

CINEPLEX

MAGAZINE

INSIDE:
2016-17
MET OPERA
HD Screenings
Guide!

MAGIC

MAN

**Eddie
Redmayne**
TALKS
**FANTASTIC
BEASTS**

Plus
**AMY
ADAMS**
**WARREN
BEATTY**
**CASEY
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Thank you J.K. Rowling for penning the new Pottermore film *Fantastic Beasts and Where to Find Them*, and we can't think of a better actor than **Eddie Redmayne** to play the film's wizard and beast wrangler Newt Scamander. Here Redmayne tells us about the film's super-secret origins and his favourite fantastic beast

BY INGRID RANDOJA

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Katherine Waterston and Eddie Redmayne in *Fantastic Beasts and Where to Find Them*





SCHOOL DAYS

Did you know that **Eddie Redmayne**, Oscar-winning actor and star of this month's Harry Potter prequel *Fantastic Beasts and Where to Find Them*, and Prince William, the Duke of Cambridge and future King of England, were classmates, even pals, at Eton College in Windsor, England?

Unfortunately, they didn't keep in touch after graduating from the prestigious all-boys boarding school in 2000. Aside from a quick reunion at a charity polo match last year, they've had no contact at all — no casual dinners at each other's homes, no play dates with the kids, no zips down to the pub for a quick pint.

Who, I wonder, would be the one in that relationship thinking, "Oh, he's too busy and important to want to hear from someone like me."

Not only were they pals, they also played on the rugby team together and were part of The Eton Society, the school's self-selected group of prefects — yes, prefects, just like in the Harry Potter books. Prefects are students chosen to be disciplinarians for the other students, to make sure the rules are followed — no eating in the halls, proper uniforms, that sort of thing. Hermione Granger was a good one, you may remember. Ron Weasley not so much.

We're guessing that Newt Scamander, Redmayne's character in *Fantastic Beasts*, probably wasn't selected to be a prefect. One of the first things we learn about him via the film's trailer is that he was kicked out of Hogwarts before graduating, though Albus Dumbledore was a big supporter and tried to stop his expulsion. We also know, from the black and yellow scarf he wears throughout the film, that he was most likely a member of Hufflepuff.

Eton and Hogwarts have a fair bit in common actually — the age of the students (13 to 18 for Eton, 11 to 18 for Hogwarts), imposing architecture, hallowed halls. Author J.K. Rowling never claimed to have used Eton as an inspiration, but some Harry Potter-themed tours still visit the campus as an example of what Hogwarts might have been like.

And Eton does exist in the Harry Potter universe. Justin Finch-Fletchley, the wizard son of Muggles, was all set to attend Eton until he was accepted at Hogwarts. When he first meets Harry in *Chamber of Secrets*, Justin explains, "My name was down for Eton, you know. I can't tell you how glad I am I came here instead. Of course, Mother was slightly disappointed, but since I made her read Lockhart's books I think she's begun to see how useful it'll be to have a fully trained wizard in the family."

So, Hogwarts is better than Eton, and now Eddie Redmayne has attended both, sort of, and with varying degrees of success. Though we must remember that, though Newt was kicked out of Hogwarts, by the time Harry arrives at the school, Newt's textbook, also titled *Fantastic Beasts and Where to Find Them*, is already on the course outline. It'll be interesting to find out what happened in the interim.

In our exclusive interview, "Off to See the Wizard," page 46, Redmayne explains how he went back to school, in a way, by studying to play Newt with the film's screenwriter J.K. Rowling and a bunch of animal wranglers in place of professors.

Elsewhere in this issue, **Amy Adams** tells us about her sci-fi *Arrival* (page 34), **Casey Affleck** and **Michelle Williams** talk about their big-buzz drama *Manchester by the Sea* (page 42), **Joel Edgerton** explains how he got into character for *Loving* (page 30) and *Rules Don't Apply*'s director, co-writer and star **Warren Beatty** talks candidly about his return to filmmaking after a 15-year break (page 38).

■ **MARNI WEISZ**, EDITOR

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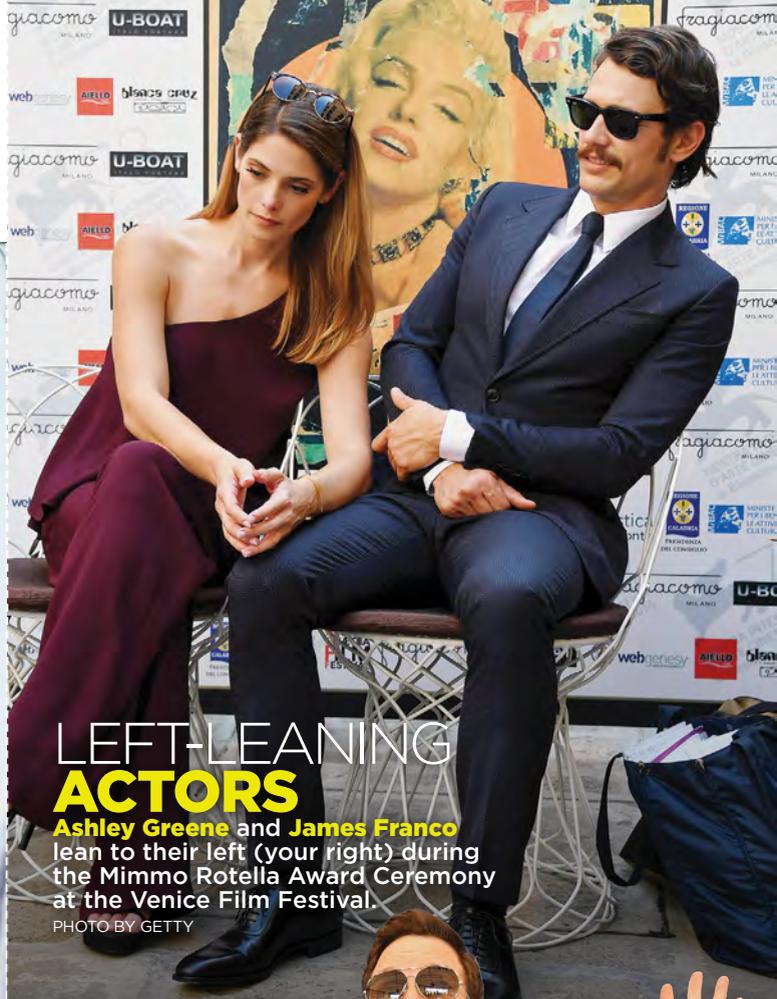
SNAPS



TIMBERLAKE'S A LIFE SAVER

Justin Timberlake plays a 1950s lifeguard on the New York set of Woody Allen's next, as-yet-untitled film.

PHOTO BY KEYSTONE PRESS



LEFT-LEANING ACTORS

Ashley Greene and **James Franco** lean to their left (your right) during the Mimmo Rotella Award Ceremony at the Venice Film Festival.

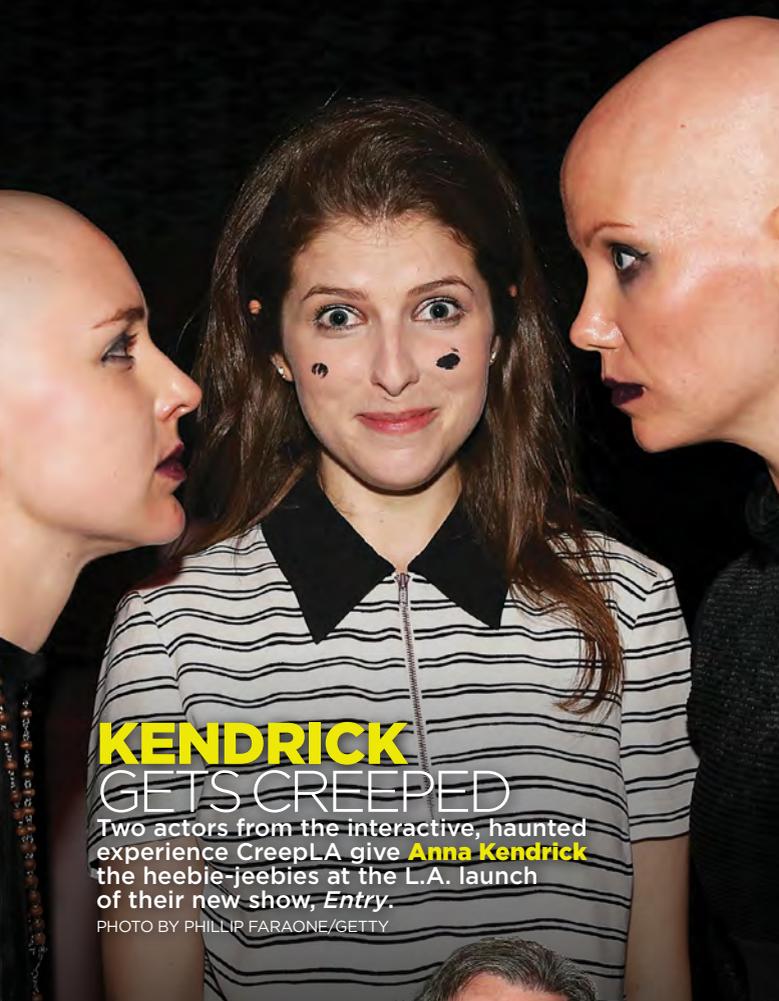
PHOTO BY GETTY



WATCH CHRIS RUN

Chris Pratt does his best running man during a photocall for *The Magnificent Seven* at the Venice Film Festival.

PHOTO BY GETTY



KENDRICK GETS CREEPED

Two actors from the interactive, haunted experience CreepLA give **Anna Kendrick** the heebie-jeebies at the L.A. launch of their new show, *Entry*.

PHOTO BY PHILLIP FARAONE/GETTY



POSEY AND POOCH

Parker Posey is fashionably unfashionable at the Rachel Comey show during New York Fashion Week.

PHOTO BY NOAM GALAI/GETTY



SNOWDEN'S CREW DRINKS UP

From left, director **Oliver Stone** and his *Snowden* stars **Shailene Woodley** and **Joseph Gordon-Levitt** enjoy Oktoberfest celebrations in Munich.

PHOTO BY GISELA SCHOBER/GETTY



SEEING RED

Nicolas Cage poses with a fan at the Moscow premiere of *USS Indianapolis: Men of Courage*.

PHOTO BY GENNADIY AVRAMENKO/GETTY



SAN SEBASTIAN DO-SI-DO

Jennifer Connelly dances with her *American Pastoral* co-star and director **Ewan McGregor** at a photocall during the San Sebastian International Film Festival.

PHOTO BY CARLOS ALVAREZ/GETTY



RUPERT ON THE RUN

Rupert Grint films a scene for the TV drama *Snatch*, a spinoff of the 2000 Guy Ritchie film of the same name.

PHOTO BY KEYSTONE PRESS

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IN BRIEF



MAKING DOCTOR STRANGE



The Ancient One (Tilda Swinton) teaches Stephen Strange (Benedict Cumberbatch) a lesson in *Doctor Strange*



On Home Turf: THE WAR WITH GRANDPA

It's official. **Robert De Niro** is in the grandpa phase of his career.

Earlier this year the Hollywood legend released *Dirty Grandpa*, in which he played a lecherous former military man trying to corrupt his grandson (Zac Efron). And this month he's in Toronto shooting *The War With Grandpa*, about a grandfather who has to share a room with his grandson, much to the boy's chagrin.

The film is based on the award-winning children's book of the same name by **Robert Kimmel Smith** and will be directed by **Tim Hill**, who's been behind the camera for such family fare as *Alvin and the Chipmunks* and *Muppets From Space*. —MW ▶

SHE'S A MARVEL

If you're going to start messing with the gender of a Marvel Comics character, Tilda Swinton is the perfect actor to do it. The androgynous Brit has been playing with the lines between male and female on screen since her breakthrough role in 1992's *Orlando*.

Based on a Virginia Woolf novel, that film saw Swinton play an Elizabethan era nobleman named Orlando

who's granted a centuries-long life, in the middle of which he suddenly turns from a he to a she.

Now Swinton is playing Stephen Strange's mentor the Ancient One in Marvel Studio's *Doctor Strange*, a character most often depicted in the comic books as an aged, Asian man.

"The truth is, any of us could be the Ancient One," Swinton told a crowd at this

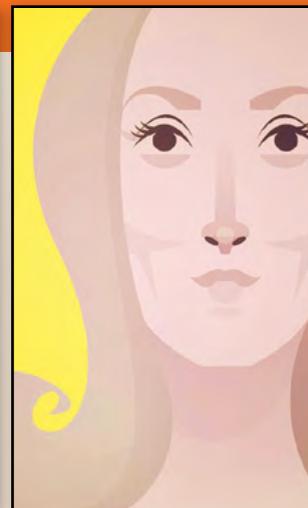
year's Comic-Con. "That's the amazing thing about what is originally in the comics. You know, who knows who will end up being the Ancient One?"

It's true, the Ancient One of comic-book lore can change forms, and bodies.

"The Ancient One is a title," added Swinton, "and all the things the Ancient One does, and passes on, and teaches, and teases out of people, anybody can do." —MW

THE ART OF FILM

Stanley Chow is a Manchester, England, based illustrator whose simple but bang-on portraits have earned him commissions from clients as varied as McDonald's, WWE, The New Yorker and Wired magazine. "The key is perseverance," he says of capturing someone's likeness in so few strokes. "You create the simple shapes you think work for the person's facial characteristics, then it's a case of moving and adjusting the shapes little by little until you think you've got a likeness." Here you see Chow's takes (from left) on Jason Statham, Spike Lee and Meryl Streep. See more at www.stanleychowillustration.com. —MW



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HERO'S WELCOME?

PHOTO BY GETTY

This month's *Hacksaw Ridge* is the first film Mel Gibson has directed since 2006's *Apocalypto*, the same year he delivered a shocking, anti-Semitic rant after being pulled over for suspicion of drunk driving.

The 10-minute standing ovation *Hacksaw Ridge* received after it's Venice Film Festival premiere may be evidence the movie world is ready to give Gibson another chance.

The director was in a great mood at the film's Venice press conference, joking

with star Andrew Garfield that the subject of their film — real-life U.S. Army medic Desmond Doss, a Seventh-day Adventist who refused to carry a gun, but saved at least 50 soldiers during World War II — was an actual superhero.

"And the difference between a real superhero and a comic-book one is that real superheroes didn't wear any spandex," Gibson said, eliciting a delighted laugh from Garfield who, of course, played Spider-Man in three films.



TOM FORD ON TIFF'S RED CARPET



He Knows How to Find the Camera

How good did fashion-designer-turned-movie-director Tom Ford look while promoting his sophomore film *Nocturnal Animals* at the Toronto International Film Festival?

This good. This is how good Tom Ford looked.

Nocturnal Animals hits theatres nationwide on November 25th.

PHOTO BY VERA ANDERSON/GETTY



Quote Unquote

I'm 18 years old, so I know almost everything in a teenager's life is, in such a reasonable way, so blown out of proportion. Every little thing that happens is such a huge event.

Everything that happens to Nadine means so much.

