cold or flu after you've purchased tickets please do not enter the theatre. Instead, contact Guest Services for a full refund at 1-800-333-0061 or Guestservices@cineplex.com.





IN FOCUS

Hallowed Ground

Explore the disturbing history of the real plantation where Janelle Monáe's horror *Antebellum* was filmed

The premise of the horror-thriller *Antebellum* is terrifying. Modern-day author Veronica Henley (Janelle Monáe) is kidnapped and sent back in time to live as a slave on a southern plantation where she has to navigate the atrocities of slavery while finding a way to escape.

Some of the plantation scenes were filmed on the grounds of the real Evergreen Plantation. Situated on the banks of the Mississippi River near Wallace, Louisiana, Evergreen was also used by director Quentin Tarantino as the setting for Big Daddy's (Don Johnson) plantation in *Django Unchained*.

Privately owned, the National Historic Landmark continues to function as a working sugar cane plantation. However, Evergreen is also committed to honouring the more than 400 men, women and children who were enslaved there over the course of 150 years. Its

website (evergreenplantation.org) contains a Slavery Database that lets you search rare documents to find the names of individual slaves, as well as the Ancestor Project, which takes an in-depth look at the lives of five slaves. You can also explore the site's 37 buildings, including a main house originally constructed in 1790 and 22 slave quarters.

Filming *Antebellum* on the grounds of a real plantation was emotional, especially for star Monáe. In the June issue of *Vanity Fair*, *Antebellum* co-director Gerard Bush said, "It was an incredibly difficult experience for her. These plantations — where people are getting married — these are places that should be considered hallowed ground. It should be Auschwitz. You should walk this ground with that kind of respect for the suffering that took place on that land. She was committed to honoring the ancestors." —IR

↑
Janelle Monáe
in *Antebellum*

SING IT

Janelle Monáe is also a celebrated singer with three albums to her name, *The ArchAndroid* (2010), *The Electric Lady* (2013) and *Dirty Computer* (2018)

HARRIET'S HELPER

In last year's *Harriet* Monáe played a free Black woman in the 1840s north who helped former slave Harriet Tubman adapt to her new life

THE HORRORS

Antebellum was produced by QC Entertainment, the company behind *Us* and *Get Out*



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Think ahead.



“I had opened a bar on Queen Street some years ago and we had a food inspector come in and I was just so fascinated by the power he had.”

—DIRECTOR **ATOM EGOYAN** ON WHAT SPARKED THE IDEA BEHIND *GUEST OF HONOUR*, WHICH STARS DAVID THEWLIS (PICTURED BELOW) AS A FOOD INSPECTOR NAVIGATING A FRAUGHT RELATIONSHIP WITH HIS DAUGHTER



WHAT WE'RE READING

The Spike Lee Joint You've Never Seen

Of all the unique gifts given to us by actors and filmmakers over the past few months, our favourite has to be Spike Lee sharing the script for *Jackie Robinson*, his planned but never produced bio-pic of the Brooklyn Dodgers great and the first Black man to play for a Major League Baseball team in the modern era.

“Don’t worry if you don’t like baseball or sports,” Lee offered when he posted the fifth draft of his 1996-penned screenplay on Instagram. “This is a great American story. It never got made, but I want to share this script with you.”

Lee hoped Denzel Washington would play Robinson, but the actor

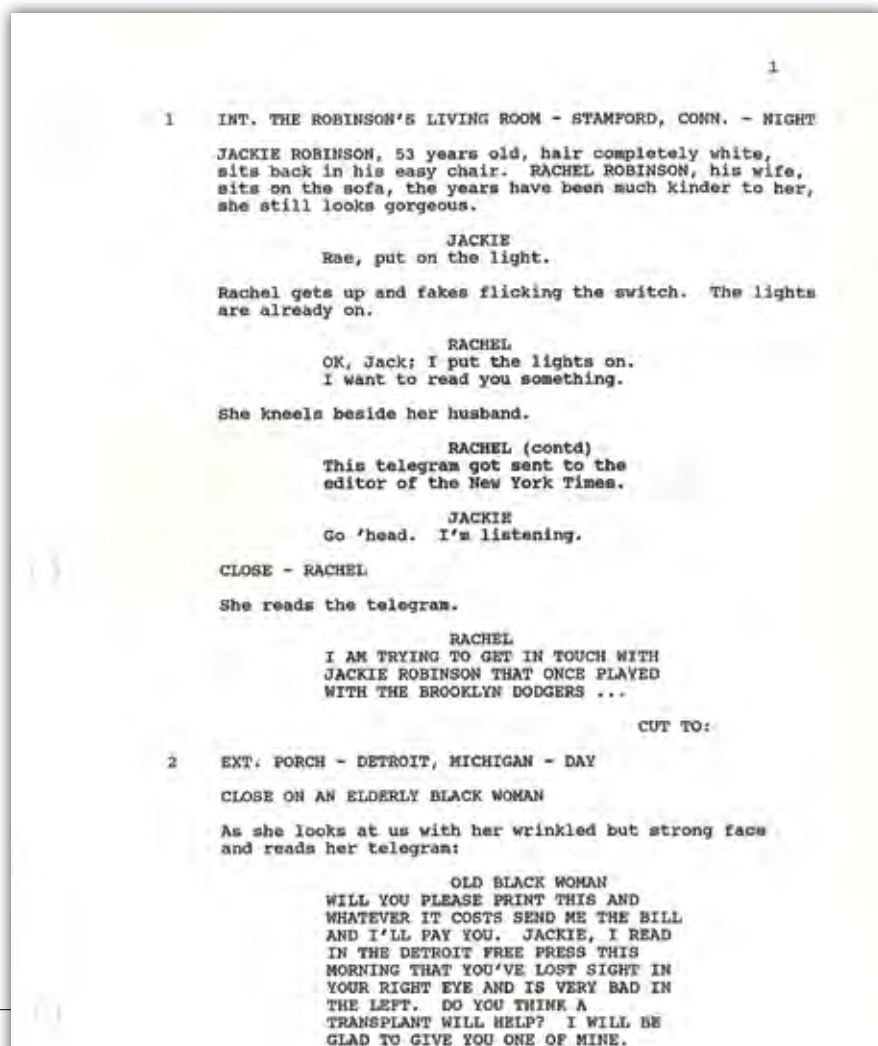
thought he was too old. Washington was 42 at the time (coincidentally, Jackie Robinson’s number).

Opening with the baseball legend as an older man, nearly blind,



the screenplay covers his story from college, when he was a football star at UCLA, to his death in 1972, and would have been a more comprehensive record of his life than either 1950’s *The Jackie Robinson Story*, in which Robinson played himself, or 2013’s *42*, which cast Chadwick Boseman as the groundbreaking infielder.

Alas, it was never to be. But we expect the link’s still on Lee’s Instagram page and encourage you to read it for yourself. —MW



FLIP THE RAINBOW



TASTE THE RAINBOW



ANNIVERSARY GIFT

TOYING WITH THE FUTURE

Celebrate *Back to the Future's* 35th anniversary with Playmobil's new *Back to the Future* 64-piece set (\$60, toy stores). You get Marty McFly, Doc Brown, Doc's dog Einstein and of course the DeLorean. So what if Doc looks more like George Washington? Maybe that's a good idea for a fourth film. Our time-travelling heroes and their flux capacitor first hit theatres on July 3rd, 1985.

THE CHAT

Escape to Italy

If you dream of leaving it all behind and moving to a small European town, *From the Vine* will appeal. **Joe Pantoliano** (*Memento*, *The Matrix*, TV's *The Sopranos*) plays Marco, an American-born transplant to Canada who, disillusioned with his life, escapes to his birthplace, the tiny hilltop town of Acerenza, Italy, to spend time at his late grandfather's vineyard. His wife (Wendy Crewson) and daughter (Paula Brancati) follow and try to bring him home, but the magic of Acerenza — a real town where the movie was filmed — has already taken hold. Pantoliano was in New York when he spoke with **MARNI WEISZ** by phone.

Who is Marco?

I saw him as someone who I identified with, there's a lot of me in that guy 'cause I struggled with that, I had the American Dream and believed that if I worked hard and my dreams came true and I married the trophy wife and I got three kids and had a good job that I would be happy. And he discovers that there's other things going on.