—*The Edge of Seventeen* star Hailee Steinfeld on her character



DID YOU KNOW?

There are more than 60 species of vegetation depicted in the animated feature *Moana*, including coconut trees, breadfruit and taro. A group of Disney animators — along with co-directors Ron Clements and John Musker — travelled to Fiji, Samoa, Tahiti and New Zealand to research the region in which the ancient Oceania-set film takes place. They admit that artistic license was taken with some plants, like pumping up the colour to make the landscape pop.



BOUNTY OF Broderick

It warms our little hearts to see Matthew Broderick back on screen in not one, but two movies this month.

Aside from a cameo as himself in 2015's *Trainwreck* we haven't seen Broderick in a widely released film since 2011's comedy *Tower Heist*, in which he starred alongside Ben Stiller, Casey Affleck and Eddie Murphy.

This month Broderick appears as both an evangelical Christian in *Manchester by the Sea*, a weepie that stars his *Tower Heist* co-star Affleck, and at the other end of the spectrum as a smart-mouthed studio insider in Warren Beatty's *Rules Don't Apply* (pictured above).



SPLATTER KING

Antonio Banderas explains his method while showing off one of the pieces in his photography exhibit "Women in Gold" at Moscow's Multimedia Art Museum.

PHOTO BY GENNADY AVRAMENKO/GETTY

ON THE EDGE

Hayden Szeto stars with Hailee Steinfeld in *The Edge of Seventeen*, a smart, bittersweet coming-of-age drama that's got critics buzzing. It's too bad Szeto refuses to see it.

"They offered to show me the movie, but it's my first big movie so I really want to have that first experience with a real crowd," says the Vancouver native on the line from his L.A. home. "I just didn't want to see it in a studio. I told our producer Amy Brooks about it and she sent me a message that said, 'You know what, you're right, there are first kisses and this movie is like that for you and I agree with your decision.'"

The film casts Steinfeld as Nadine, a socially awkward teen coping with a self-involved mom (Kyra Sedgwick) and the fact that her best friend (Haley Lu Richardson) has started a romantic relationship with her popular older brother (Blake Jenner). Szeto plays the sweet, also socially awkward Erwin, who likes Nadine but sits squarely in her "friend zone."

He gives a warm performance that's drawing attention from Hollywood types.

"There are agents who want to meet me who've seen the movie, it's a little overwhelming, you gotta know who to trust," he says.

Finally, after spending years in Los Angeles hustling to land small parts on TV and in indie films he's preparing for his breakout moment. It's been worth the struggle.

"I've been out here in L.A for seven years," he says. "It wasn't easy a lot of times. Every year you have that annual actor breakdown, the 'What am I doing this for?'"

"But I keep reminding myself how I felt the first day I moved to L.A. — the wonder, the fire, the drive — and I always remind myself of that day, the day I had a clear objective of who I wanted to be as an artist, and the trick is to never, ever lose that fire." —INGRID RANDOJA

THE EDGE OF SEVENTEEN
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WATCH
A CLIP!



Joel Edgerton
as Richard Loving

Ruth Negga
as Mildred Loving

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ALL DRESSED UP

DIANE KRUGER

At the New York City Ballet 2016 Fall Gala.

PHOTO BY DIMITRIOS KAMBOURIS/GETTY

PATRICK DEMPSEY

At the Madrid premiere of *Bridget Jones's Baby*.

PHOTO BY JUAN NAHARRO GIMENEZ/GETTY

LUPITA NYONG'O

At *Queen of Katwe*'s Hollywood premiere.

PHOTO BY BARRY KING/GETTY



**EMILY
BLUNT**

At the London premiere
of *The Girl on the Train*.

PHOTO BY MIKE MARSLAND/GETTY



**CHRIS
PINE**

In London for the
GQ Men of the Year Awards.

PHOTO BY MIKE MARSLAND/GETTY



**RENÉE
ZELLWEGER**

In London for the premiere
of *Bridget Jones's Baby*.

PHOTO BY GARETH CATTERMOLLE/GETTY

IN THEATRES

NOVEMBER 4



TROLLS

When the inhabitants of a troll village are scooped up by the nasty Bergens, the perpetually happy Poppy (**Anna Kendrick**) teams with the grumpy Branch (**Justin Timberlake**) to rescue their fellow trolls. **Zooey Deschanel**, **James Corden**, **Russell Brand** and **Gwen Stefani** also lend their pipes to this animated film that includes Timberlake's catchy hit "Can't Stop the Feeling."

HACKSAW RIDGE

Director **Mel Gibson**'s standout films — *Braveheart*, *The Last Temptation of Christ* — blend religion and violence, and that's also the case with *Hacksaw Ridge*, his first film in a decade. It tells the true story of Desmond T. Doss (**Andrew Garfield**), a Seventh Day Adventist who joins the army during WWII but refuses to carry a gun. Instead, he serves as a medic, saving more than 50 soldiers in the Battle of Okinawa.

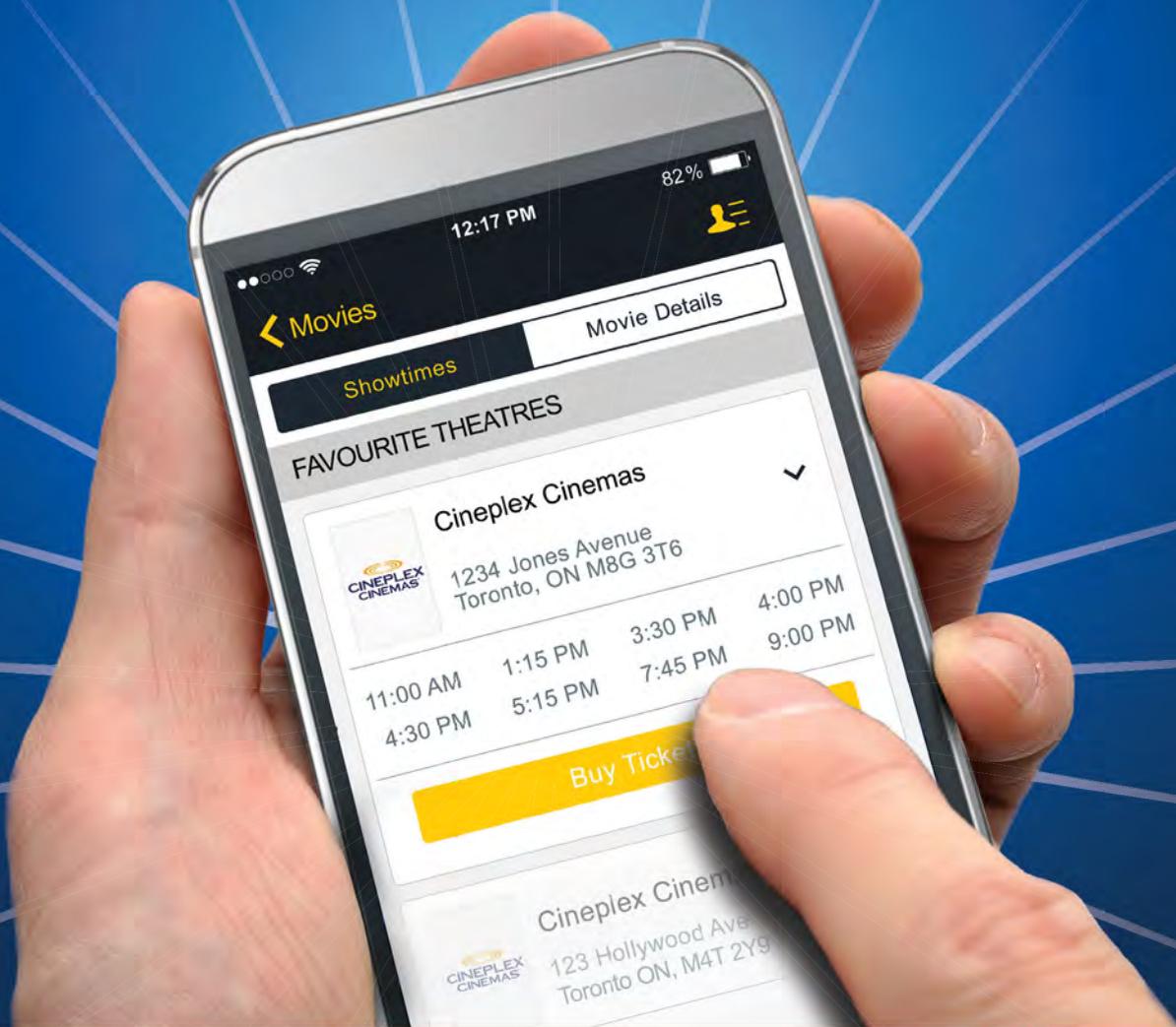
DOCTOR STRANGE

Marvel assembles its most prestigious cast yet — **Benedict Cumberbatch**, **Chiwetel Ejiofor**, **Tilda Swinton**, **Mads Mikkelsen** — for this mind-bending superhero pic. Cumberbatch is Stephen Strange, an arrogant neurosurgeon whose hands are damaged in a car crash. Desperate to restore his skills he travels to the Himalayas where the Ancient One (Swinton) teaches him sorcery.

CONTINUED ►



Doctor Strange's Benedict Cumberbatch



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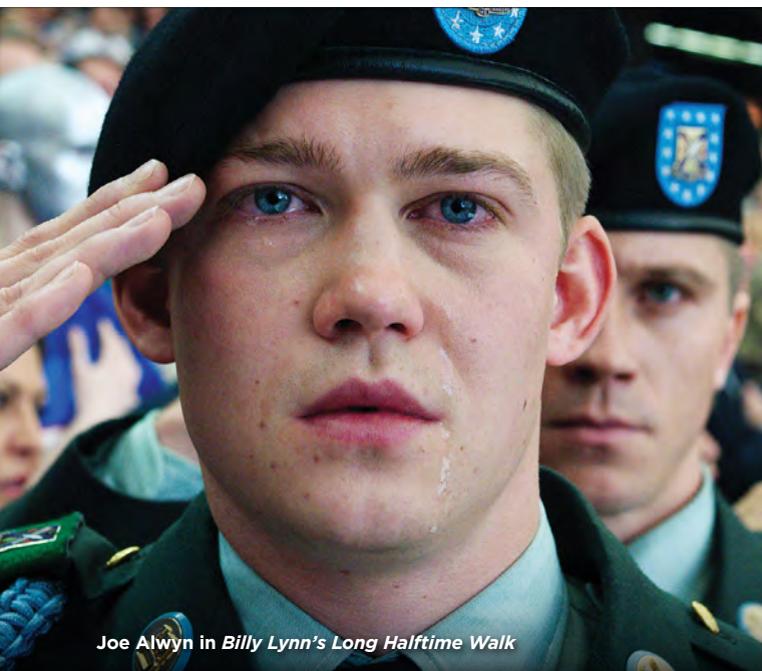
NOVEMBER 11

▶ LOVING

Joel Edgerton and **Ruth Negga** give exquisitely understated performances as real-life couple Richard and Mildred Loving, who were arrested in Virginia in 1958 for breaking the state's law prohibiting interracial marriage. While they are unjustly forced to leave their country home to live in Washington, D.C., their case is appealed and winds its way to the Supreme Court. **See Joel Edgerton interview, page 30.**



Loving's Ruth Negga and Joel Edgerton



Joe Alwyn in *Billy Lynn's Long Halftime Walk*

BILLY LYNN'S LONG HALFTIME WALK

Two-time Oscar-winning director **Ang Lee** (*Brokeback Mountain*, *Life of Pi*) helms this drama based on **Ben Fountain's** bestselling novel about a company of heroic infantryman — including 19-year-old Billy (newcomer **Joe Alwyn**) — who'll be honoured during the halftime of a Thanksgiving Day football game and then shipped back to Iraq. The drama takes us inside the heads of the various soldiers as they deal with celebration and their fears of heading back into battle. Look for **Kristen Stewart** in a touching turn as Billy's concerned older sister.

SHUT IN

Child psychologist Mary Portman (**Naomi Watts**) lives in an insolated farmhouse where she sees patients and cares for her disabled son (**Charlie Heaton**). When one of her patients (**Jacob Tremblay**) dies under her care, his ghost returns to haunt Mary and her boy.

ARRIVAL

Critics are buzzing about Québécois director **Denis Villeneuve's** (*Sicario*, *Enemy*) brainy sci-fi that stars **Amy Adams** as a linguist tasked with finding a way to communicate with aliens who've landed on Earth. **See Amy Adams interview, page 34.**



ALMOST CHRISTMAS

Walter's (**Danny Glover**) grown kids gather to celebrate Christmas, their first holiday together since their mom died. The excellent ensemble cast includes **Gabrielle Union**, **Usher**, **Omar Epps**, **Kimberly Elise** and Oscar-winner **Mo'Nique**.

NOVEMBER 18



FANTASTIC BEASTS AND WHERE TO FIND THEM

The popular — and lucrative — Harry Potter franchise gets a second wind with this spinoff film written by **J.K. Rowling**. Set 70 years before the events of Harry Potter, the adventure casts **Eddie Redmayne** as the magizoologist Newt Scamander, who heads to New York City where he is inadvertently responsible for the release of a suitcase full of strange creatures, drawing the attention of the No-Maj (Muggle) world. **See Eddie Redmayne interview, page 46.**

ELLE

Isabelle Huppert is earning rave reviews for her turn in director **Paul Verhoeven's** provocative drama about a ruthless businesswoman who tracks down the man who sexually assaulted her.