What was it like shooting in Acerenza?

It is magical. I think that part of the magic of this movie was

gifted from the gods because we're up in the mountains, you can't get any equipment up there.... A couple months ahead of time they scouted locations and realized that you couldn't get trucks up to Acerenza, everything had to be brought in on carts.

And this is the first film ever shot there?

I believe so. When we shot there, it was like mid-October to mid-November, and that's when it starts to get cold so everything closes. People, if they

have the means, they get out of there and go down toward the south for the winter, so there was only one restaurant. They got one guy to open up his restaurant and he made us breakfast, he catered the food, and then at dinner we went there and he had his six-year-old son and five-year-old daughter help. His wife was in the kitchen cooking. And his son wound up playing the young version of Marco and his daughter was the young version of [Marco's childhood friend] Amelia.



Why did you want to do this little Canadian movie?

It's an Italian-Canadian co-production and it was shooting in Italy! So pretty much that was the reason, to be able to work in Italy. And then getting to know Sean [director Sean Cisterna]. I also knew of Wendy Crewson, and I've been a big fan of hers.

Had you worked with Wendy before?

No, I never met her before that day. And it was nice that they cast people of age. I think Wendy and I are the only two people in show business that haven't had a facelift [laughs]. It's so great because if it was an American, Hollywood movie my wife would have been 35 years old.

~~~~~  
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**MADE**



# LOOKING FORWARD

With so many magnificent  
films still to come  
in the next year we look at  
the stars and stories behind  
10 of the best

**BY INGRID RANDOJA AND MARNI WEISZ**





# WONDER WOMAN 1984

---

DIRECTOR  
**PATTY JENKINS**  
(*WONDER WOMAN*)  
STARRING  
**GAL GADOT,**  
**CHRIS PINE,**  
**KRISTEN WIIG**

---

Gal Gadot's mighty Wonder Woman arrived like a lightning bolt, illuminating screens as the morally upright DC superhero in director Patty Jenkins' 2017 blockbuster *Wonder Woman*.

Gadot is back as Diana Prince in this sequel set in the greed-infused 1980s that sees her working at the Smithsonian's Natural History Museum, where she befriends gemologist Barbara Minerva (Kristen Wiig), who will ultimately transform into adversary Cheetah.

Of course, what we really want to know is how Diana's true love (and presumed dead) Steve Trevor (Chris Pine) has managed to return and look so good in 1980s pleated pants, complete with fanny pack. New cast member Pedro Pascal plays baddie Max Lord, while Connie Nielsen and Robin Wright return as beloved Amazons Hippolyta and Antiope respectively.

Jenkins says this film harkens back to the exceedingly entertaining films of the 1980s, which ensures it will be totally wicked awesome.

## A QUIET PLACE PART II

DIRECTOR **JOHN KRASINSKI**  
(*A QUIET PLACE*)  
STARRING **EMILY BLUNT,**  
**MILLICENT SIMMONDS,**  
**NOAH JUPE**

Writer-director John Krasinski's breakout horror *A Quiet Place* (2018) was set in a post-apocalyptic world in which a family was forced to live in silent isolation to keep deadly creatures at bay. The sequel about carefully emerging from that isolation couldn't be timelier as the film's family — mom Evelyn (Emily Blunt), kids Regan (Millicent Simmonds), Marcus (Noah Jupe) and the newborn baby — leave the farm in search of other survivors, who may be just as dangerous as the ravenous creatures.



## THE KING'S MAN

DIRECTOR **MATTHEW VAUGHN**  
(*KINGSMAN: THE GOLDEN CIRCLE*)  
STARRING **HARRIS DICKINSON,**  
**RALPH FIENNES, GEMMA ARTERTON**

Director Matthew Vaughn's stylish *Kingsman* series — 2014's *Kingsman: The Secret Service* and 2017's *Kingsman: The Golden Circle* — overflow with outlandish action set-pieces that both pay tribute to, and poke fun at, spy pics. Here, we go back 100 years to discover the origins of the independent intelligence agency as young Conrad (Harris Dickinson) is recruited by the suave Duke of Oxford (Ralph Fiennes) to learn the tricks of the spy trade in order to fight a collection of tyrants and criminal masterminds.

## THE FRENCH DISPATCH

DIRECTOR **WES ANDERSON**  
(*THE GRAND BUDAPEST HOTEL*)  
STARRING **OWEN WILSON,**  
**BILL MURRAY,**  
**FRANCES MCDORMAND**





This 10th movie directed by Wes Anderson may be the most Wes Andersonish of them all. Why? Because it uses the filmmaker's beloved *New Yorker* magazine as inspiration for its setting and *raison d'être*, a weekly called *The French Dispatch* that's located in France despite being an offshoot of a Kansas newspaper.

Anderson has created roles for the basketball team worth of actors he's collected over the years including Bill Murray, Tilda Swinton, Owen Wilson, Frances McDormand, Bob Balaban, Adrien Brody,

Edward Norton, Saoirse Ronan, Jason Schwartzman, and Willem Dafoe. And he's also made room for some newcomers, like Timothée Chalamet, Jeffrey Wright and Benicio del Toro who, now anointed, will surely show up in future Anderson pics.

Set in the fictional French town of Ennui-sur-Blasé, the film weaves together the daily trials of *The French Dispatch* with the stories on which its reporters are working, including one about a student protest and another about an art dealer.



## BLACK WIDOW

DIRECTOR **CATE SHORTLAND**  
(*BERLIN SYNDROME*)  
STARRING **SCARLETT JOHANSSON**,  
**FLORENCE PUGH**,  
**DAVID HARBOUR**

Wonder Woman and Captain Marvel broke the glass ceiling to lead their own superhero pics, but they owe a debt of gratitude to Black Widow (Scarlett Johansson), who's been fighting the good fight since she first appeared in 2010's *Iron Man 2*.

Set just after the events of 2016's *Captain America: Civil War*, in which the Avengers splintered, the film finds Natasha Romanoff returning to Russia and reconnecting with her former KGB family — fellow Black Widow agents Yelena Belova (Florence Pugh), Melina Vostokoff (Rachel Weisz) and father figure Red Guardian (David Harbour).

Romanoff is determined to make amends for her past misdeeds, and that includes stopping the Taskmaster, who now controls the Red Room, the program responsible for creating Black Widow agents.



## SOUL

DIRECTOR **PETE DOCTER**  
(*INSIDE OUT*)  
STARRING **JAMIE FOXX, TINA FEY**

It's no surprise Pete Docter, the writer-director who came up with Pixar's *Inside Out*, which brilliantly dissected and illuminated human emotions, is behind Pixar's *Soul*,

which similarly examines human passions.

Jamie Foxx voices Joe Gardner, a jazz musician who lives for his tunes. But when Joe falls into a manhole and is separated from his body he finds himself in a place where souls develop their passions before being placed into newborn babies, including one mopey little soul (Tina Fey) who needs some special inspiration if she's ever gonna make it to Earth.



## NO TIME TO DIE

DIRECTOR **CARY JOJI FUKUNAGA**  
(*BEASTS OF NO NATION*)  
STARRING **DANIEL CRAIG,**  
**RAMI MALEK, ANA DE ARMAS**

The postponement of *No Time to Die* from April 8th to November 20th made saying goodbye to Daniel Craig as James Bond that much more difficult as we've had months to contemplate just how good he was as the dour 007. In his farewell film, Bond comes out of retirement to help find a kidnapped scientist. Getting in on the action is Rami Malek as new villain Safin, Christoph Waltz as returning baddie Blofeld, Lashana Lynch as cocky 00 agent Nomi, Ana de Armas as CIA agent Paloma and Naomie Harris as Bond's most trusted ally, Moneypenny.



## DUNE

DIRECTOR **DENIS VILLENEUVE**  
(*BLADE RUNNER 2049*)  
STARRING **TIMOTHÉE CHALAMET,**  
**REBECCA FERGUSON,**  
**OSCAR ISAAC**







With all the great images and stories that have been shared by star Timothée Chalamet and director Denis Villeneuve about their adaptation of Frank Herbert's 1965 novel *Dune*, we're already having a tough time remembering the atrocity that was David Lynch's 1984 version. And that feels good.

Villeneuve and team take us back to Arrakis, the dusty and perilous planet that's home to spice, the most valuable resource in the

universe since it can extend life, expand intelligence and make "foldspace" travel possible. But it's a planet that is also plagued by vicious spiceworms the size of apartment buildings, among myriad other mortal dangers.

Chalamet plays our protagonist Paul Atreides, son of Duke Leto Atreides (Oscar Issac) and Lady Jessica (Rebecca Ferguson), who develops great powers and tries to become a benevolent leader.



## TOP GUN: MAVERICK

DIRECTOR **JOSEPH KOSINSKI**  
(*OBLIVION*)  
STARRING **TOM CRUISE,**  
**JENNIFER CONNELLY,**  
**MILES TELLER**

Tom Cruise's real-life need for speed has driven his career, so it's no surprise the 57-year-old star was itching to get back into the cockpit once more to play navy pilot Pete "Maverick" Mitchell in the long-awaited sequel to 1986's *Top Gun*. In the new film *Maverick*'s still patrolling the skies but it's as a flight instructor whose new charges include the son (Miles Teller) of his late pal Goose. Of course, the adrenaline-loving actor does some of his own flying, giving both him and us the rush we crave.



## WEST SIDE STORY

DIRECTOR **STEVEN SPIELBERG**  
(*READY PLAYER ONE*)  
STARRING **ANSEL ELGORT,**  
**RACHEL ZEGLER**

Consider Steven Spielberg's adaptation of the 1957 Broadway musical a virtual getaway to New York, letting us travel not only across the border,

but back in time to the roiling 1950s when a love affair between a Puerto Rican girl named Maria (Rachel Zegler) and a Polish boy named Tony (Ansel Elgort) inflamed a neighbourhood. Although Spielberg and his Pulitzer Prize-winning screenwriter Tony Kushner have said this version harkens back more to the Arthur Laurents, Leonard Bernstein, Stephen Sondheim stage musical than the 1961 film, they did cast Rita Moreno, who played Puerto Rican den mother Anita in the first movie, in the supporting role of Valentina.



Tzi Ma as Hua Zhou in *Mulan*. Inset, Liu Yifei as our hero Mulan



# Father Figure

Legendary actor **Tzi Ma** travels 1,500 years back in time to bring *Mulan* — and its story of family, bravery and equality — to a new generation

BY INGRID RANDOJA

**T**ZI MA IS THE DEFINITION OF working actor. In a career that's spanned more than 40 years, he's appeared in more than 100 movies (*Rush Hour*, *Arrival*, last year's indie hit *The Farewell*) and TV series (*24*, *Veep*). So, it makes sense that when *Mulan* director Niki Caro needed to cast the pivotal role of Mulan's father, Hua Zhou, in the live-action adaptation of Disney's animated film, she turned to Ma.

Born in Hong Kong, Ma immigrated to the U.S. with his family as a child and began his career in theatre before making his debut alongside Andy Warhol in 1979's *Cocaine Cowboys*.

We caught up with the 58-year-old over the phone from his home in Pasadena where he'd been busy speaking up against anti-Asian hate crimes. "I've been doing Public Service Announcements, trying to nip it in the bud, trying to rally the human race to combat this other virus."

## Describe your character, Hua Zhou.

He is the catalyst that creates this legend of Mulan because she goes to war because of him, because he cannot fulfill his duty. Obviously, it's Mulan's love for her dad

that makes her take matters into her own hands. He's the doting, loving father who knows that his child is very gifted. So, it's quite a conundrum for him to recognize her gifts and then have to squash them because she is a she, and this is 1,500 years ago.

## Liu Yifei plays Mulan. By all accounts she fully committed to the role. What did you see?

I've been around, I've worked with a lot of actors through the years, and there are a handful — and she's one of the handful — that is the real deal. She's something else. She's so committed. She never tired of building on this character. All the training, I mean there was physical training, there was military training, there was strength training, there was endurance training, weapon training. And on top of that being beautiful. Hello. What more do you want?

## And how about working with director Niki Caro?

She was a wonderful director who gave us perspectives that I don't believe a male director can. I think her sensitivity, her way of seeing the world, is very unique.

## Had you ever been part of such a huge production, complete with massive battle scenes and sets?

No. My scenes, which are basically confined to the village, that set is magnificent. It was a total construction of a real village. The main building had these foot-wide, huge beams. Very impressive. And the vistas were magnificent. I am so sad they tore it down. I think they could have kept it and made it, I don't know, a hotel or a bed and breakfast. Everything was just so solid.

## Being in such an authentic environment must inspire your performance.

That's what money can do. Normally, when you do a film that has an all-Asian cast, you normally don't get that kind of financial support. You know, when we tell these stories, they're normally much smaller in scope and more independently produced, and not supported by a major studio, so this is a first.

## Mulan had its world premiere, and then moviegoing suddenly came to a standstill. You must be excited for audiences to finally get to see it.

Yes, our premiere happened but there was no follow through, unfortunately. We're very excited and very proud of this project and maybe this time we can open and present a kind of global unity, that would be a positive.

~~~~~  
Ingrid Randoja is the deputy editor of *Cineplex Magazine*.



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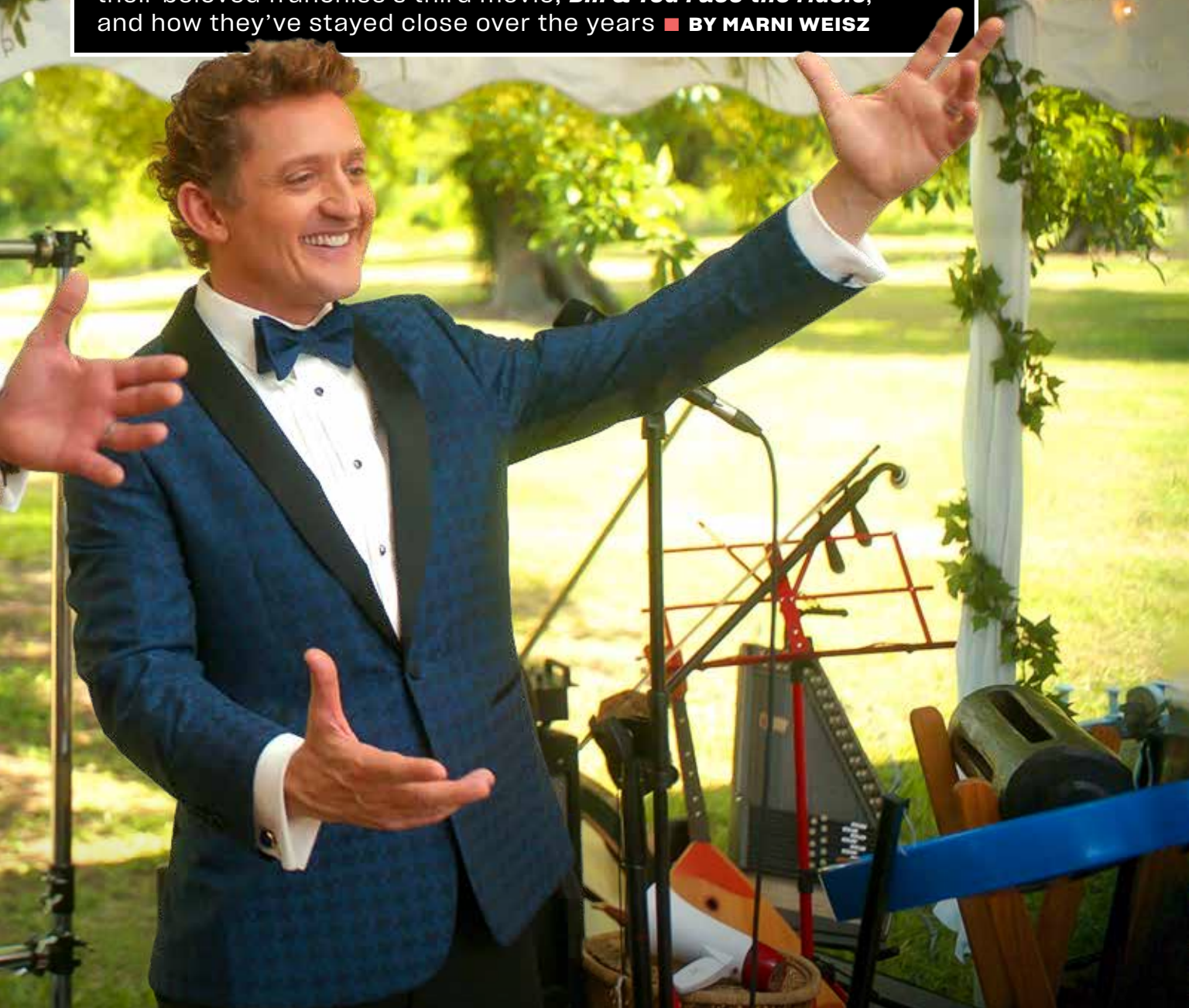
A MOST EXC



Keanu Reeves (left) and Alex Winter, together again, in *Bill & Ted Face the Music*

ELLEN REUNION

They've travelled through time. They've travelled to the afterworld. And now, three decades later, they're travelling to alternate realities. **Keanu Reeves** and **Alex Winter** tell us why it was finally time to make their beloved franchise's third movie, ***Bill & Ted Face the Music***, and how they've stayed close over the years ■ **BY MARNI WEISZ**



IT'S TIME.