Fantastic Beasts and Where to Find Them's Eddie Redmayne

THE EDGE OF SEVENTEEN

First-time filmmaker **Kelly Fremon Craig** crafts a funny and touching coming-of-age pic starring **Hailee Steinfeld** as Nadine, a socially awkward teen dealing with a self-involved mom (**Kyra Sedgwick**), a secret crush on cool guy Nick (**Alexander Calvert**) and a friendship with classmate Erwin (**Hayden Szeto**) who wants more. But things really start to fall apart when her only friend (**Haley Lu Richardson**) starts dating her popular older brother (**Blake Jenner**). **See Hayden Szeto interview, page 14.** CONTINUED ►



Elle's Isabelle Huppert

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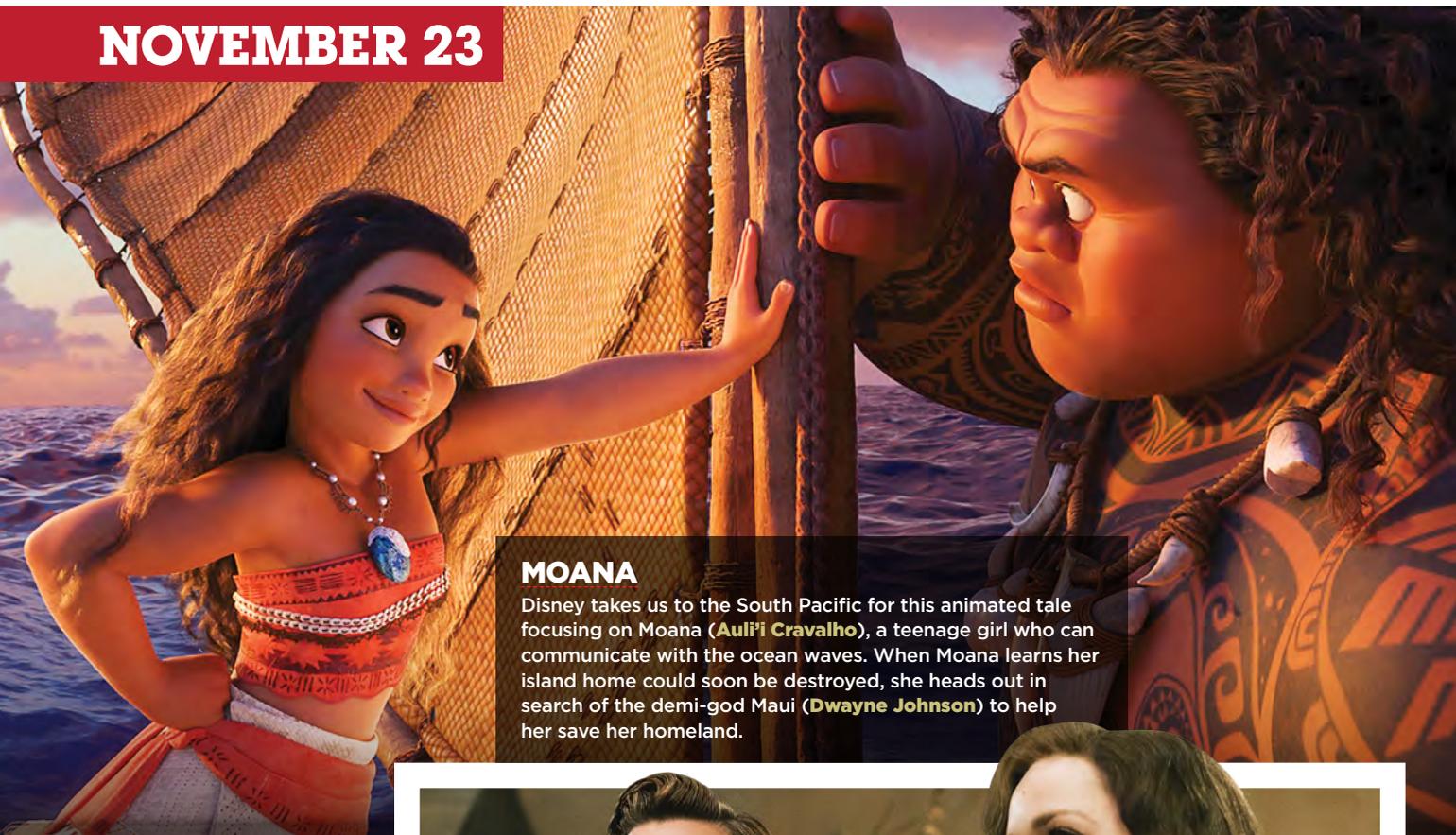
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XBOX ONE PS4 NINTENDO 3DS WiiU Recycled



MOANA

Disney takes us to the South Pacific for this animated tale focusing on Moana (**Auli'i Cravalho**), a teenage girl who can communicate with the ocean waves. When Moana learns her island home could soon be destroyed, she heads out in search of the demi-god Maui (**Dwayne Johnson**) to help her save her homeland.

▶ RULES DON'T APPLY

It's been 18 years since **Warren Beatty** directed a film and 15 years since he starred in one, but he's back both behind and in front of the camera for this drama set in 1950s Hollywood. **Lily Collins** stars as morally upright starlet Marla Mabrey, who gets her big break at Howard Hughes' (Beatty) RKO Studios. Hughes doesn't allow fraternizing between his employees, which becomes a problem when Marla falls for the equally chaste chauffeur Frank Forbes (**Alden Ehrenreich**). See **Warren Beatty interview**, [page 38](#).

BAD SANTA 2

It's been 13 years since **Billy Bob Thornton** played grumpy thief Willie, who donned a Santa suit to pull off a heist with partner Marcus (**Tony Cox**). The bickering duo reunites for another job in Chicago, and this time they are joined by Willie's mom (**Kathy Bates**).



ALLIED

Brad Pitt and **Marion Cotillard** bring sexy sophistication to director **Robert Zemeckis'** World War II thriller that finds an American intelligence officer (Pitt) teaming up with a French resistance fighter (Cotillard) to assassinate a German officer.

NOVEMBER 25

NOCTURNAL ANIMALS

Fashion-designer-turned-filmmaker **Tom Ford's** (*A Single Man*) sophomore film finds an unhappy art gallery owner (**Amy Adams**) receiving a book manuscript from her ex-husband (**Jake Gyllenhaal**). The book recounts a violent — possibly autobiographical — tale of a man (Gyllenhaal) seeking revenge against the person (**Aaron Taylor-Johnson**) who hurt his wife and daughter.

MANCHESTER BY THE SEA

Critics are raving about this somber drama that stars **Casey Affleck** as a janitor who moves back to his hometown to take care of his teenage nephew (**Lucas Hedges**) after his brother (**Kyle Chandler**) dies. Once there, he's also forced to confront past traumas that haunt him and his ex-wife (**Michelle Williams**). See **Casey Affleck and Michelle Williams interview, page 42.**



Casey Affleck in *Manchester by the Sea*



Jake Gyllenhaal (left) and Michael Shannon in *Nocturnal Animals*

CINEPLEX EVENTS

NATIONAL THEATRE

FRANKENSTEIN
ENCORE: WED., NOV. 2
HAMLET
ENCORES: SAT., NOV. 5;
WED., NOV. 23

DOCUMENTARY

RUSH | TIME STAND STILL
THURS., NOV. 3

FAMILY FAVOURITES

**AIR BUD:
GOLDEN RECEIVER**
SAT., NOV. 5
**ICE AGE:
COLLISION COURSE**
SAT., NOV. 12
THE SECRET LIFE OF PETS
SAT., NOV. 19
HOME ALONE
SAT., NOV. 26

CLASSIC FILM SERIES

THE STING
SUN., NOV. 6; MON., NOV. 21;
WED., NOV. 23

ALMEIDA THEATRE LIVE

RICHARD III
LIVE: WED., NOV. 9

THE METROPOLITAN OPERA

**TRISTAN UND ISOLDE
(WAGNER)**
ENCORES: SAT., NOV. 12;
MON., NOV. 14; WED., NOV. 16
**DON GIOVANNI
(MOZART)**
ENCORES: SAT., NOV. 26;
MON., NOV. 28;
WED., NOV. 30

SHAKESPEARE'S GLOBE THEATRE

RICHARD II
SUN., NOV. 13

BRANAGH THEATRE LIVE

THE ENTERTAINER
PREMIERE: THURS., NOV. 17
ENCORE: SUN., NOV. 20

BOLSHOI BALLET

THE BRIGHT STREAM
SUN., NOV. 27

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Presents & Prep!



Nothing makes holiday guests feel as welcome as an inflatable **Darth Vader** (\$139, Lowe's) standing on your lawn, beckoning them inside.



Ornaments from Ten Thousand Villages help impoverished crafters around the world. **Our Perfect Tree** (\$20, left) comes from Vietnam and **Light as a Feather** from Nepal (\$9, both available at www.tenthousandvillages.ca).



Get into the spirit
It's time to deck the halls and get into a merry mood



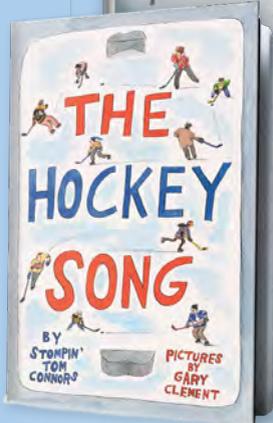
Rover's ready to walk off those turkey scraps in this **Festive Dog Sweater** (\$17, Marshalls).



Why should Christmas have a monopoly on ugly holiday sweaters? Check out the **Hanukkah Octopus Sweater** (\$200, The Bay) from Whoopi Goldberg's tongue-in-cheek collection.

This adorable **Peeping Santa Bubble Bar** (\$7, LUSH) makes bath time both naughty and nice.





Illustrator Gary Clement has turned the late Stompin' Tom Connors' hardscrabble anthem into the book **The Hockey Song** (\$22, book stores), a delightful read for all ages.



We don't expect you to pole vault in this **Holiday Plaid Onesie** (\$60, The Bay), even if it is part of The Bay's Canadian Olympic Team Collection.

Cool Canadiana

Celebrate our home and native land this holiday season

Blue Rodeo frontman Jim Cuddy is the latest Canadian celeb to become a vintner, partnering with Niagara-based Tawse wines. Try his **Cuddy Chardonnay** or **Cuddy Cabernet Merlot** (\$25 each, liquor stores).



Bitter plastic adversaries from the Montreal Canadiens and Toronto Maple Leafs square off in **Playmobil's NHL Rivalry Series** (\$16, toy stores).



Provincial Mugs (\$12 each, Indigo) let you pick your province or collect the whole country.

HOLIDAY GIFT GUIDE



Vancouver-based jewellery maker Pyrrha offers official *Game of Thrones* pieces in reclaimed sterling silver, like these **Character Talismans** (\$250 each, 1.877.479.7742 to order).



The **NES Classic Edition** (\$80, videogame retailers) is a miniature version of 1985's original Nintendo Entertainment System and comes with 30 old-school games, including *Super Mario Bros.* and *Pac-Man*.

Fun stuff

Whimsical items for kids, adults, and adults who want to be kids



Swatch draws inspiration from its Swiss roots (**Uhry Cuckoo Clock**, \$70) and fairy tales (**Russian Beauty**, \$90, both available at www.swatch.com) for two playful new lines.



Old-timey fun is a strike away with this handsome **Wooden Bowling Set** (\$25, Winners).



Thought the butt-kicking ladies of DC's world were strictly for the PG-13 crowd? Now Wonder Woman, Harley Quinn and a bunch of their super sisters hit high school as **DC Super Hero Girls** (\$25, toy stores).

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PATRICK STEWART

NO MAN'S LAND
By Harold Pinter

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RICHARD III
November 9 & December 4

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Kenneth Branagh in
THE ENTERTAINER
November 17 & 20

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CINEPLEX
EVENTS

The Metropolitan Opera

LIVE IN HD PROGRAM GUIDE

2016-17 SEASON
AT CINEPLEX THEATRES



HD LIVE

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The Metropolitan Opera

LIVE IN HD PROGRAM GUIDE

2016–17 SEASON

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For ticket and broadcast information call Cineplex Entertainment Guest Services,
1-800-333-0061, or go to Cineplex.com/Opera

On the cover: Diana Damrau and Vittorio Grigolo in *Roméo et Juliette*, photographed by Kristian Schuller
Opposite page: *Der Rosenkavalier*'s Renée Fleming, photographed by Kristian Schuller

A Note from the General Manager

Although it was certainly our fervent wish, few would have imagined that our experiment of transmitting the Met live into movie theaters would grow over ten years into the biggest global event in high art. It began on a relatively modest scale with our transmission of *The Magic Flute* into 60 movie theaters in four countries in December 2006. Now, audiences in more than 2,000 theaters in 70 countries and on every continent, except Antarctica, are watching.

This season begins with the milestone of our 100th movie-theater transmission—our new production of Wagner’s *Tristan und Isolde*, starring the incomparable Nina Stemme, who is completing the back-to-back feat of singing the title roles in *Elektra* and *Tristan*, the first Met artist to accomplish this since the legendary Birgit Nilsson in 1971. Under the baton of Sir Simon Rattle and also starring the accomplished tenor Stuart Skelton as Tristan, this should be an epic event befitting the occasion.

Of course, the success of *Live in HD* would never have been possible without the Met’s Saturday matinee radio broadcasts, which have been the cornerstone of the company’s efforts to make opera more widely accessible for more than eight decades. The matinee radio season begins on December 3, with opera’s most popular soprano, Anna Netrebko, singing the title role of Puccini’s *Manon Lescaut* for the first time in her Met career.



Peter Gelb with *Tristan* director Mariusz Treliński

Millions of listeners, both aficionados and newcomers, will be tuning in from Montana to Moscow.

We are grateful to the Neubauer Family Foundation, the *Live in HD* series’ founding sponsor, for its pioneering support of the cinema transmissions, as we are to our global sponsor, Bloomberg Philanthropies, and to Jacqueline Desmarais for her support of the HD series in Canada, in memory of her husband, Paul G. Desmarais Sr.

And I join opera lovers throughout the world in offering appreciation and thanks to Toll Brothers, which returns as the sponsor of our Saturday radio broadcasts for the 12th consecutive season.

With the help of our sponsors, we are committed to making grand opera available now and in the future.

A handwritten signature in black ink, appearing to read 'Peter Gelb'.

Peter Gelb
General Manager

The Metropolitan Opera: Live in HD Program Guide

Editorial content created by the Metropolitan Opera. Reformatted for the Canadian market by Cineplex Media.

The Met: Live in HD series is made possible by a generous grant from its founding sponsor,

The Neubauer Family Foundation

Global sponsorship of *The Met: Live in HD* is also provided by

Bloomberg Philanthropies

Transmission of *The Met: Live in HD* in Canada is made possible thanks to the generosity of **Jacqueline Desmarais, in memory of Paul G. Desmarais Sr.**

Photo by Jonathan Tichler/
Metropolitan Opera

THE HUMAN VOICE IS THE MOST PERFECT INSTRUMENT OF ALL

—ARVO PÄRT



Anna Netrebko / Verismo

Music by Cilea, Giordano, Catalani and the Complete Act IV from Puccini's *Manon Lescaut*.

Verismo's characters are all passionate. Very passionate.

—Anna Netrebko



Elina Garanča / Revive

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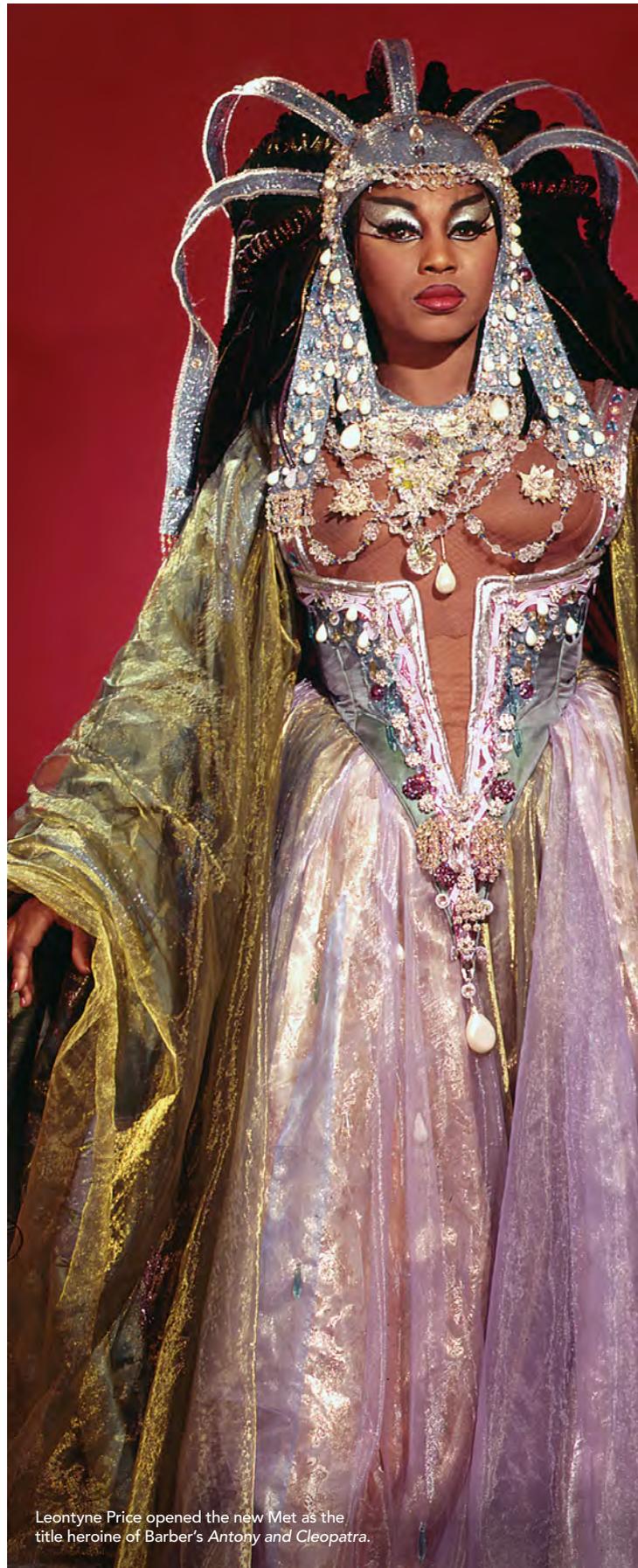
hmv



The Met under construction, circa 1964.

CELEBRATING FIFTY YEARS AT LINCOLN CENTER

On September 16, 1966, the Metropolitan Opera opened its doors for the first time in a new home in Lincoln Center, with the world premiere of Samuel Barber's *Antony and Cleopatra*, starring Leontyne Price and Justino Díaz. The *New York Times* declared the opening of the new opera house a "crescendo of splendor," and a new era of theatrical possibility was born. Fifty years later, the Met celebrates its golden anniversary in its current home with a special gala celebration featuring some of the greatest artists in opera, performing a mix of repertoire that both looks back at unforgettable moments from the past five decades and ahead to future seasons. A documentary film about the building of the new opera house is also underway, as is a CD box set of radio broadcasts from that first season—including a never-before-released performance of the season-opener, *Antony and Cleopatra*. *The Inaugural Season: Extraordinary Met Performances from 1966–67* features legends like Grace Bumbry, Mirella Freni, Christa Ludwig, Birgit Nilsson, Leonie Rysanek, Joan Sutherland, Carlo Bergonzi, Franco Corelli, Nicolai Gedda, Richard Tucker, and Jon Vickers, among other greats, in a mix of repertoire, including *Die Frau ohne Schatten*, *Peter Grimes*, *Lucia di Lammermoor*, and others. Visit metoperashop.org this fall to order this milestone set.



Leontyne Price opened the new Met as the title heroine of Barber's *Antony and Cleopatra*.



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DONOVAN OFFERS HARLEM PARENTS VOICE ON SCHOOL

Suggests Right of Veto Over Choice of Staff to End Boycott of I.S. 201

REPLY PROMISED TODAY

Proposed Role of Community Greatest for a Local Group in System's History

By LEONARD RUBIN
 Dr. Bernard R. Donovan, the Superintendent of Schools, has offered to give Rapti Harlem residents substantial influence over the operation of Inbar-matta School 201, which has been kept closed by a three-week boycott.

The offer would give the community far greater power than has ever been granted to a local group by the school system. The residents have been demanding that the Board of Education either integrate the school or turn over its control to the community.

Under the offer, the Rapti Harlem community would have a voice in screening and recommending candidates for superintendency and teaching positions at the school.

Two Vetoes Provided
 "No educator would be assigned to the school if there is sound and serious objection" to him by a community administrative council that would be set up to participate in the affairs of the school, according to the proposal.

The Board of Education would also have similar power over the council's recommended candidates.

New Metropolitan Opera House Opens in a Crescendo of Splendor



Arriving at the opera house for the opening night, from left: Lauder Greenway, chairman of the Metropolitan's board; President Ferdinand E. Marcos of the Philippines; Rudolf Bing, Met's general manager; Mrs. Marcos; Mrs. London E. Johnson; and John D. Rockefeller 3d, chairman of the board of Lincoln Center. Mayor and Mrs. Lindsay were at the stroke.

PEKING CHARGES NEW RAID BY U.S. ON BORDER AREA

Reports Chinese Planes Hit One of 2 Jets After They Wounded 3 Peasants

20 PROTEST IN A MONTH

Risk Is Unable to Confirm Allegation, but Chance of Error Is Under Study

By THE NEW YORK TIMES
 HONG KONG, Sept. 16 — Peking charged today that new American planes attacked Chinese territory a week ago and wounded three peasants. But an air leader was damaged as it battled with Chinese aircraft, according to Peking.

Although protesting the alleged attack, a Chinese Defense Ministry spokesman announced in a 72-minute out-of-air broadcast to the United States, Secretary of State Dean Rusk, reporting that the United States had no intention to continue the Chinese attack, and it was trying to determine whether American planes had been a mistake.

Page 4
 The incident took place Sept. 8 but has not been officially reported in Peking. The border area China is the Chinese government's report of the Chinese government's report.

Building at Pao Aigand
 It said that four days earlier Chinese State planes dropped a number of bombs on Chinese territory near Friendship Peak, a main border-crossing point. It was the second time in five days a month that China had charged that its territory had been attacked.



Clockwise from top: The opening of the house was front-page news in the *New York Times*; Marc Chagall designed a new production of Mozart's *Die Zauberflöte* for the 1966-67 season; Anna Moffo starred as Violetta in Verdi's *La Traviata*.

Photos, facing page: Met under construction from Metropolitan Archives, Leontyne Price by Louis Mélançon/Metropolitan Archives. This page: *The New York Times* © 1966 Jack Manning, reprinted with permission, Anna Moffo and *Die Zauberflöte* by Frank Dunand/Metropolitan Opera Archives



Idomeneo



La Traviata



L'Amour de Loïn

The Metropolitan Opera

LIVE IN HD 2016-17 SEASON SCHEDULE AT A GLANCE

WAGNER

**TRISTAN
UND ISOLDE**

LIVE:
OCTOBER 8, 2016

ENCORES:
NOVEMBER 12, 14, 16,
2016

MOZART

**DON
GIOVANNI**

LIVE:
OCTOBER 22, 2016

ENCORES:
NOVEMBER 26, 28, 30,
2016

SAARIAHO

**L'AMOUR
DE LOÏN**

LIVE:
DECEMBER 10, 2016

ENCORES:
FEBRUARY 4, 6, 8,
2017

VERDI

NABUCCO

LIVE:
JANUARY 7, 2017

ENCORES:
FEBRUARY 11, 13, 15,
2017

GOUNOD

**ROMÉO ET
JULIETTE**

LIVE:
JANUARY 21, 2017

ENCORES:
FEBRUARY 18, 27,
MARCH 1, 2017



Eugene Onegin



Roméo et Juliette



Nabucco

Photos: Idomeneo and Nabucco by Marty Sohl, La Traviata and Eugene Onegin by Ken Howard, L'Amour de Loin and Roméo et Juliette by Kristian Schuller

For tickets go to Cineplex.com/Opera

DVOŘÁK

RUSALKA

LIVE:
FEBRUARY 25, 2017

ENCORES:
APRIL 8, 10, 12,
2017

VERDI

LA TRAVIATA

LIVE:
MARCH 11, 2017

ENCORES:
APRIL 15, 17, 19,
2017

MOZART

IDOMENEO

LIVE:
MARCH 25, 2017

ENCORES:
MAY 6, 8, 10,
2017

TCHAIKOVSKY

EUGENE
ONEGIN

LIVE:
APRIL 22, 2017

ENCORES:
JUNE 3, 5, 7,
2017

R. STRAUSS

DER
ROSENKAVALIER

LIVE:
MAY 13, 2017

ENCORES:
JUNE 17, 19, 21,
2017



RICHARD WAGNER

TRISTAN UND ISOLDE

NEW PRODUCTION

Reigning Wagnerian soprano Nina Stemme stars opposite tenor Stuart Skelton in the Met's new production of Wagner's intoxicating tale of love and death, conducted by Sir Simon Rattle and featuring René Pape as King Marke.

ACT I A warship on the sea. Isolde is being escorted by Tristan to Cornwall, whose ruler (and Tristan's foster father), Marke, she is to marry. She tells her companion, Brangäne, how she once treated Tristan's wounds after he killed her betrothed, Morold. Now humiliated by her captivity, she asks Brangäne to prepare poison for her and Tristan to drink. Brangäne gives them a love potion instead. As the ship sails into the harbor, Tristan and Isolde confess their love.

INTERMISSION

ACT II The lovers meet in secret while Marke is away. Tristan expresses his belief that love can only find fulfillment at night. Faced with the inevitability of their parting at daybreak, Tristan and Isolde resolve to die. They are discovered by Marke, who is devastated by Tristan's disloyalty. Tristan implores Isolde to set off into the night with him. She agrees. Tristan stabs himself.

INTERMISSION

ACT III Tristan is lying in a coma with Kurwenal, his aide, watching over him. As his life slips away, he recalls traumatic events, including the death of his parents. Kurwenal has summoned Isolde, and when her ship appears, the delirious Tristan tears off his bandages and dies in her arms. Marke and Brangäne try to draw Isolde back to the realm of day and life, but she expires in a rapture of ecstatic love.

Production a gift of the Estates of Alan and Ruth Broder
Additional funding from Marina Kellen French and the Gramma Fisher Foundation, Marshalltown, Iowa
Co-production of the Metropolitan Opera, Festival Hall Baden-Baden, Teatr Wielki-Polish National Opera, and China National Centre for the Performing Arts (NCPA) Beijing

LIVE IN HD

OCT 8 12PM ET

ENCORE BROADCASTS

NOV 12

12PM ET & AT*

NOV 14

6PM LOCAL

NOV 16

12:55PM LOCAL

CONDUCTOR

Sir Simon Rattle

PRODUCTION

Mariusz Treliński

SET DESIGNER

Boris Kudlička

COSTUME DESIGNER

Marek Adamski

LIGHTING DESIGNER

Marc Heinz

PROJECTION DESIGNER

Bartek Macias

CHOREOGRAPHER

Tomasz Wygoda

ISOLDE

Nina Stemme

BRANGÄNE

Ekaterina Gubanova

TRISTAN

Stuart Skelton

KURWENAL

Evgeny Nikitin

KING MARKE

René Pape

LIVE IN HD DIRECTOR

Gary Halvorson

Approx. running time: 5h

*ET & AT – Saturday encores are scheduled at 12PM Eastern Time for BC/AB/SK/MB/ON/QC and at 12PM Atlantic Time for NB/NL/NS/PE.

Photo by Kristian Schuller/
Metropolitan Opera



WOLFGANG AMADEUS MOZART

DON GIOVANNI

Simon Keenlyside is opera's ultimate seducer, leading a cast of extraordinary Mozart singers. Fabio Luisi conducts.

ACT I Seville, mid-18th century. Escaping at night from the house of Donna Anna and her father, the Commendatore, the nobleman and womanizer Don Giovanni kills the old man in a fight. Unaware of the killer's identity, Anna asks her fiancé, Don Ottavio, to avenge her father's death. Donna Elvira, one of Giovanni's former conquests who is still in love with him, has followed him to Seville. At the wedding of the peasants Zerlina and Masetto, Giovanni flirts with the bride. Anna recognizes Giovanni's voice as that of her father's murderer and once more asks Ottavio to avenge her. Giovanni invites the wedding party to his palace and unsuccessfully tries to seduce Zerlina, then blames the deed on his servant Leporello. Anna, Elvira, and Ottavio, who have gained access to the house wearing masks, confront Giovanni, who makes his escape.

INTERMISSION

ACT II Wearing Leporello's clothes, Giovanni serenades Elvira's maid. Leporello, disguised as his master, meets Anna, Ottavio, Zerlina, and Masetto. When they all turn on him he reveals his identity and escapes. In a cemetery, Leporello and Giovanni come across the statue of the Commendatore. Giovanni forces the terrified Leporello to invite it to dinner. When the statue actually appears at Giovanni's house and demands that he repent, Giovanni refuses. He is consumed by flames as the others contemplate the fate of an immoral man.

Production a gift of the Richard and Susan Braddock Family Foundation, and Sarah and Howard Solomon

Additional funding from Jane and Jerry del Missier, and Mr. and Mrs. Ezra K. Zilkha

Revival a gift of Rolex

LIVE IN HD

OCT 22 12:55PM ET

ENCORE BROADCASTS

NOV 26

12PM ET & AT*

NOV 28

6:30PM LOCAL

NOV 30

12:55PM LOCAL

CONDUCTOR

Fabio Luisi

PRODUCTION

Michael Grandage

SET AND COSTUME DESIGNER

Christopher Oram

LIGHTING DESIGNER

Paule Constable

CHOREOGRAPHER

Ben Wright

DONNA ANNA

Hibla Gerzmava

DONNA ELVIRA

Malin Byström

ZERLINA

Serena Malfi

DON OTTAVIO

Paul Appleby

DON GIOVANNI

Simon Keenlyside

LEPORELLO

Adam Plachetka

MASETTO

Matthew Rose

THE COMMENDATORE

Kwangchul Youn

LIVE IN HD DIRECTOR

Matthew Diamond

Approx. running time: 3h 30min.

*ET & AT – Saturday encores are scheduled at 12PM Eastern Time for BC/AB/SK/MB/ON/QC and at 12PM Atlantic Time for NB/NL/NS/PE.

Photo by Marty Sohl/
Metropolitan Opera



Susanna Phillips and Eric Owens

KAIJA SAARIAHO

L'AMOUR DE LOIN

LIBRETTO BY AMIN MAALOUF

METROPOLITAN OPERA PREMIERE

Kaija Saariaho's bewitching 2000 opera has its highly anticipated Met premiere in a glimmering new production starring Susanna Phillips and Eric Owens and conducted by Susanna Mälkki.

ACT I Aquitaine, 12th century. Jaufré Rudel, Prince of Blaye, yearns for a distant love but is convinced he will never find it. A Pilgrim from overseas asserts that the woman he seeks does exist. Jaufré can no longer think of anything but her.

ACT II Back in the East, the Pilgrim meets the Countess of Tripoli and tells her that a prince-troubadour celebrates her in his songs as his "love from afar." Offended at first, she later begins to dream of this strange and distant lover.

ACT III When the Pilgrim tells Jaufré that the lady now knows of him, Jaufré resolves to visit her in person. Clémence, for her part, seems to prefer that their relationship remain distant.

INTERMISSION

ACT IV Having embarked across the sea, Jaufré

is impatient to find his "love from afar," but also dreads their meeting. His anguish is such that he falls ill and arrives in Tripoli dying.