In 1989, *Bill & Ted's Excellent Adventure* saw lovable San Dimas, California, high school students Bill S. Preston, Esquire (Alex Winter) and Ted Theodore Logan (Keanu Reeves) travel through the circuits of time inside a telephone booth gathering historical figures like Napoleon, Billy the Kid and Joan of Arc to help them ace their history exam. They learned from Rufus (the late George Carlin), an emissary from the future, that their terrible band Wyld Stallyns was fated to write a song so excellent "it would align the planets and bring them into universal harmony allowing meaningful contact with all forms of life." If the band had to break up because they failed history class that song would never be written.

In the second movie, 1991's *Bill & Ted's Bogus Journey*, our still lovable heroes were sent to the afterworld by disgruntled former gym teacher Chuck De Nomolos (Joss Ackland) who opposed the utopian future destined to be spawned by Wyld Stallyns' most excellent music. There, the boys eventually befriended Death (William Sadler) before returning to Earth most triumphant.

Nearly 30 years later, after careers that have taken them in fascinating but very different directions, Keanu Reeves, an A-list movie star with the *Matrix* movies and *John Wick* trilogy on his filmography, and Alex Winter, the celebrated documentary filmmaker behind such titles as *The Panama Papers* and the upcoming *Zappa*, reunite for a third adventure, *Bill & Ted Face the Music*. Now in their 50s, our protagonists have yet to write that most excellent song and time is running out. They're given just 78 minutes to get the job done, and the solution involves visiting alternate realities.

Reeves and Winter were in their respective California homes when we spoke by phone about this third film that, like the first two, was written by Ed Solomon and Chris Matheson, and brings back many beloved characters, including Death (Sadler again), Ted's disciplinarian father (Hal Landon Jr.) and everyone's favourite stepmom, Missy (Amy Stoch).

Tell me about the relationship between you two over these past 30 years.

KR: Well, Alex and I have, since our friendship started, remained dear and close friends personally and professionally. Alex invited me to participate in a documentary that he did [*Deep Web*], so it was cool to work with him on that.

So, you've always been in touch?

AW: Yeah, very much so. I mean we both worked all over the place and managed to stay in touch. We became pretty close on those movies. When you become friends with someone fairly young, you know, just sort of starting out in life, you end up with kind of a fraternal relationship.

Of all the movies you've made, why is this the one you wanted to revisit all these years later?

KR: I have a deep affection for the

characters and for those films and the writers. I guess it's almost eight years ago now that [Solomon and Matheson] came to Alex and I with a real reason to do it, with the script for where these characters are now and for me it resonated.

What, specifically, resonated?

KR: I think in terms of the pressures that the characters have been under in terms of trying to write the song that would unite the world. And they have children now, and marriages, and the kind of challenges that they are facing, the way that they look to solve them, overcome them.

Alex, what about you?

AW: I think it really was a very good idea for a film. It was very sweet and the conceit is very funny, or hopefully people will find it funny [laughs]. But it's a good comic idea so it struck us that, Oh, this is an interesting way to revisit characters from



our youth but also to look at one's life in this way. The guys write really good dialogue and they write really interesting scenarios, so their way of looking at being this age, having families, assessing your life, but through the lens of Bill and Ted seemed like potentially a really great idea.

That's true about the dialogue. I just watched the movies again and found the dialogue to be a lot like lyrics in a song you haven't heard for years and yet you know what the next line will be. I don't know how many times in the past 30 years I've said, "Strange things are afoot at the Circle K" when something felt amiss. Why do you think the dialogue is so enduring?

AW: Well, they're good writers. They both have a love of language; they have kind of an idiosyncratic but an educated and informed view of language. They're well-read but I think that when I first read the first script and, you know, Keanu and I talk about this, but when you're that age you're reading a lot of stuff and, especially when people are writing for teens a lot of it is not particularly interesting language, and probably especially in the '80s. And the thing that struck me about the script before anything else was the language, and it wasn't just because it was flowery or ornate, it was because the specific gift they had was to give these two very normal Valley-dwelling guys this passionate



From top, down: Alex Winter (left) and Keanu Reeves in *Bill & Ted Face the Music*, and their younger selves in *Bill & Ted's Bogus Journey*, and *Bill & Ted's Excellent Adventure*



embrace of language that still felt somewhat natural.

KR: Also, I think that kind of the point-ness of their emotional expression, you know, feeling happy and just saying, “Excellent!” Or kind of being quietly suspicious and saying, “Strange things are afoot at the Circle K,” these are kind of universal feelings of exaltation. I thought that they came with an original recipe or original expression of these feelings. You know, “Hello, my most excellent friend.”

Where are we as this film begins?

KR: Well, where are we? We’re in San Dimas 2020 — though we don’t really state that,

the calendar isn’t in the forefront of this — and we’re meeting Bill and Ted at Deacon’s wedding. He’s my brother who’s marrying Missy, who was Bill’s mom and then became my mom and is now marrying Deacon.

Oh Missy, I should have seen that coming. And why haven’t they written the song yet?

KR: Because that’s a really tough song to write [laughs].

AW: It’s not for lack of trying.

Why do they have only 78 minutes to write it all of a sudden?

AW: Well, in typical movie logic a threat arrives and essentially we’re summoned to the future where they’re now a little less happy with us than they were the last time we were there because the fact that we have not written this thing over so many years, the state of the universe that we were supposed to put into alignment is now so unaligned that it’s only got 78 minutes left to survive and so we’re essentially the last hurrah and we’re given this time clock to write the song. So that embarks us on a journey to try to find some reality in which we have written the song since clearly in our present reality we haven’t.

I noticed that in the first two movies Ted was always wearing red or orange and Bill was always in cool tones

— blue, purple, green. That colour scheme is maintained here. Did that help you get back into character?

AW: I have to be honest, mine was accidental. I just gravitated towards that particular shade of blue when I was playing around, rehearsing with the character. It never crossed my mind that I wore those colours early on. I did start to grapple with it later, but it hadn’t occurred to me at the beginning of it all.

I can’t believe they let you choose your own shirt, I thought that would be very planned. Keanu?

KR: Yeah, I was definitely conscious of the palettes and that we had worked in them before and was trying to incorporate that and also keep in mind how Alex’s wardrobe was developing as well. Just as we were going along we would look at certain colours and shapes and textures and patterns for me and just trying to complement that.

So, how did stepping onto the set this time compare with how it felt that first time?

AW: I would argue they were similar in funny ways. For me, there are certain things that were familiar and there are certain things that were unknown. The first movie required a lot of auditioning so by the time we got the part we’d been doing scenes from that movie for what felt like forever. I’m sure it wasn’t, but it felt like a long time. Keanu and I had gotten to know each other through this process a little bit. I remember there was a sense of the unknown and adventure but also the fun of those characters when we started to work on the first one. I know I felt something similar [this time]. Knowing the characters, obviously there are many differences.... But there was still kind of a sense of adventure being in a town that isn’t where you live and playing these guys and embarking on something and having the fun of knowing that they’re really enjoyable clothes to inhabit but not really knowing exactly where you’re going yet.

KR: I agree with Alex, I had the same experience.

Marni Weisz is the editor of *Cineplex Magazine*.