ACT V Jaufré is carried before Clémence unconscious, but in her presence revives little by little. The two lovers throw caution to the winds and declare their passion. When Jaufré dies in her arms, Clémence rails against Heaven, then blames herself and decides to enter a convent. Her last words are ambiguous and we do not know to whom she prays—her distant God, or her "love from afar."

Production a gift of the Francis Goelet Trusts

Additional funding from The H.M. Agnes Hsu-Tang, PhD. and Oscar Tang Endowment Fund

Co-production of the Metropolitan Opera and L'Opéra de Québec

In collaboration with Ex Machina

LIVE IN HD

DEC 10 12:55PM ET

ENCORE BROADCASTS

FEB 4

12PM ET & AT*

FEB 6

6:30PM LOCAL

FEB 8

12:55PM LOCAL

CONDUCTOR

Susanna Mälkki

PRODUCTION

Robert Lepage

ASSISTANT DIRECTOR

Sybille Wilson

SET AND COSTUME DESIGNER

Michael Curry

LIGHTING DESIGNER

Kevin Adams

LIGHTSCAPE IMAGE DESIGNER

Lionel Arnould

SOUND DESIGNER

Mark Grey

CLÉMENCE

Susanna Phillips

THE PILGRIM

Tamara Mumford

JAUFRE RUEL

Eric Owens

LIVE IN HD DIRECTOR

Gary Halvorson

Approx. running time: 2h 50 min.

*ET & AT – Saturday encores are scheduled at 12PM Eastern Time for BC/AB/SK/MB/ON/QC and at 12PM Atlantic Time for NB/NL/NS/PE.

Photo by Kristian Schuller/
Metropolitan Opera



GIUSEPPE VERDI

NABUCCO

Plácido Domingo brings another baritone role to the Met as the biblical Babylonian king, under the baton of his equally legendary collaborator, James Levine.

PART I Jerusalem, 6th century B.C. The city is under attack from Nabucco (Nebuchadnezzar), King of Babylon. His daughter Fenena, who is being held hostage by the Israelites, has fallen in love with Ismaele, nephew of the King of Jerusalem. Fenena's half-sister Abigaille also loves Ismaele but is rejected by him. The victorious Nabucco orders the destruction of the Israelites' temple.

PART II Back in Babylon, Abigaille, who has found out that she is not the king's daughter but the child of slaves, swears vengeance against Nabucco. The High Priest of Baal offers her the throne and proposes to spread the rumor that Nabucco has died. The Babylonians proclaim Abigaille ruler. As she is about to crown herself, Nabucco appears and declares himself king and god, for which a thunderbolt strikes him down. Abigaille is triumphant.

INTERMISSION

PART III Nabucco, in a state of half-madness, is tricked by Abigaille into signing the death warrant for the captive Israelites, including the newly converted Fenena. The Israelites, meanwhile, dream of their lost homeland.

PART IV Nabucco prays to the God of Israel for forgiveness and pledges to convert himself and his people. His sanity restored, he summons his soldiers and stops the Israelites' execution at the last moment. Abigaille takes poison and Nabucco sets the prisoners free. Israelites and Babylonians are united in praise of God.

Production a gift of Bill Rollnick and Nancy Ellison Rollnick
Major funding from Mr. and Mrs. Ezra K. Zilkha, Mercedes and Sid Bass, and Mr. and Mrs. Paul M. Montrone
Additional funding from Gilbert S. Kahn and John J. Noffo Kahn, The Eleanor Naylor Dana Charitable Trust, and the National Endowment for the Arts

Revival a gift of the Estate of Francine Berry

LIVE IN HD

JAN 7 12:55PM ET

ENCORE BROADCASTS

FEB 11

12PM ET & AT*

FEB 13

6:30PM LOCAL

FEB 15

12:55PM LOCAL

CONDUCTOR

James Levine

PRODUCTION

Elijah Moshinsky

SET DESIGNER

John Napier

COSTUME DESIGNER

Andreane Neofitou

LIGHTING DESIGNER

Howard Harrison

ABIGAILLE

Liudmyla Monastyrska

FENENA

Jamie Barton

ISMAELE

Russell Thomas

NABUCCO

Plácido Domingo

ZACCARIA

Dmitry Belosselskiy

LIVE IN HD DIRECTOR

Barbara Willis Sweete

Approx. running time: 3h

*ET & AT – Saturday encores are scheduled at 12PM Eastern Time for BC/AB/SK/MB/ON/QC and at 12PM Atlantic Time for NB/NL/NS/PE.

Photo by Ken Howard/
Metropolitan Opera



Diana Damrau and Vittorio Grigolo

CHARLES GOUNOD

ROMÉO ET JULIETTE

NEW PRODUCTION

The electrifying pairing of Diana Damrau and Vittorio Grigolo reunites for the Met's new production of Gounod's lush Shakespearean romance. Gianandrea Noseda conducts.

ACT I Verona, 18th century. A feud has been raging for generations between the Capulets and Montagues. Juliette, Capulet's daughter, has been promised to Count Paris, but she is not interested in marriage. At a masked ball at her father's house, she meets Roméo, a Montague, and the two fall instantly in love.

ACT II That night, Roméo comes to Juliette's balcony, and they reassure each other of their love.

ACT III Roméo meets Juliette at Frère Laurent's cell. Hoping their love might reconcile their families, he marries them. Later, a street fight breaks out. Roméo's friend Mercutio is challenged by Tybalt, Juliette's cousin. Roméo steps between them, but when Tybalt kills Mercutio, he stabs Tybalt to death in revenge. Roméo is exiled from the city.

INTERMISSION

ACT IV After spending a secret wedding night with Juliette, Roméo leaves Verona. When Capulet declares that Juliette is to marry Paris that same day, Frère Laurent gives her a potion to make her appear dead. He promises she will wake with Roméo beside her. On the way to the chapel, Juliette collapses.

ACT V Roméo breaks into the Capulet's crypt and, faced with Juliette's seemingly dead body, takes poison. At that moment, Juliette awakens and they share a final dream of happiness. Then she decides to follow him. The lovers die asking God for forgiveness.

Production a gift of The Sybil B. Harrington Endowment Fund

A La Scala Production, initially presented by the Salzburg Festival

LIVE IN HD

JAN 21 12:55PM ET

ENCORE BROADCASTS

FEB 18

12PM ET & AT*

FEB 27

6:30PM LOCAL

MAR 1

12:55PM LOCAL

CONDUCTOR

Gianandrea Noseda

PRODUCTION

Bartlett Sher

SET DESIGNER

Michael Yeargan

COSTUME DESIGNER

Catherine Zuber

LIGHTING DESIGNER

Jennifer Tipton

CHOREOGRAPHER

Chase Brock

FIGHT DIRECTOR

B.H. Barry

JULIETTE

Diana Damrau

STÉPHANO

Virginie Verrez

ROMÉO

Vittorio Grigolo

MERCUTIO

Elliot Madore

FRÈRE LAURENT

Mikhail Petrenko

LIVE IN HD DIRECTOR

Gary Halvorson

Approx. running time: 3h 20 min.

*ET & AT – Saturday encores are scheduled at 12PM Eastern Time for BC/AB/SK/MB/ON/QC and at 12PM Atlantic Time for NB/NL/NS/PE.

Photo by Kristian Schuller/
Metropolitan Opera



Kristine Opolais

ANTONÍN DVOŘÁK

RUSALKA

NEW PRODUCTION

Kristine Opolais returns to the role that helped launch her international career, in the Met's new production of Dvořák's lyrical fairy tale. Sir Mark Elder conducts.

ACT I The water nymph Rusalka, daughter of the Water Sprite, has fallen in love with the Prince and longs to become human. The witch Ježibaba agrees to help her but warns Rusalka that she will lose her power of speech, and if she doesn't find love, she will be damned and the man she loves will die. Convinced that her feelings can overcome all spells, Rusalka drinks Ježibaba's potion. When the Prince finds her in the forest, he is captivated by her beauty and takes her to his castle.

INTERMISSION

ACT II Preparations are under way for the Prince and Rusalka's wedding. She has not spoken a word, but he remains determined to win her. A Foreign Princess, one of the wedding guests, mocks Rusalka, who is becoming increasingly intimidated by the human world. When the Prince confesses his love for the

Princess, the Water Sprite warns him of the fate that awaits him, then disappears with Rusalka.

INTERMISSION

ACT III Rusalka has returned to the forest. Ježibaba tells her that to save herself she must kill the Prince, but she refuses. The Prince, full of remorse, comes looking for Rusalka. She explains that a kiss from her would now kill him. Accepting his destiny, he asks her to give him peace. Rusalka kisses the Prince, who dies in her arms.

Production a gift of the Betsy and Ed Cohen/Areté Foundation

Additional funding from Mr. William R. Miller, in memory of Irene D. Miller

LIVE IN HD

FEB 25 12:55PM ET

ENCORE BROADCASTS

APR 8

12PM ET & AT*

APR 10

6:30PM LOCAL

APR 12

12:55PM LOCAL

CONDUCTOR

Sir Mark Elder

PRODUCTION

Mary Zimmerman

SET DESIGNER

Daniel Ostling

COSTUME DESIGNER

Mara Blumenfeld

LIGHTING DESIGNER

T.J. Gerckens

CHOREOGRAPHER

Austin McCormick

RUSALKA

Kristine Opolais

FOREIGN PRINCESS

Katarina Dalayman

JEŽIBABA

Jamie Barton

PRINCE

Brandon Jovanovich

WATER SPRITE

Eric Owens

LIVE IN HD DIRECTOR

Gary Halvorson

Approx. running time: 3h 55 min.

*ET & AT – Saturday encores are scheduled at 12PM Eastern Time for BC/AB/SK/MB/ON/QC and at 12PM Atlantic Time for NB/NL/NS/PE.

Photo by Kristian Schuller/
Metropolitan Opera



Sonya Yoncheva

GIUSEPPE VERDI

LA TRAVIATA

Sonya Yoncheva revisits one of opera's most admired characters, opposite Michael Fabiano as the man who loves her and Thomas Hampson as the stern keeper of bourgeois morals. Verdi's timeless score is conducted by Nicola Luisotti.

ACT I Violetta Valéry knows that she will die soon, exhausted by her restless life as a courtesan. When she meets the young Alfredo Germont, she is touched by his honesty. He declares his love, but she replies there is no place for such feelings in her life. Alone, Violetta is torn by conflicting emotions—she doesn't want to give up her way of life, but she feels that Alfredo has awakened her desire to be truly loved.

INTERMISSION

ACT II Alfredo and Violetta are happily living together in the country. Alfredo's father pays an unexpected visit to Violetta, demanding that she end her affair with his son: the scandal of it has threatened Germont's daughter's engagement. Violetta says that she cannot but eventually gives in. She writes a farewell note to Alfredo and leaves. Alfredo, who thinks Violetta

has left him for another lover, follows her to Paris. At a masked ball, Alfredo insults Violetta in front of the guests, hurling money at her as payment for her favors. Germont, who has witnessed the scene, rebukes his son for his behavior.

ACT III Violetta is dying. Alfredo, who has learned the truth from his father, arrives, and their reunion brings back Violetta's exuberant joy of life. All sorrow and suffering seem to have left her—a final illusion, before death claims her.

Production a gift of Karen and Kevin Kennedy, and Mr. and Mrs. Paul M. Montrone

Revival a gift of Rolex, and Stanley and Dr. Marion Bergman & Family /Henry Schein, Inc.

Original production of the Salzburger Festspiele; with thanks to the Dutch National Opera, Amsterdam

LIVE IN HD

MAR 11 12:55PM ET

ENCORE BROADCASTS

APR 15

12PM ET & AT*

APR 17

6:30PM LOCAL

APR 19

12:55PM LOCAL

CONDUCTOR

Nicola Luisotti

PRODUCTION

Willy Decker

SET AND COSTUME
DESIGNER

Wolfgang Gussmann

LIGHTING DESIGNER

Hans Toelstede

CHOREOGRAPHER

Athol Farmer

VIOLETTA VALÉRY

Sonya Yoncheva

ALFREDO GERMONT

Michael Fabiano

GIORGIO GERMONT

Thomas Hampson

LIVE IN HD DIRECTOR

Matthew Diamond

Approx. running time: 2h 45 min.

*ET & AT – Saturday encores are scheduled at 12PM Eastern Time for BC/AB/SK/MB/ON/QC and at 12PM Atlantic Time for NB/NL/NS/PE.

Photo by Ken Howard/
Metropolitan Opera



Matthew Polenzani

WOLFGANG AMADEUS MOZART

IDOMENEO

James Levine conducts Mozart's first operatic masterpiece, with Matthew Polenzani as the Cretan king whose rash oath threatens to destroy him.

ACT I Idomeneo, King of Crete, is returning from the Trojan War. The Trojan princess Ilia, held captive in Crete, has fallen in love with Idomeneo's son, Idamante. Elettra, princess of Argos, also loves Idamante. When Idomeneo's fleet is caught in a storm, he vows to sacrifice to Neptune the first man he comes across on land in return for being saved. That man turns out to be Idamante.

INTERMISSION

ACT II To save his son, the desperate Idomeneo decides to send him away to escort Elettra back to Argos. Elettra is now certain to win Idamante. As their ship is about to depart for Argos, another storm arises and a sea monster appears. Idomeneo confesses his guilt and offers himself as a sacrifice.

INTERMISSION

ACT III Idamante can't make sense of the behavior of his father, who still hasn't revealed the subject of his oath. The monster has brought devastation to the island, and the High Priest demands to know who must be sacrificed. Idomeneo reveals that it is his son. News arrives that Idamante has killed the monster. Finally understanding his father's motives, Idamante demands that the sacrifice proceed, but the voice of Neptune intervenes: if Idomeneo will yield power to Idamante and Ilia, the gods will be satisfied. Elettra collapses. Idomeneo gives up the throne and unites his son with Ilia.

LIVE IN HD

MAR 25 12:55PM ET

ENCORE BROADCASTS

MAY 6

12PM ET & AT*

MAY 8

6:30PM LOCAL

MAY 10

12:55PM LOCAL

CONDUCTOR

James Levine

PRODUCTION

Jean-Pierre Ponnelle

SET AND COSTUME

DESIGNER

Jean-Pierre Ponnelle

LIGHTING DESIGNER

Gil Wechsler

ILIA

Nadine Sierra

ELETTRA

Elza van den Heever

IDAMANTE

Alice Coote

IDOMENEO

Matthew Polenzani

ARBACE

Alan Opie

LIVE IN HD DIRECTOR

Barbara Willis Sweete

Approx. running time: 4h 10 min.

*ET & AT – Saturday encores are scheduled at 12PM Eastern Time for BC/AB/SK/MB/ON/QC and at 12PM Atlantic Time for NB/NL/NS/PE.

Photo by Marty Sohl/
Metropolitan Opera



Anna Netrebko

PYOTR TCHAIKOVSKY

EUGENE ONEGIN

Anna Netrebko and Dmitri Hvorostovsky star as the most famous pair of tragic lovers in Russian literature. Tchaikovsky's operatic take on Pushkin is conducted by Robin Ticciati.