THE RIGHT

Prescription

Movies entertain us, provide a welcome escape and can even help us heal if used the right way. Whether supervised by a professional, or just for fun, spending two hours engaged in someone else's experience can have a powerful effect on our own well-being

BY MARNI WEISZ

IN TIME, HOLLYWOOD will find its own way to make sense of the COVID-19 pandemic on the big screen.

After 9/11 it took just a year before the fallout from the attacks started showing up in films. Spike Lee's *25th Hour*, out in December 2002, was the first mainstream movie to refer to the tragedy, but only as the backdrop for a story about a drug dealer (Edward Norton) preparing to go to jail. It would be another four years before the first big film to actually depict the attacks, Paul Greengrass's *United 93*, hit theatres.

When movies about the events of the past few months eventually come to theatres, they will help us heal by filtering our shared experiences through the eyes of skilled storytellers.

"My hope is that movies that get made in the future about this current pandemic be historically accurate, ask important questions about the personal bravery and societal dysfunction that unfolded, and provide some measure of perspective, whether that be education, insight, comfort or relief," says Dr. Jeremy Clyman, a forensic and clinical psychiatrist who writes the blog *Reel Therapy: Unraveling the Mind Through Film for Psychology Today*.

With topics like "*Inside Out: A Psychologist's Take*" and "*Concussion: Psychotherapy for Football*," Clyman's blog examines movies and TV shows "through the lens of psychotherapy."



↑ Top: *Lion's* Rooney Mara and Dev Patel. Bottom: Matthew Broderick (centre) in *Ferris Bueller's Day Off*

Clyman also espouses the benefits of something called Cinematherapy, which he describes as the study of movies and TV as they relate to psychology and psychotherapy — "whether that's an academic discussion of clinical terms and mental illness diagnoses," he says, "or character, plots and motifs that provide, on a personal level, some form of psychotherapeutic value or healing."


For example, watching a movie like *Young Adult*, in which Charlize Theron's self-destructive character blows up her friendships, may give perspective to a patient who lacks accountability in her social life.

Of course, there are ways movies can help us heal beyond reflecting our own experiences. As Clyman says, "Re-watching classic and beloved movies and comedies are good mood boosters."

SO, WHAT ARE SOME GOOD MOVIES to be watching now?

Nancy Peske and Beverly West are the co-authors of the *Cinematherapy* book series, including *Cinematherapy for Lovers* and *Cinematherapy for the Soul*, in which they make film →

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“You can go through what you’re experiencing in real life in a harmless way,” says West. “Also, you’re not alone, this is something that everyone is going through”

→ recommendations based on things like your mood, desires and major life changes.

Peske and West stress they are not therapists but come from a long line of women who’ve used movies as a way to examine their own lives. They’re also cousins, and although they’re so close they finish each other’s sentences, their movie recommendations could not be more different, with Peske finding relief in comedies and dramas and West drawn to thrillers and disaster films.

↑ Left: Anna Jacoby-Heron and Matt Damon in *Contagion*. Right: *Deep Impact*’s Morgan Freeman

ONE OF PESKE’S TOP RECOMMENDATIONS for challenging times is *Lion*, the true story of Saroo Brierley (Dev Patel), who was separated from his family at a train station in India when he was just five years old. Now, as an adult living in Australia, he uses Google Maps to retrace his steps and track down the beloved mother he hasn’t seen since he was a boy.

“That’s what I call a cathartic weeper,” says Peske. “You’re crying because you’re sad, you’re crying because you’re happy, it’s all a blend of emotions and it gets your emotions up and out of you.”

“I’m somebody who can go for a long stretch without feeling my feelings,” she continues, “and then all of a sudden it just hits me and I’m exhausted, so I like to watch movies like that

to get the tears flowing, you know, and get you in touch with your own grief.”

Peske also enjoyed a recent viewing of *Ferris Bueller’s Day Off*, in which a young Matthew Broderick skips school and spends an eventful day with his girlfriend Sloane (Mia Sara) and buddy Cameron (Alan Ruck). “That’s a seeking greener pastures movie,” she says. “It’s about breaking out of the familiar and the stultifying, and I think a lot of us are looking for that theme right now.”

ON THE OTHER HAND, LIKE SO many people, West dove right into *Contagion* after isolating in her New York home this past March. Steven Soderbergh’s 2011 thriller about a virus that starts in China and rapidly spreads to the rest of the world eerily predicts the details of the coronavirus — from the masks to the fear of grocery shopping to a cameo by CNN’s Sanjay Gupta as himself interviewing the head of the CDC (Laurence Fishburne) on a cable news network.

“It’s dead on, like it’s freaky,” says West. “You can go through what you’re experiencing in real life in a harmless way.... Also, you’re not alone, this is something that everyone is going through. Even Gwyneth Paltrow and Matt Damon are having to experience the same difficulties.” And, in

the end, things are resolved.

West also recommends *Deep Impact*, the 1998 thriller in which everyone around the world scrambles to prepare for a catastrophe.

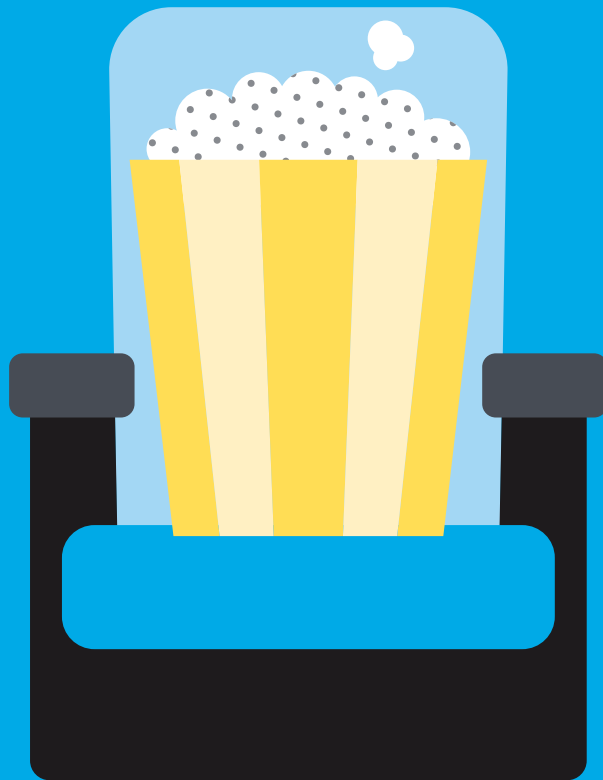
“A huge asteroid is hurtling towards Earth and is going to destroy the planet as we know it and we have the greatest president, Morgan Freeman,” says West. “Morgan Freeman is totally the guy you want as president in a situation like that. He gets all teary at the right moments but looks resolute, and basically has to get on camera and tell the world, or America, that only one million people are going to survive and everybody else is going to die.”

OF COURSE, THESE ARE JUST a few suggestions. The point of Cinematherapy — whether used in psychiatric practice or just good old fashion pop-culture fun — is to use movies to tap into our emotions and experiences and remain aware of what they’re bringing to the surface. But just getting lost in mindless fun is healthy once in a while, too.

Marni Weisz is the editor of *Cineplex Magazine*.

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TIME TO ACT

Tenet stars **John David Washington** as a secret agent who tries to use time “inversion” to save us all from a world-changing catastrophe. Here the star of this massive Christopher Nolan movie tells us how making it sometimes felt remarkably small and why, despite years spent trying to be a pro football player, it was always his destiny to act

BY INGRID RANDOJA





JOHN DAVID WASHINGTON

is a patient man.

As we speak in May, the 35-year-old son of actors Denzel and Pauletta Washington is waiting out the pandemic with family in Los Angeles, biding his time before the release of director Christopher Nolan's *Tenet*, the film that will change the orbit of his acting career.

His patience extends to this interview in which he is prohibited from revealing almost anything about the top-secret project.

"I could tell you that Christopher Nolan directed it and that I'm in it," he says, laughing, over the phone. "I mean, it's unlike anything I've ever read before, even heard of, or seen anywhere before. I don't think we've ever seen anything like this."



LIKE HIS TENET CO-STAR

Robert Pattinson, Washington was sequestered in a locked room to read the script for the first time.