ACT I Autumn in the country. The widowed Madame Larina has two daughters: the romantic Tatiana spends her time reading novels; the spirited Olga is being courted by their neighbor, the poet Lenski. When he visits with his friend Eugene Onegin, Tatiana falls in love with Onegin and writes him a passionate letter. In response, Onegin declares he can only offer her friendship and condescendingly advises her to control her emotions, lest another man take advantage of her innocence.

INTERMISSION

ACT II January. Onegin has reluctantly accompanied Lenski to Tatiana's name day celebration. Bored by the occasion, he takes his revenge by flirting with Olga. Lenski's jealousy is aroused to such a degree that he challenges Onegin to a duel. Both men are full of remorse, but neither stops what is happening. Lenski is killed.

INTERMISSION

ACT III St. Petersburg, several years later. After travelling abroad, Onegin has returned to the capital. At a ball, Prince Gremin introduces his young wife. Onegin is astonished to recognize her as Tatiana and to realize that he is in love with her. Now it is him who sends her a letter and begs her to run away with him. Tatiana admits that she still loves him, but that she has made her decision and will not leave her husband. Onegin is left desperate.

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

Revival a gift of Rolex

A co-production of the Metropolitan Opera and English National Opera

LIVE IN HD

APR 22 12:55PM ET

ENCORE BROADCASTS

JUNE 3
12PM ET & AT*

JUNE 5
6:30PM LOCAL

JUNE 7
12:55PM LOCAL

CONDUCTOR
Robin Ticciati

PRODUCTION
Deborah Warner

SET DESIGNER
Tom Pye

COSTUME DESIGNER
Chloe Obolensky

LIGHTING DESIGNER
Jean Kalman

VIDEO DESIGNERS
Finn Ross and
Ian William Galloway

CHOREOGRAPHER
Kim Brandstrup

TATIANA
Anna Netrebko

OLGA
Elena Maximova

LENSKI
Alexey Dolgov

ONEGIN
Dmitri Hvorostovsky

GREMIN
Štefan Kocán

LIVE IN HD DIRECTOR
Gary Halvorson

Approx. running time: 3h 55 min.

*ET & AT – Saturday encores are scheduled at 12PM Eastern Time for BC/AB/SK/MB/ON/QC and at 12PM Atlantic Time for NB/NL/NS/PE.

Photo by Ken Howard/
Metropolitan Opera



Elina Garanča and
Renée Fleming

RICHARD STRAUSS

DER ROSENKAVALIER

NEW PRODUCTION

Renée Fleming and Elina Garanča reprise their definitive portrayals of two of Strauss's most beloved characters. Sebastian Weigle conducts the Met's new production.

ACT I Vienna, 1911. The Marschallin, Princess von Werdenberg, is having an affair with the young Count Octavian. Baron Ochs, a country Don Juan and the Marschallin's cousin, is engaged to Sophie, the young daughter of a wealthy bourgeois. When Ochs meets Octavian, in disguise as a chambermaid to avoid discovery in the Marschallin's bedroom, he makes advances toward "her." The Marschallin is appalled at the thought of the rude Ochs marrying an innocent young girl.

INTERMISSION

ACT II On behalf of Ochs, Octavian presents Sophie with the customary silver engagement rose. The two young people fall instantly in love. Sophie, who has never met the Baron before, is shocked by her fiancé's crude manners and refuses to marry him. An argument erupts and in the confusion, Octavian wounds Ochs. Determined to teach the Baron a lesson,

Octavian has a letter sent to him, supposedly from the chambermaid, asking Ochs for a rendezvous.

INTERMISSION

ACT III Octavian, again in chambermaid disguise, meets Ochs for a private supper at a house of ill repute. Various prearranged "apparitions" increasingly frighten the Baron. Tumult ensues and the police arrive to investigate. Finally the Marschallin appears and explains to Ochs that it was all a farce. Octavian takes off his disguise; Ochs admits defeat and leaves. Octavian and Sophie are united, as the Marschallin, with quiet dignity, wonders how she lost her lover so suddenly.

Production a gift of Howard and Sarah Solomon

Co-production of the Metropolitan Opera; Royal Opera House, Covent Garden, London; and Teatro Regio di Torino

LIVE IN HD

MAY 13 12:30PM ET

ENCORE BROADCASTS

JUNE 17

12PM ET & AT*

JUNE 19

6PM LOCAL

JUNE 21

12:55PM LOCAL

CONDUCTOR

Sebastian Weigle

PRODUCTION

Robert Carsen

SET DESIGNER

Paul Steinberg

COSTUME DESIGNER

Brigitte Reiffenstuel

LIGHTING DESIGNERS

Robert Carsen and
Peter Van Praet

CHOREOGRAPHER

Philippe Giraudeau

MARSCHALLIN

Renée Fleming

OCTAVIAN

Elina Garanča

SOPHIE

Erin Morley

A SINGER

Matthew Polenzani

FANINAL

Marcus Brück

BARON OCHS

Günther Groissböck

LIVE IN HD DIRECTOR

Gary Halvorson

Approx. running time: 4h 40 min.

*ET & AT – Saturday encores are scheduled at 12PM Eastern Time for BC/AB/SK/MB/ON/QC and at 12PM Atlantic Time for NB/NL/NS/PE.

Photo by Kristian Schuller/
Metropolitan Opera

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Loving's devoted couple Joel Edgerton and Ruth Negga



Loving MAN

Australian actor **Joel Edgerton** virtually disappears into the role of *Loving*'s real-life hero Richard Loving, a fair-haired Virginian whose marriage to the love of his life, African-American Mildred Jeter, changed marriage laws in the U.S. ■ BY INGRID RANDOJA

Sitting across from Joel Edgerton you are struck by the fact he looks nothing like the men he plays on screen. His brown hair, almond-shaped eyes set behind oversized glasses and trim build give him the look of someone who manages a hip, downtown bar.

It's hard to see him as *The Great Gatsby*'s macho, mustachioed Tom Buchanan, who looms menacingly over those around him, or as the bald-headed pharaoh Ramses in *Exodus: Gods and Kings*, who struts with such graceful arrogance. For the recent *The Gift*, a film he wrote, directed, and in which he also starred, he transformed into the bespectacled Gordo, a creepy lost soul dripping with ominous intentions.

Now comes the critically acclaimed *Loving*, a film in which the 42-year-old Australian once again changes his appearance to give, arguably, his finest performance.

Directed by Jeff Nichols (*Mud*, *Midnight Special*), the movie recounts the real-life story of Richard Loving, a caucasian man who married African-American Mildred Jeter (Ruth Negga) in 1958. Although the couple wed in Washington, D.C., they lived in the segregated state of Virginia, and in July 1958 they were yanked from their bed in the middle of the night and arrested for

violating Virginia's Racial Integrity Act, which prohibited interracial marriage.

Forced by the court to move to Washington, D.C., an unhappy Mildred wrote to U.S. Attorney General Bobby Kennedy asking him to intervene in their case, and thus began a prolonged civil rights battle that went all the way to the Supreme Court.

Nichols based his film on the 2011 documentary *The Loving Story*, which Edgerton watched closely to capture Richard's look — blond crew cut, stained teeth — and quiet essence.

"Ruth and I had the footage from *The Loving Story*, so we could see Richard and Mildred move and interact, and the frisson between them. And we got Richard's teeth and his posture, so it was a lot of soaking that up and striving to go beyond mimicry into getting them under our skins," says Edgerton during an interview at the Toronto International Film Festival this past September.

Edgerton shines as the shy, but defiant, Richard who is devoted to his wife but is visibly uncomfortable being filmed by the various news outlets following the Loving case.

"When you really look closely at him in certain moments you see the cogs turning, and you say, 'He's got more thoughts than he has words.' For whatever reason he kept shutting himself down. And I had this image of Richard as this guy who was closing his eyes and clenching his fists and hoping the next time he opens his eyes everyone would leave him the f-ck alone and the only person left standing in the room would be Mildred."

Many people have not heard of the Lovings, and don't know that June 12th is known as "Loving Day" to mark the day in 1967 that the Supreme Court

CONTINUED ►

LOVING HITS THEATRES
NOVEMBER 11TH



From left: Will Dalton, Terri Abney, Ruth Negga and Joel Edgerton in *Loving*

Go to CINEPLEX.COM/LOVINGINTERVIEW to hear from co-star Ruth Negga

► struck down all anti-miscegenation laws thus making interracial marriage legal in the United States.

“I think it was because it was a civil rights shift that wasn’t marked by violence,” says the actor, “and because of the nine years sustained in this pressure cooker situation. It wasn’t one gunshot, and yet it brought a massive, seismic shift in civil rights.”

“The beauty of the film, and Ruth said it so perfectly, is that this movie firmly puts the names of these people in people’s minds and it’s a story that should be told because it resonates on a number of levels — about otherness, race, gender equality, marriage equality — and it’s happening right now in Australia. We’re still not there with same-sex marriage equality and it’s very embarrassing for us.”

Edgerton grew up in Blacktown, a suburb outside Sydney. Even at a young age he and his older brother Nash play-acted, made home movies together and were fascinated with America and Hollywood entertainment.

“I’ve obsessed over America since I was a child,” he remembers. “My TV, the moment you turned it on, American accents would jump out of it ‘cause all our programming was American TV. So Australia was pretty much like a state of America to me. I feel very connected to American culture and I’ve lived in America for a long time.”

Edgerton seems to be hitting his stride as an actor, yet he wants to do much more. He’s

a producer, has written nine short films and features, and is looking to follow up *The Gift* with another turn behind the camera. Yet, the most important thing for him is to keep having fun.

“It’s like writing,” he says. “I love writing but the moment I am on a deadline and someone is going, ‘I’ll pay you if you deliver this,’ suddenly I freeze up ‘cause it feels like the fun is kicked out of it.”

“Filmmaking can sometimes feel like that, you go all serious, and then you think, ‘Remember you are living out your fantasy here, and you don’t have to take it too seriously.’”

However, Edgerton realizes *Loving* is a serious and important work, and one that stands out among the more than 40 films he’s made.

“Oh yeah, the fear of, ‘Is this going to be it, am I always going to have to live up to this ‘cause it’s so special?’ This is some of the most challenging work I’ve ever done, and some of the best work I’ve ever done as an actor because I was given the space — and the gift of a character and story — that allowed me to do that.”

“Because of its importance, its historical place and its truth, this film means so much to me.”

Ingrid Randoja is the deputy editor of Cineplex Magazine.



EDGERTON EDGE

Joel (top right) may be the most famous Edgerton, but his older brother, Nash (left), has appeared in more films. Nash is a veteran stuntman who’s worked in 135 movies and TV shows, appeared in more than 40 films as an actor and directed almost 20 short films and music videos. The brothers grew up making home movies together and still work together today.

“We work on each other’s stuff and fill in the gaps,” says Joel. “I did a bit of second-unit stuff in his last movie, and he had four credits in my film *The Gift*. He was acting in it, stunt coordinating, did shots for the second unit and did some additional editing. So if he’s making a movie, I’m there sticking around and asking, ‘Whatya need me to do?’” —IR

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GREATNESS
AWAITS

Communication BREAKDOWN

After triumphant screenings at the Toronto and Venice film festivals, Canadian director Denis Villeneuve's **Arrival** hits theatres with **Amy Adams** playing a brilliant linguist given the near-impossible task of communicating with extra-terrestrials. Here Adams explains how they approached the far-out story

■ BY CHRISTIAN AUST

While co-star Jeremy Renner entertains journalists with a few gymnastics exercises

between interviews, Amy Adams waits patiently in the hallway of the Hotel Excelsior on the Lido di Venezia, dressed in a beautiful cream Pucci gown with a delicate floral pattern. In Canadian director Denis Villeneuve's celebrated philosophical sci-fi *Arrival* — which premiered here at the Venice Film Festival — Adams plays a linguist and Renner a scientist who join forces to figure out how to communicate with aliens who've landed on our planet.

"I want to be Jeremy Renner in my next life," says Adams.

Why's that? "He just gets away with being Jeremy," she says, joking. "If I acted like this, you would think something had gone wrong."

Not true. Adams, the mother of one daughter with long-time partner Darren Le Gallo, has earned the right to behave however she wants thanks to stand-out performances in films like *American Hustle*, *The Master* and *Nocturnal Animals*, Tom Ford's acclaimed drama that also comes out this month.

But we're here to talk about *Arrival*.

Q:

This is not the typical science-fiction/alien movie.

What did you think when you first read the script?

"Well, I first thought I have to read it again. And I fell deeply in love with it. I connected to the female side, the mother side of the story and the idea of choice. It felt very different. And then I talked to Denis [Villeneuve] and he was very interested in telling the story from an emotional place. He wanted it to feel intimate; he didn't want it to have the distance of a ton of special effects and Hollywood gloss. He wanted it to feel very real, almost as if the audience was in there with us."

Seeing you on screen, we often feel like we can look right through to the bottom of your soul. How do you prepare for parts like this?

"Ultimately I have to go with what's happening on set.... But I did sit down with a woman I worked with for many years, since *Catch Me If You Can* and *Junebug*. And I was like, 'Here's a real challenge, let's crack it.' And I think I worked longer on this than I have on any other character."

CONTINUED ►

ARRIVAL
HITS THEATRES
NOVEMBER 11TH

N

MAN



Go to CINEPLEX.COM/ARRIVALREDCARPET to see Amy Adams at the Toronto International Film Festival



Amy Adams works with director Denis Villeneuve on the set of *Arrival*

AN AUTEUR IS BORN

What is “Villeneuve-ism”?

The *Los Angeles Times* recently coined the term in reference to the films of Canadian director Denis Villeneuve, also calling them “cerebral and intimate.” The 49-year-old from Trois-Rivières, Quebec, is responsible for both mainstream English-language movies like *Prisoners*, *Sicario* and this month’s *Arrival*, and such acclaimed French dramas as *Incendies* and *Polytechnique*.

Arrival is his first, but not his last, science-fiction — we reached him on the set of his next, the *Blade Runner* sequel, which he’s directing in Hungary.

“This is a very nice compliment,” he says of the new term. “I recognize true artists have their own signature. If people start to see a certain aesthetic in my films, it probably means that I’m doing something right. When I do my job, I think about finding and keeping my own voice all the time — when I write, direct actors or shoot. I’m very flattered that some people can see it.”

Is there any compliment that would make him happier?

“Not really. The only thing I would like is some sleep! The shooting of this sequel will be at least 100 days. I’m exhausted.” —MATHIEU CHANTELOIS

► **Your character has lost a daughter in this film. Did you think of your own daughter when you were playing the part?**

“No, I couldn’t. We always work on developing a life for the character that helps me to protect my own self because that’s not gonna be good for anyone in my family if I start living in that space. I know a lot of actors who like to work that way but my sanity is far more valuable to me than a performance. But I always try to feel empathy for my characters. And empathy is what connects us all. I always begin with an empathic relationship with my characters before I take them on.”

The movie is not really about aliens.