"Yeah, it was a similar story," he recalls. "Once I got the part I got invited to [Nolan's] office and it took about four and a half hours to read it in a locked room. I had my iPad with me, I was playing classical music, and just reading it and going back to pages, and I just keep thinking, did I just read what I think I read? There was a lot of that going on." →



↑ John David Washington and Elizabeth Debicki in *Tenet*

→ The film's various trailers do give us some clues. We see Washington's unnamed character dying and being brought back to life by an organization that has mastered a form of time manipulation called "inversion," which allows a person to move through time. Nolan offers some mind-bending visuals, showing objects and people moving forwards *and* backwards in the same scene. Robert Pattinson plays one of Washington's allies, while Kenneth Branagh enters the mix as a Russian operative and possible antagonist. The film also stars Elizabeth Debicki, Michael Caine, Clémence Poésy, Martin Donovan and Aaron Taylor-Johnson.

Nolan's fascination with time is nothing new. His breakout feature *Memento* is told partly in reverse. The *Batman* trilogy is awash with ticking time bombs. *Interstellar* sees astronaut Matthew McConaughey travelling through time and space. *Inception* manipulates time through dreams. And *Dunkirk* captures the WWII rescue effort through three distinct time periods: one week,

one day and one hour.

However, even the suggestion that *Tenet* plays with time does not get a rise out of the soft-spoken and exceedingly polite Washington.

"I can't speak on the time element," he says, chuckling.

But he is eager to discuss working with Nolan. "Obviously, I think this man is legendary and he's one of my favourite directors of all time. And you know, he exceeded my expectations as a co-worker. What was most surprising was how acquiescent he was to other people's interpretations and contributions to his story."

Nolan is a staunch traditionalist, shooting on film, preferring people see his movies in IMAX, and creating jaw-dropping visuals without the use of CGI. According to Washington, Nolan was the calming centre amid on-set mayhem.

"As chaotic as it may seem sometimes, with the big set pieces and a whole bunch of background artists, he had this way of creating an environment in certain parts and scenes that felt really indie-like, which was

crazy to me," he says. "You can have all the bells and whistles, the gadgets, the blowing up of the cars, the chases and all that, but without the story it's hollow, and he's been able to combine story and event-type films, married them together."



WASHINGTON MADE HIS acting debut as a seven-year-old in his father's film *Malcolm X* — he was the child who stood up in a classroom and shouted, "I am Malcolm X!"

However, he shied away from following in his parents' footsteps. It was sports that fascinated him, especially football, and he became an all-star running back in high school and college. He was signed by the L.A. Rams in 2006 as part of their practice squad and after two seasons left to play four seasons in the short-lived United Football League. When a torn Achilles ended his football career Washington searched his soul and admitted that he did, →



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→ in fact, want to be an actor. He had always wanted to be an actor.

“That injury, that’s a bookmark event in my life,” he recalls. “Me breaking down that way also broke the fear of me wanting to do what I really wanted, which is act.

“It felt like desperation mode, I was so concerned about what my future was gonna be, and it was almost like if I don’t do this I will fail in life. And it sounds a bit dramatic, but that’s really how I felt, if I don’t do this now, if I don’t pursue this now, it’ll never happen and I’ll regret it for the rest of my life.”

He was on crutches and painkillers when his mother took him to audition for the HBO show *Ballers*, and after eight more auditions he landed the part of never-satisfied NFL wide receiver Ricky Jerret. A few years later family friend Spike Lee called and asked him to read for the role of real-life 1970s cop Ron Stallworth in *BlacKkKlansman*. His nuanced turn as a man deftly fighting racism earned him a Golden Globe nomination.

“My life changed when I found out Spike wanted to shoot a movie with me and when I found out that Christopher Nolan wanted to meet me,” says Washington. “Whatever happens, I will always have that. But also, it’s all about who I get to work with in the future.”

Could that mean teaming with his Oscar-winning dad, Denzel?

“To work with my father. That would be pretty intimidating to be on a set with him. I don’t know if I’m ready yet.”

Ingrid Randoja is the deputy editor of *Cineplex Magazine*.

+ UPGRADE YOUR EXPERIENCE

Christopher Nolan is a huge fan of IMAX and shot parts of *Tenet* in the format. See the film at an IMAX cinema to fully appreciate his vision.

DO YOU KNOW NOLAN?

THERE ARE FEW DIRECTORS WHO CAN CREATE AS MUCH BUZZ WITH A NEW release as Christopher Nolan. From *Inception* to *Interstellar*, he has solidified his place in Hollywood as a filmmaker who delivers epic-looking movies with even bigger ideas. While *Tenet* is Nolan’s most expensive film yet with a budget of more than \$200-million (U.S.) it was a much smaller movie told backwards, 2000’s *Memento*, that was the British director’s big break and paved the way for more ambitious projects, including *The Dark Knight*, *Inception* and *Dunkirk*, three movies you can enjoy right now at **CineplexStore.com**.



1 - THE DARK KNIGHT 2008

Nolan wasn’t the first director to take on a Batman film, nor was he the last. But by focusing on character development and not just Batmobile chases, he was able to breathe new life into the franchise and make himself a household name in the process. *The Dark Knight* featured a welcome return performance from Christian Bale, but it was Heath Ledger’s dark, maniacal take on the Joker that stole the show. The late actor was recognized with a posthumous Best Supporting Actor Oscar for the role. *The Dark Knight* was also the first time a feature film was partially shot in IMAX — a format Nolan would go on to use in future films.



2 - INCEPTION 2010

Ten years after it premiered in theatres, *Inception* is still considered one of Nolan’s best films with debates raging on about the final scene. This high-concept bit of cinema stars Leonardo DiCaprio as Dom Cobb, an expert in the art of extraction, which means breaking into someone’s dream and stealing secrets hidden deep in their subconscious. As a fugitive who’s lost everything, Cobb has a chance at freedom if he can complete one last heist — implant an idea into someone’s mind rather than stealing it. He’ll just have to make sure he and his team (Joseph Gordon-Levitt, Tom Hardy, Ellen Page, Ken Watanabe) wake up alive.



3 - DUNKIRK 2017

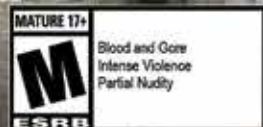
The story of how more than 330,000 soldiers were rescued from a beach in France during World War II, *Dunkirk* was a different kind of movie for Nolan. A sweeping epic that relied more heavily on sound than dialogue, the film won three Oscars and was nominated for five more including Best Picture and Best Director for Nolan. He further pushed the limits with IMAX cameras, attaching the large equipment to the wing of a fighter plane to show the action right from the cockpit of Tom Hardy’s character. Like several of his movies before, *Dunkirk* had an unconventional timeline with three stories taking place over one hour, one day and one week. —SHERI BLOCK

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Only On PlayStation

BY INGRID RANDOJA

Gosling Returns to Space

Ryan Gosling gave a nuanced turn as astronaut Neil Armstrong in 2018's *First Man*, and he'll head for the stars again in the upcoming *Project Hail Mary*, based on the new book by **Andy Weir**, whose debut novel *The Martian* was turned into the hit film starring Matt Damon. The new story, which is said to contain an abundance of plot twists, revolves around a solitary astronaut who is tasked with saving the world. Gosling is also acting as producer.



COLMAN GETS LOST

It's hard to find a more likeable and in-demand actor than **Olivia Colman**. After she finished filming Season Four of *The Crown*, the Oscar and Emmy winner signed onto actor **Maggie Gyllenhaal**'s directorial debut, *The Lost Daughter*. Based on the novel by **Elena Ferrante**, the story finds a divorced professor (Colman) vacationing in an Italian town where her past mistakes as a mother and wife come back to haunt her when she meets a woman (**Dakota Johnson**) and her daughter. Look for Gyllenhaal's husband, **Peter Sarsgaard**, in an unspecified role.



GAGA

FOR GUCCI

Lady Gaga hasn't been seen on the big screen since she wowed critics and fans with her stellar turn as Ally in 2018's *A Star Is Born*. Now there's word she's eyeing a starring role in director **Ridley Scott**'s upcoming true-crime drama about the assassination of Maurizio Gucci, the grandson of fashion designer Guccio Gucci. Gaga would play Patrizia Reggiani, who was convicted of hiring a hitman to murder her wealthy ex-husband in 1995.



HATHAWAY

HITS MOTHER LODE

Anne Hathaway has signed on to star in *French Children Don't Throw Food*, based on **Pamela Druckerman**'s autobiographical book, *Bringing Up Béb : One American Mother Discovers the Wisdom of French Parenting*. Druckerman, an American journalist who had a baby while living in France, noticed that French babies and children were better behaved than their American counterparts and set out to discover the country's parenting norms. Hathaway brings her own experiences as a mother to the role, she has two young sons with husband Adam Shulman.



ERIVO

BEHIND THE WHEEL

Podcasts such as *Homecoming*, *Lore* and *Dirty John* have been made into TV series, and now the podcast *Carrier* will be turned into a feature film with its star **Cynthia Erivo** reprising her role from the podcast, a truck driver named Raylene. Raylene agrees to drive a long-haul truck in place of her ailing father only to discover the vehicle's mysterious cargo poses a threat to the world.



Steve Coogan (left)
and Rob Brydon
in *The Trip to Greece*

TRAVEL

THE TRIP TO GREECE

THERE'S NO BETTER FILM FRANCHISE FOR stuck-at-home travellers this summer than *The Trip* movies, which send British comic actor Steve Coogan and his old friend Rob Brydon to various vacation hotspots where they indulge in good food, drink and highly amusing — and disparaging — banter.

For the fourth and final film in the series, *The Trip to Greece*, the pair of *bon vivants* journey to the Mediterranean to follow in the footsteps of hero Odysseus.

That means starting off at the ruins of Troy (located in Turkey), from where Odysseus began his 10-year journey home to Ithaca. They cross the Aegean Sea to the seaport of Kavala, stopping off to visit the village where *Mamma Mia!* was filmed. Then it's off to Athens, where they check out the Parthenon and re-enact the death

of Socrates. The trip continues to the beautiful island of Hydra and then onto the picturesque Mani peninsula, where they explore the famed Diros Caves.

This journey, while still brimming with banter, impressions and mouthwatering meals, is also tinged with sadness and a sense of foreboding as the middle-aged men question their career choices, their relationships with loved ones and the mistakes they've made.

We know Brydon and Coogan are playing heightened, and at times farcical, versions of themselves, and yet their caustic wit and biting humour gives way to introspection. In this poignant finale it isn't just the homeward journey of Odysseus we are tracking; we are watching our comic heroes make their way home, too, after their many travels abroad. —IR

Tripping Out

After galivanting through Greece with Brydon and Coogan, continue your travels with the rest of the franchise

THE TRIP 2010

The boys stick close to home in the first film, touring restaurants in northern England and seeing who can do the best Sean Connery and Michael Caine impressions.

THE TRIP TO ITALY 2014

Brydon is commissioned by a newspaper to review restaurants in Italy, and when Coogan joins him they continue their duelling impressions and Brydon does his hilarious man-in-a-small-box routine in Pompeii.

THE TRIP TO SPAIN 2017

Here, the pals retrace a trip that Coogan took through Spain when he was young and stop to enjoy six glorious meals (and do even more impressions).

DOCUMENTARY

SPACESHIP EARTH

We may complain about life under quarantine, but at least we have enough oxygen to breathe inside our homes. Running out of breathable air was just one of the problems facing the eight men and women who spent two years living inside Biosphere 2 in the early 1990s. Their experiences are detailed in this fascinating documentary from director Matt Wolf using a combination of archival footage and present-day interviews with some of the team members. The picture Wolf paints is of a social and environmental experiment that turned out to be both noble and foolhardy.



How do I rent or buy movies from the Cineplex Store?

1. Go to CineplexStore.com on your computer or mobile browser to rent or purchase a film.

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4. Check out. (You will be able to use SCENE points to place your order.)

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- Enjoy on your mobile device, tablet or Apple TV by downloading the Cineplex Store app on the App Store or Google Play. (Note: You cannot watch a movie in the browser of your mobile device.)

- Stream on your computer. (Please use Chrome on Macs.)

- Watch on your LG Smart TV (2012 model or later) or Samsung Smart TV (2013 or later with Smart Hub).

- Connect via your TV and a Roku device or Chromecast.



CONCERT

ROGER WATERS: US + THEM

This politically charged concert film was shot over three days in Amsterdam during Roger Waters' 2017-2018 tour and sees the former Pink Floyd frontman revisit many of the band's greatest hits, including "Wish You Were Here," "Another Brick in the Wall (Parts II & III)" and "Money." Everything Waters does is informed by his human-rights activism, and at this point it was the refugee crisis that was weighing most heavily on his mind, reflected in the songs from his new album *Is This the Life We Really Want?*, and the show's provocative stagecraft.



Mick Jagger (left) and Claes Bang
in *The Burnt Orange Heresy*

SUSPENSE

THE BURNT ORANGE HERESY

IF YOU'RE IN THE MOOD FOR STUNNING

scenery, a dash of art and people behaving badly then settle in with this slow-burn thriller that stars Claes Bang as ambitious art critic James and Elizabeth Debicki as his lover Berenice, who are summoned to art collector Cassidy's (Mick Jagger) villa on Lake Como.

"It was very easy to work with Mick because from the moment he set foot on set he wasn't Mick Jagger from the Rolling Stones, he was an actor and he behaved like an actor," director Giuseppe Capotondi told Cineplex at the Toronto International Film Festival.

"He was very humble and asked for more and more takes," added Capotondi.

"It was a pleasure to work with him."

Cassidy wants the pair to steal a painting from reclusive artist Jerome Debney (Donald Sutherland), who just happens to have a studio on Cassidy's estate. Let the games begin as this cast of corruptible art lovers will do anything to get what they want.