“I like that you said that because many people keep telling me it’s about aliens and I’m like, not really. It’s about us, about humans. So I like that it’s a human at the heart of it, someone who is more pedestrian. She’s not glamorous, she carries the weight of being human on her shoulders.”

If we see the aliens in a symbolic way, what was your encounter with the unknown that changed your life and your perspective on it?

“It seems so generic, but I have to go with my daughter because on a daily basis I have to reconfigure, take a step back and try to understand her perspective to communicate effectively. It constantly makes me evaluate my own intentions and choices. It keeps me from being stagnant, you know, and

trying to develop a sense of self that is really empathetic.”

You’ve been nominated for five Oscars, but have yet to win. We’re all wondering why.

“[Laughs] I know why.... Because there are some good actresses out there who deserve it and who aren’t me. You know, I don’t worry about it. I have this thing and I’m definitely focusing on it. Also, for my daughter, and maybe it is kind of Buddhist — don’t chase what doesn’t belong to you. It’s like when I was a teenage girl [studying dance] and I wanted more than anything to be like the long, beautiful American Ballet Theatre dancers. I would have done anything to have long legs and big extension. And I chased it and chased it; it didn’t change anything. It’s that: If it’s not mine I can’t chase it. I continue to work and be grateful for what I do have and not look at the things I don’t.”

Jeremy told me that you met for the first time in a karaoke bar. How did that happen?

“We did, it’s a true story. I’m pretty sure I did “These Boots Are Made for Walkin’” and I’m fairly certain he did something heavy metal. That’s not surprising, he did some screamy, awesome metal song. I’d just moved to Los Angeles. We both, at that time, were working through it as struggling actors.” □

Christian Aust is an entertainment journalist based in Hamburg, Germany.

JAMES FRANCO BRYAN CRANSTON

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COULD HAVE CHOSEN...**

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IN THEATRES CHRISTMAS

Beatty's

BACK

At 79, **Warren Beatty** returns to filmmaking in a big way, co-writing, directing and starring in ***Rules Don't Apply***. It's been more than a decade since we last saw the Hollywood legend on screen. We find out why he likes to take his time. ■ BY BOB STRAUSS

We haven't seen Warren Beatty in a movie for 15 years. The Oscar-winning director hasn't worked behind the camera — where he's often written and produced as well — since *Bulworth* 18 years ago.

Now he's doing all of those things, and playing the eccentric American business mogul Howard Hughes, in *Rules Don't Apply*, a typically jaundiced ode to mid-20th century Hollywood. It's set around the time when Beatty, then a handsome young man from Virginia, first followed his older sister, Shirley MacLaine, to Los Angeles to try his hand at movies.

"I've been very lucky," acknowledges Beatty, now 79 and dressed casually in a canvas jacket with frayed cuffs over a black T-shirt and dark jeans. We're sitting in a theatre at an L.A. movie studio. "I've been able to do what I had in mind when I wanted to do it. I would attribute that to having been very fortunate from the beginning, so I never had to run around and make a lot of movies for the money.

"So I'm slow, out of choice," says the filmmaker who's often been characterized as indecisive — and yet is the only individual nominated for Best Actor, Director, Screenplay and Best Picture Academy Awards in the same year twice (for *Heaven Can Wait* and *Reds*, the latter of which earned him that directing trophy).

"And I do something when I feel ready to do it. It's an awful lot of work to make a movie. Katharine Hepburn once said to me, 'A happy movie is a lousy movie,' so if you face all

the difficulties and try to deal with them, there's a certain amount of dread. I always used to joke that, for me, making a movie is like vomiting. It's not that I like to vomit; I don't, and I hardly ever vomit. But I do get to a point on certain subjects when I think, 'Well, I'll just feel a lot better if I go and throw up.'"

Known for classy movies that often became classic works, Beatty has always gotten off on being a little shocking, too, whether it was with the graphic-for-its-time violence in *Bonnie and Clyde*, frank carnality of *Shampoo* or communist sympathies permeating *Reds*. Although it reflects the lush production values of the 1950s studio system, his new film even has a few scenes that may rub today's polite sensibilities quite raw.

We've been hearing about Beatty's Hughes project for decades. As it turns out, *Rules Don't Apply* is as much about two fictitious young employees of the billionaire's RKO Studio — Lily Collins' aspiring actor Marla and her chauffeur Frank, played by Alden Ehrenreich, recently cast as Han Solo in a *Star Wars* prequel — as it is about the demented rich man.

And while many familiar aspects of Hughes' life are touched on in the script Beatty wrote with Bo Goldman, *Rules* is no *Aviator*-style bio-pic.

"What I would say is that I had in mind that it would be good to have a character based on Howard Hughes for a long, long time, but I hadn't been working on the movie," Beatty reveals. "In other words, I had *Reds* in mind for a long, long time, I had *Shampoo* in mind for a looong time, I had *Dick Tracy* in mind, *Bugsy*, *Bulworth* forever. *Bonnie and Clyde* also took quite a while.

CONTINUED ►



Go to [CINEPLEX.COM/BEATTYROLES](https://www.cineplex.com/BeattyRoles) for a list of the icon's star-making parts

RULES DON'T APPLY HITS THEATRES NOVEMBER 23RD



Lily Collins and Alden Ehrenreich star in Warren Beatty's *Rules Don't Apply*

► “And I felt that as curious and amused as I was about Howard Hughes, whom I never met, it would be very difficult for me to make a movie about somebody who I actually knew.... I’ve made movies about people who actually lived like Bugsy Siegel and Clyde Barrow and John Reed in *Reds*, you change all kinds of chronologies and facts, and then you create fictions, really. That’s what you do.”

Throughout the more liberated 1960s, '70s and '80s, Beatty was considered the king of Hollywood Romeos, romantically linked to co-stars from Julie Christie and Diane Keaton to Isabelle Adjani and Madonna, among dozens if not hundreds of other women. He wanted *Rules*, however, to focus on the younger characters’ — and by extension, his own at that time — conflicted naïveté.

“I grew up in Virginia,” he reminds us. “The Southern Baptist Convention, the country’s largest organized religion, was strong there and I grew up in that atmosphere. I think something that has been very significant in my lifetime has been the whole subject of the consequences and the results of what we would call American sexual Puritanism. I think it’s a serious subject. It’s a ridiculous subject, it makes us the laughingstock of France. It also can be a sad subject, so it can be comically sad.

“It was very interesting to me that young people who come from this background come to Hollywood, a place that is very invested in its own way of sexualizing its subjects for commercial reasons. I don’t mean to be prudish about that. I felt honoured to be invited! But I think in that period of 1958 to 1964 you had a huge birth, or I should say rebirth or increase, of feminism that I felt that I was a part of. It is a very interesting period to look back upon and see the transitions that were made.”

Beatty himself transferred into family life at the age of 54, when he married his *Bugsy* co-star Annette Bening (she plays Marla’s Bible-belted mom in *Rules*). They now have four children moving into various stages of adulthood.

“I went a long time and didn’t have kids, but it’s the best thing that’s ever happened to me,” Beatty says with palpable conviction. “Sometimes I feel that I’m dealing with four small Eastern European countries, but they’re fun.”



The real Howard Hughes with Ginger Rogers in the early 1930s

BREAKING THE RULES

Warren Beatty plays Howard Hughes in *Rules Don't Apply*, which takes place in 1958 with Hughes running RKO Pictures in Culver City, California.

In reality, Hughes had sold RKO to the General Tire and Rubber Company in July 1955. General Tire failed to produce any hits and sold the studio — including its famed “Forty Acres” backlot — to Desilu Productions (owned by Desi Arnaz and Lucille Ball) in 1957.

Desilu utilized the back lot for a myriad of TV shows — it served as the town of Mayberry in the *Andy Griffith Show*, and was used for *Batman*, *Star Trek*, *The Green Hornet* and *Mission: Impossible*. —IR

Is moviemaking fun anymore? Considering this longest of all his hiatuses from the screen, not to mention that vomit metaphor, there’s good reason for concern that *Rules Don't Apply* may be the last we see of Warren Beatty.

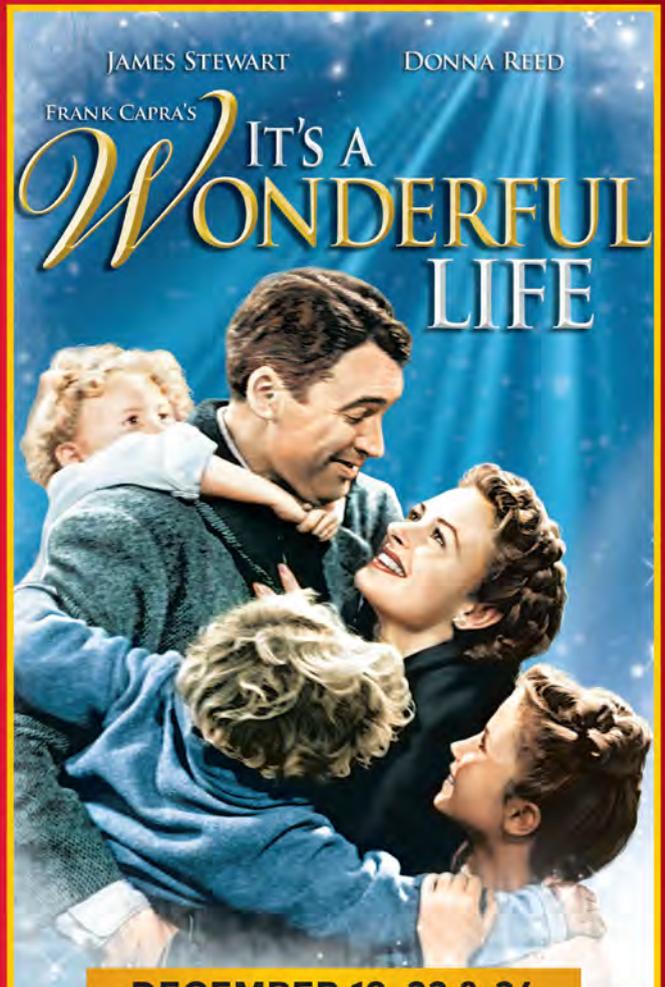
“What happens with me is that I always have things in mind,” he says of future movies. “Yes, I have two things that I’ve had in mind for a long time. A long time. Hopefully, I will not find ways to avoid addressing them. But who knows?”

Bob Strauss lives in L.A. where he writes about movies and filmmakers.

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HOME

IS WHERE THE HEARTACHE IS

Critics have been going wild for ***Manchester by the Sea***, about a damaged man forced to return home to take care of his nephew. As the film finally hits theatres we talk to stars **Casey Affleck** and **Michelle Williams**, and their director **Kenneth Lonergan**, about the making of their gem ■ BY MARNI WEISZ

Casey Affleck has been getting a lot of attention for *Manchester by the Sea* since the drama set in a small town along the Massachusetts coast debuted at Sundance in January.

He plays Lee Chandler, a man destroyed by a personal tragedy that prompts him to leave his hometown for Boston, an hour's drive away, where he lives a solitary life as a janitor. But when his brother (Kyle Chandler) dies of heart failure, Lee has to return home to take care of his teenaged nephew (Lucas Hedges) and confront his past.

Applause for the film only amplified in September when it screened at the Toronto International Film Festival ahead of its theatrical release this month. The film and Affleck are already frontrunners in this year's Oscar race.

But Affleck says if *Manchester by the Sea* had never been released that would have been just fine with him.

"It sounds kind of arty-farty, and like so precious, but it really doesn't matter if the movie comes out," says the 41-year-old during an interview in Toronto. His hair, cut short for the film, is now a wild mess of curls. "I'm so used to them coming out and it not finding a huge audience, and if people love them, then that's nice too."

He says the act of making the film with writer-director Kenneth Lonergan (*You Can Count on Me*) is what mattered to him. Affleck and Lonergan have known each other since 2002 when Affleck starred with Matt Damon in a production

of Lonergan's *This is Our Youth* on the London stage.

He also wanted to work with co-star Michelle Williams, who plays his ex-wife Randi in the film, and is sitting to his left during this interview, looking a bit chilly in a black, flowered dress.

"The satisfying part of this job, and the reason I do it is because you go to rehearsal with Michelle, you talk about stuff, she's very smart about scenes and material. It's why I like doing it," says Affleck.

Williams agrees that a film's reception isn't the most important part. "When you've been around for long enough... you really learn how to weather storms," she says. "Like, hot weather you know how to dress yourself, cold weather you know how to dress yourself.... You just have to get really sort of flexible with the ups and downs and not affixed to any one of them too greatly because what if you get stuck there? What if you can't sort of adjust to the temperatures?"

Both actors have been down this road before. Affleck, who grew up mostly in Cambridge, Massachusetts, across the river from Boston, was nominated for *The Assassination of Jesse James by the Coward Robert Ford* and Williams, who grew up in rural Montana and then San Diego, has been nominated three times, for *My Week With Marilyn*, *Blue Valentine* and *Brokeback Mountain*.

"I mean, don't get me wrong," Affleck says. "It's great and I'm proud to be in a movie, to be a part of something that works and says something we believe in about people and says something meaningful and affects people, CONTINUED ▶"

MANCHESTER BY THE SEA
HITS THEATRES NOVEMBER 25TH



Casey Affleck in *Manchester by the Sea*



Manchester by the Sea's Michelle Williams and Casey Affleck

BRIGHT FUTURE

It looks like Casey Affleck's next gig will take place behind the camera.

He's signed on to direct his good friend Joaquin Phoenix in *Far Bright Star*, based on Robert Olmstead's novel about a group of cavalymen looking for the Mexican revolutionary Pancho Villa in 1916 Mexico.

It won't exactly be Affleck's feature-film directing debut. He also directed Phoenix in the 2010 mockumentary *I'm Still Here*, which followed Phoenix's confusing and ultimately fictional transition from actor to rapper. —MW



Go to CINEPLEX.COM/MANCHESTERINTERVIEW to hear from co-stars Kyle Chandler and Lucas Hedges



▶ but not for the reasons of like wanting to hear about, 'Oh, like you might get a trophy for it,' or something."

Loneragan alone gets the writing credit for *Manchester by the Sea*, but strangely enough the idea came from actors Matt Damon and John Krasinski who came up with it on the set of the 2011 sci-fi *The Adjustment Bureau*.

Damon, who starred in *The Adjustment Bureau*, and Krasinski, whose wife Emily Blunt played the female lead, were brainstorming ideas for what Damon hoped would become his directing debut. Damon had also planned to star. But when his schedule filled up, he handed the project over to Lonergan and Affleck while remaining on as producer.

"The core of the idea was theirs," says Lonergan, also in Toronto for the film festival. "The basic idea of the man who's left his town because of a tragedy that he's at least largely responsible for and then has to come back and take care of his brother's son when his brother passes away, that was John and Matt's idea. Absolutely.

"But anything you work on you have to make your own anyway, even if you're doing just a simple rewrite for a movie, and this was not that, this was an idea for a film which they brought to me and which I liked and then I developed on my own. And you make it your own the same way that I might write the part, but the actor has to make it his or her own in order to perform it."

Though the story is the film's backbone, it's the performances that put meat on those bones.