"It's a film about masks that we wear because we want to be more appreciated, more successful, more loved, and what happens when we take these masks off," noted Capotondi, "if there's still someone under them that we recognize." —IR

~~~~~  
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## INDIE

# NEVER RARELY SOMETIMES ALWAYS

When Autumn (newcomer Sidney Flanagan) discovers she's pregnant, the Pennsylvania teen decides she has one option — go to New York City to have an abortion. Her cousin Skylar (Talia Ryder) comes along for support in this unvarnished drama that relies on the young actors' abilities to say everything without saying much at all. Waiting for Autumn's procedure, the girls get by in the big city for a couple of days by spending time with an older boy who has questionable motives and loitering in diners and bus stations. Writer-director Eliza Hittman's stoic drama won the Silver Bear Grand Jury Prize at this year's Berlin Film Festival.





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BUTTER**

ASK FOR **LAYERED**  
AT CONCESSION





Hong Chau (left)  
and Sarah Gadon in  
*American Woman*

CANADIAN

## AMERICAN WOMAN

**DESPITE ITS TITLE AND THE VERY** American story that it tells, this drama from Canadian writer-director Semi Chellas was shot in and around Toronto and stars the city's own Sarah Gadon as Pauline, a lightly rewritten version of Patty Hearst, daughter of famed publishing magnate William Randolph Hearst.

In the early '70s, Hearst was kidnapped and held captive by the revolutionary Symbionese Liberation Army (SLA), eventually joining their cause, and the same is true of Pauline here. Whether Hearst's participation was voluntary or the result

of brainwashing is still up for debate and the film, too, is patient in letting you make up your own mind.

Calgary's Chellas, who wrote and produced several episodes of *Mad Men*, based the movie on the 2003 novel of the same name by Susan Choi. Like the book, the film is told from the perspective Jenny (Hong Chau), an activist who is strong-armed into helping Pauline and two fellow SLA members hide out on a rural property. Eventually, the two women form an uneasy bond.

"There is a bit of a dance, and they're

both kind of sniffing each other out," Gadon told Cineplex at last September's Toronto International Film Festival, where *American Woman* screened after premiering at Tribeca. "There are moments of understanding, there's moments of misunderstanding, and that's, I think, what creates such a kind of tense but compelling dynamic between the two of them." —MW

**MADE**



THRILLER

## FORCE OF NATURE

A gang of criminals decides a Category 5 hurricane is the perfect time to rob a wealthy tenant in a storm-battered apartment building. What they don't expect is that another tenant, Ray (Mel Gibson), is a retired detective who knows who they are, and he's not going anywhere. With help from his doctor daughter (Kate Bosworth) and a young cop (Emile Hirsch), Ray hunkers down and prepares for a fight.



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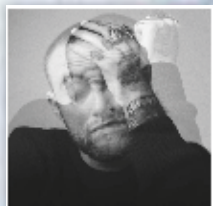
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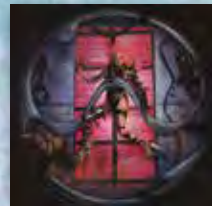
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## Nachos With Roasted Corn & Pepper

### INGREDIENTS

1 bag white corn tortilla chips  
2 cups shredded cheddar cheese  
1/4 cup sliced jalapenos (optional)

### ROASTED CORN & PEPPER TOPPING

1/2 cup thawed frozen corn niblets  
1/4 cup diced tomatoes  
2 tbsp red bell pepper, finely chopped  
1 tbsp fresh jalapeno, finely chopped (optional)  
1 tbsp fresh cilantro, finely chopped  
Salt and pepper to taste

### INSTRUCTIONS

1. Preheat oven to 350 degrees.
2. Line a baking sheet with parchment paper.
3. Place chips on parchment.
4. Drain and evenly distribute topping on chips.
5. Cover with cheese. (VIP tip: layer the chips, corn topping and cheese.)
6. Place in oven, middle rack, and bake for six to eight minutes or until cheese is melted.
7. Serve with salsa and sour cream.



## Spicy Blackberry Margarita

### INGREDIENTS

1.5 oz Jose Cuervo Tequila  
1 oz blackberry cordial\*  
1 oz fresh lime juice

### INSTRUCTIONS

1. Pour ingredients over ice.
2. Shake and strain into a rocks glass filled with ice.
3. Top with Sprite and garnish with a fresh jalapeno slice.

\* You can make your own blackberry cordial by muddling blackberries into simple syrup, which is equal parts boiling water and sugar. Be sure to strain the blackberry/simple syrup mixture and cool before adding to cocktail.





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## Cold Comfort

It's getting hot out there. Not that we're complaining, but as temperatures rise you might want to cool off with a cold-weather movie from time to time. Not only can movies transport us to different places and time periods, but different seasons as well. So, grab a cold drink and chill out with our quiz about frigid films.



Idris Elba in a certain snowy movie

1.

Who starred in the most recent film adaptation of Jack London's Yukon-set *The Call of the Wild*?

- a) Josh Brolin
- b) Clint Eastwood
- c) Tommy Lee Jones
- d) Harrison Ford

2.

Each of these movies tells a true story related to the Winter Olympics. Which story happened first?

- a) *Cool Runnings*
- b) *Eddie the Eagle*
- c) *I, Tonya*
- d) *Miracle*

3.

Which movie set atop a snowy mountain stars Idris Elba?

- a) *Alive*
- b) *The Mountain Between Us*
- c) *Downhill*
- d) *Everest*

4.

Which of these penguin-based films boasts the voice talents of Morgan Freeman?

- a) *March of the Penguins*
- b) *Happy Feet*
- c) *Mr. Popper's Penguins*
- d) *Surf's Up*

5.

Which of these films is about a perpetually moving train in a never-ending winter?

- a) *Midnight Express*
- b) *Snowpiercer*
- c) *The Darjeeling Limited*
- d) *Source Code*

6.

In which *Star Wars* movie do we visit the ice planet of Hoth?

- a) *Return of the Jedi*
- b) *A New Hope*
- c) *The Empire Strikes Back*
- d) *The Force Awakens*

7.

Which of these chilly animated films features a squirrel named Scrat?

- a) *Frozen*
- b) *Happy Feet*
- c) *Ice Age*
- d) *The Polar Express*

8.

In which of these cold-weather comedies does Chevy Chase not appear?

- a) *Christmas Vacation*
- b) *Groundhog Day*
- c) *Snow Day*
- d) *Hot Tub Time Machine*

9.

Which movie has a shot of Jack Nicholson frozen solid?

- a) *Batman*
- b) *Mars Attacks!*
- c) *The Shining*
- d) *The Witches of Eastwick*

10.

In which movie do we meet the White Witch, responsible for the Hundred-Year Winter?

- a) *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*
- b) *Frozen II*
- c) *Oz the Great and Powerful*
- d) *Lord of the Rings: The Two Towers*



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## Out of the Ashes, Neon

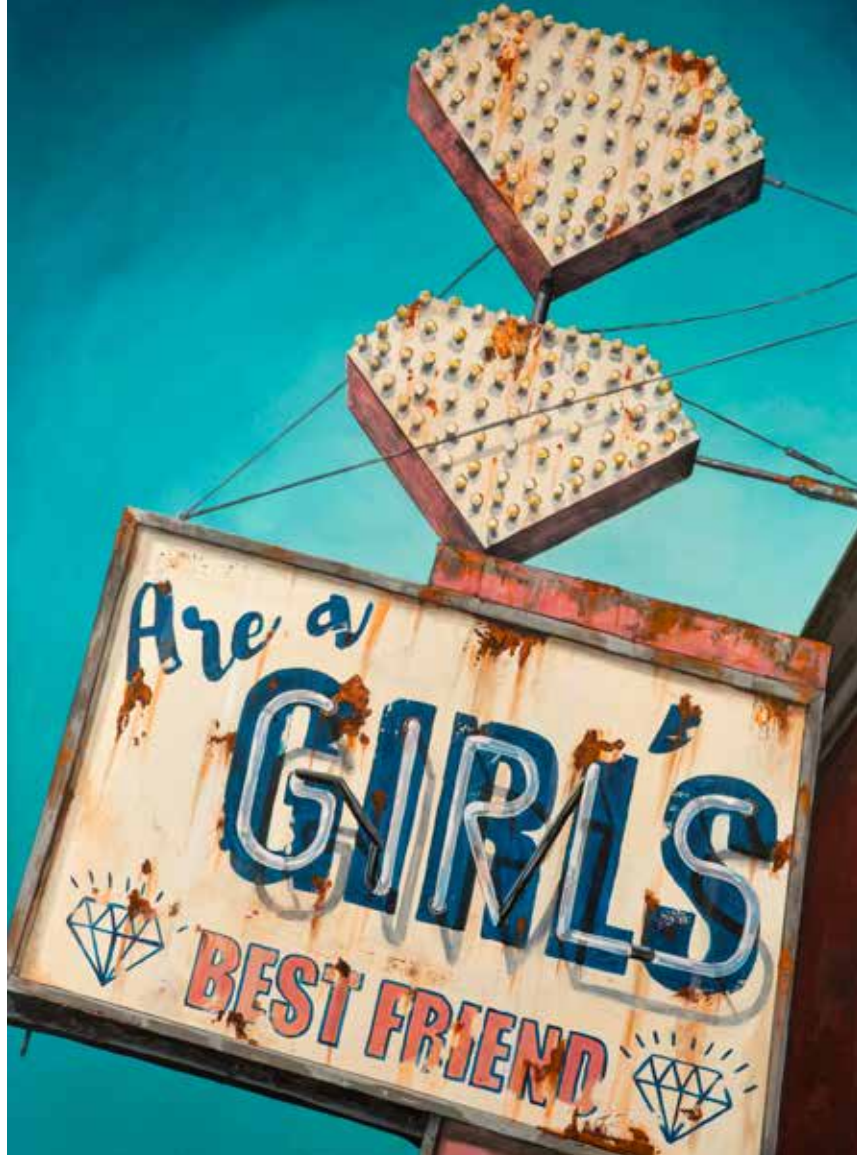
Artist Rob Croxford has always loved vintage neon signs. But it wasn't until 2018, when his Toronto studio and the 120 acrylic paintings inside were destroyed by fire, that Croxford started working on his new series of paintings, which he dubbed "Sign Language."

"One day I was looking at photos from a recent trip to New York City where I had photographed dozens of signs and visited the Museum of the Moving Image," he says. "Suddenly, I was smiling. Just looking at all my photos it all came together in my head. I could combine movie quotes with old signs! BLAM-O! A new series was born."

A film buff, Croxford has no shortage of movie quotes from which to draw; but he also has to be able to subvert the quote's meaning. "Half the fun is finding the way to combine the two elements and have it make sense," he says.

—MW

TO SEE MORE GO TO  
[ROBCROXFORD.COM](http://ROBCROXFORD.COM)



Clockwise from left, Rob Croxford's takes on *Top Gun*, *Gentlemen Prefer Blondes* and *There Will Be Blood*



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