Affleck may be the lesser known of Hollywood's Affleck brothers — older brother Ben gets the bigger roles — but he's arguably the more talented actor, a gift that's helped along by his delicate facial features and large, expressive eyes.

Lee starts the film in a near catatonic emotional state, his face a virtual mask, and slowly thaws. We also see him in flashbacks during happier times; which makes the performance even more complex.

"The job was to, like, have all those feelings, but not show them, because if you show them, then I think...it removes a lot of the tension for the character," says Affleck, who went through his own tough times earlier this year when he separated from Summer Phoenix, his wife of 10 years, the mother of his two boys, and the sister of his good friend Joaquin Phoenix.

"You have to feel emotionally charged, or have your emotions be accessible," he says of tapping into real-life experiences for difficult scenes. "And a lot of people just go through life, myself included, not really wanting to sort of all the time be so emotional. Like, those people when you meet them, you think something is wrong with them. You know what I mean? They cry at a drop of a hat, then they're easily excitable.

"You aim to be more even-keeled, or most people do, I think. But our job in something like this is to be less even-keeled, more sensitive, more excitable, more easily given to sobbing and self-loathing."

It's all worth it if the experience teaches them something new, say Affleck and Williams. And, going in, both actors were pretty sure *Manchester by the Sea* would.

"Nobody went to Boston, in the middle of the winter, to not make money, to then think it was gonna come to anything other than a really fulfilling, creative experience," says Williams.

As for awards, who cares? ☑

Marni Weisz is the editor of Cineplex Magazine.



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OFF TO SEE THE WIZARD

It's been five years since we last visited J.K. Rowling's world of wizards and witchcraft. **Eddie Redmayne** is ready to take us back with ***Fantastic Beasts and Where to Find Them*** — not just back to Rowling's enchanted universe, but also back in time to an era before Harry Potter was even born

■ BY INGRID RANDOJA

Eddie Redmayne brings his pedigree as an Oscar-winner to this month's Harry Potter spin-off *Fantastic Beasts and Where to Find Them*, having won Best Actor for *The Theory of Everything* last year and being nominated for *The Danish Girl* this year.

The boyish, 34-year-old stars as magizoologist Newt Scamander, who travels to New York to attend the 1926 Magical Congress of the United States. Unfortunately, during his visit a variety of magical creatures that live within his suitcase escape. This creates panic in a wizarding world that is already under scrutiny from a No-Maj (the American term for Muggle) extremist group known as the New Salem Philanthropic Society. It wants to expose — and wipe out — witches and wizards.

We chatted with the upbeat actor on the line from London where he talked about proudly taking his place in the Harry Potter universe.

Q:

How did you get this role?

"The way in which it came about was super secretive. I got a call saying could I meet

director David Yates in this club in London. It was wintery and I went downstairs and he was sitting by a fire. It was all very cryptic, and gradually he started telling me this story and after about half-an-hour I was completely riveted. Then he said, 'Come back in a month or two for more.' J.K. Rowling was writing the script at the time and he would feed me, telling me the story like I was a kid. Eventually the script was

ready and I got to read it and it superseded all my expectations. I felt incredibly lucky to be honest."

Had you ever been offered a role in a previous Harry Potter film? It seems every U.K. actor has appeared in a Potter film.

"I had never been offered a role, but I auditioned for Tom Riddle when I was about 19. I failed to meet the casting director I was so bad. And even though there is an entire Weasley family, and I was borderline ginger, I didn't even get to audition for that."

Ouch, not even a Weasley audition.

"Exactly, not even a call [laughs]." CONTINUED ▶



**FANTASTIC BEASTS AND
WHERE TO FIND THEM**
HITS THEATRES NOVEMBER 18TH



MAKING *FANTASTIC BEASTS*



► Who is Newt Scamander?

“So, Newt is a self-proclaimed magizoologist. He was thrown out of Hogwarts for endangering human life with a beast — he’s not massively into institutions. He’s been out working in the field, studying and prepping his book, finding creatures and saving creatures that have been trafficked, and they live in his case. He’s passionate about creatures and less passionate about human beings. He’s not a people pleaser, he can be prickly, but there’s a great heart to him.”

J.K. Rowling is such a completist when it comes to her characters, did she give you any tidbits into Newt’s backstory?

“I met her about a week before we started filming, and of course the last couple of films I’ve done I’ve played real people. I got to meet Stephen Hawking, I got to read all of Lili Elbe’s diaries, and so playing someone who is fictional you’d think you wouldn’t have that resource, but what was amazing is that when you meet J.K. Rowling — this film takes place over a few days — she has the entire backstory and the future of the character mapped out, so a lot of my preparation was through talking to her.”

Describe your wand style — do you point, swing with a flourish?

“I suppose I use quite practical wand [laughs]. I did get stage fright when I first held a wand. It was this weird sort of thing, you’ve wanted to hold a wand all your life and suddenly you have one and I have no idea what to do with it. I did go back and watch some of the greatest hits of Daniel and Rupert and Emma and Ralph Fiennes, and all those guys to try and steal some of their best moves. But there’s not much flourish in Newt’s wand. It’s more work-a-day.”

You’ve said that part of your research included working with zoologists to watch how they interacted with animals.

“Not zoologist specifically, but I went to wildlife parks and would meet these specialists, like the rhino specialist, or the anteater specialist, and all these people who have such intimate and loving relationships with specific creatures. And there were all these slightly odd, brilliant eccentricities both with the creatures and the people who worked with them that I could then take back and add into the piece. It was a lot of fun.”

Do you have a favourite magical creature?

“It’s hard to pick. One of the things I love





Sneaking Around: Dan Fogler, Eddie Redmayne and Katherine Waterston in *Fantastic Beasts and Where to Find Them*

Go to CINEPLEX.COM/ALOOKATTHECAST for profiles of the movie's lesser-known cast members

about Newt is that it's just not the cuddly, cute ones that he loves; he also loves the really ugly, gnarly ones that no one else would like. But I suppose I am into Pickett, who is this little Bowtruckle [a small plantlike creature] that Newt shows deep favouritism towards although he shouldn't. Basically Pickett is like the kid who says, 'Mom, can I please come with you?' And he's like, 'Okay, but only today,' when actually it's all the time. Pickett's got Newt wrapped around his finger."

In this film the magic world is under attack and afraid of persecution, which is also a very contemporary theme in our world.

"Yes, J.K. Rowling is so politically engaged and astute. This film deals with themes of repression and segregation, and yet they kind of rumble under the surface and are woven in. It's clever because of the way she comes at these things at a tangential angle and it's really intriguing."

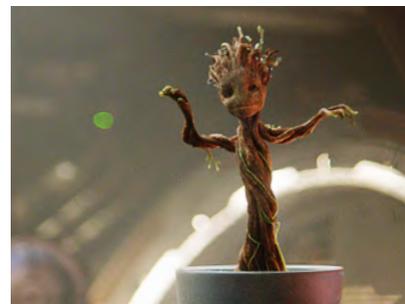
What do you think it is about the Harry Potter universe that makes it so appealing to millions of people?

"I have no idea really, but I think it's because what J.K. Rowling does is create such authenticity, so even though you know it's fantasy and imaginary, it feels so close to reality. She makes you believe her world is alive and coincides with the world we live in."

Work has begun on a sequel script. Will we see you again as Newt?

"That's the plan. But at the same time I am super cautious that the second film will only happen if people enjoy this one. What I loved about this script when I read it is that it's a complete entity on its own, and I hope that people will be drawn into this world as I was." □

Ingrid Randoja is the deputy editor of Cineplex Magazine.



GOOD WOOD

Eddie Redmayne says his favourite fantastic beast is Pickett, the Bowtruckle, or small sprout you see in the first image above. That's high praise coming from an Oscar-winner like Redmayne. You'd think Pickett would be able to corner the market on plant roles based on that compliment alone, but thespian trees, twigs and branches are all the rage in Hollywood right now. The gnarly tree known simply as The Monster in *A Monster Calls* (middle) earned rave reviews when his film screened at the Toronto International Film Festival in September (the film opens nationally in December), and the return of plucky Baby Groot (bottom), seen here in 2014's *Guardians of the Galaxy*, is one of the most anticipated parts of next year's *Guardians of the Galaxy Vol. 2*. —MW



BY INGRID RANDOJA

LETO'S WARHOL PORTRAIT

Jared Leto will play Andy Warhol in a bio-pic simply titled *Warhol*. Actors such as Jared Harris, David Bowie, Guy Pearce and Bill Hader have played the influential New York artist in films, but this will be the first true Warhol bio-pic. **Terence Winter** (*The Wolf of Wall Street*) is penning the script based on writer **Victor Brocks**' 1989 book *Warhol: The Biography*.



PHOTO BY KEVIN MAZUR/GETTY FOR IMAGENET



ANDERSON IN ANDORRA

Gillian Anderson's been spending a lot of time on TV, appearing in *The Fall*, *The X-Files*, *War & Peace* and the upcoming series *American Gods*, but she'll return to the big screen in *Andorra*. The thriller stars **Clive Owen** as an American bookseller who moves to the tiny nation of Andorra where he gets involved with two women (Anderson, **Toni Collette**) and finds himself the prime suspect in a murder investigation.



WASHINGTON MOVES TO INNER CITY

The Magnificent Seven's **Denzel Washington** trades his six-shooter for a legal pad in *Inner City*. Written and directed by **Dan Gilroy** (*Nightcrawler*), the drama casts Washington as a lawyer who is promoted to partner in his firm only to discover his fellow lawyers have been running an amoral shop.



What's Going On With... ANT-MAN AND THE WASP

The sequel to 2015's *Ant-Man* starts shooting next year with **Paul Rudd** and **Evangeline Lilly** reprising their roles as Ant-Man and Wasp. Marvel has been slow to embrace its female superheroes — this is the first film in the MCU to have a female character in its title — but director **Peyton Reed** says Lilly is no supporting player but rather Rudd's equal. **Michael Douglas** returns as Wasp's dad Hank Pym, and **Sharon Stone** is rumored to play Janet van Dyne, Hank's long-lost wife and the original Wasp. *Ant-Man and the Wasp* hits theatres July 6th, 2018.



MIRREN IS HAUNTED

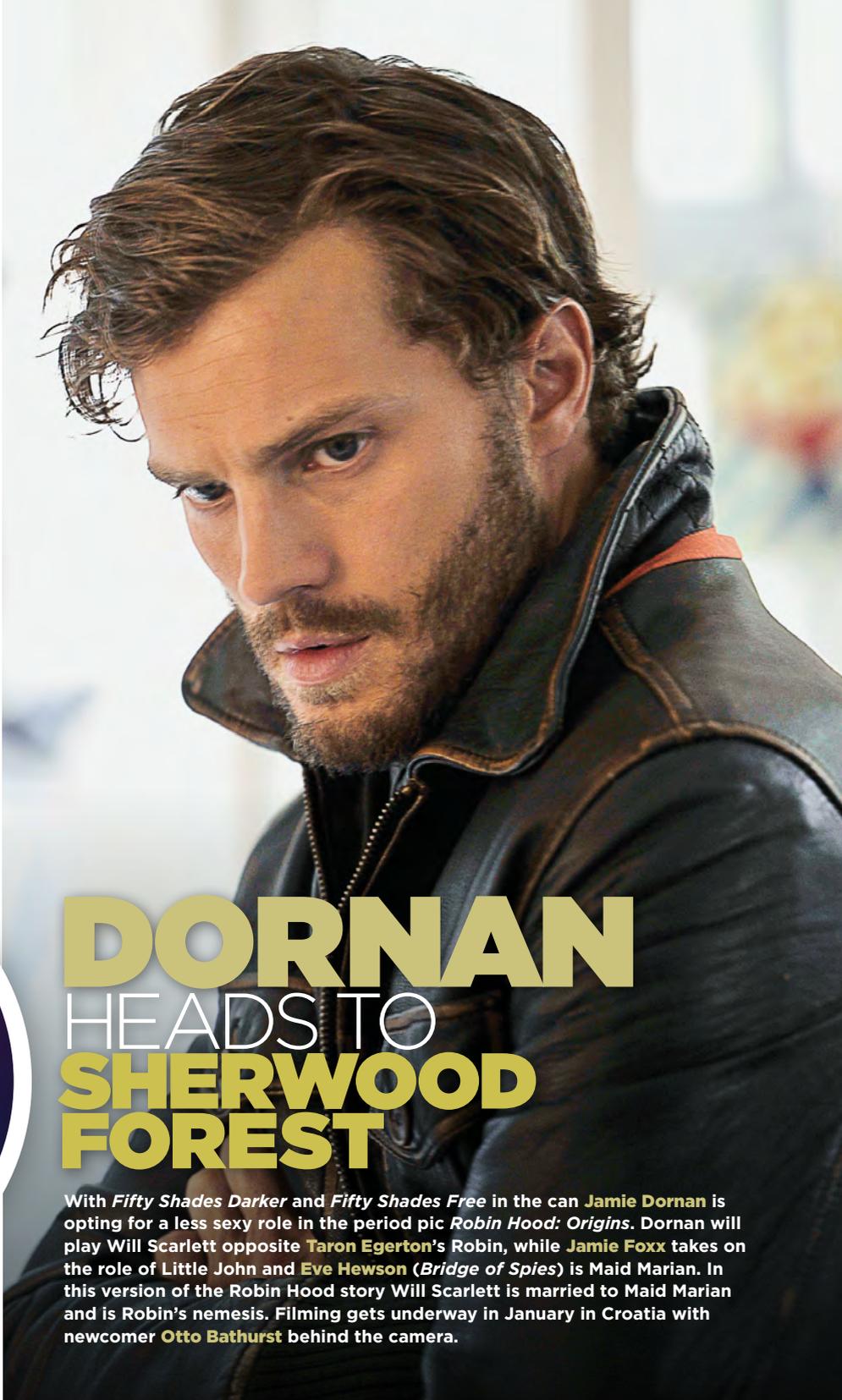
Winchester casts Helen Mirren as the real-life Sarah Winchester, the widow of Winchester rifle heir William Winchester. When William died in 1881, Sarah visited a psychic who told her the ghosts of all the people killed by the Winchester rifle haunted her, and the only way to keep them at bay was to build a house. The catch was she could never stop building it, and so she spent 38 years constructing an elaborate labyrinth that still stands today.



FRESH FACE JOE ALWYN

Joe Alwyn had never acted in a film, but that didn't stop him from auditioning for the lead role in director **Ang Lee's** *Billy Lynn's Long Halftime Walk*, out this month. Alwyn looked nothing like the Billy that Lee imagined, but the director immediately knew the 25-year-old who studied at The Royal Central School of Speech and Drama was perfect for the part. Alwyn will next be seen in *The Sense of an Ending* opposite **Jim Broadbent** and **Michelle Dockery** (*Downton Abbey*).

PHOTO BY KARWAI TANG/GETTY



DORNAN HEADS TO SHERWOOD FOREST

With *Fifty Shades Darker* and *Fifty Shades Free* in the can **Jamie Dornan** is opting for a less sexy role in the period pic *Robin Hood: Origins*. Dornan will play Will Scarlett opposite **Taron Egerton's** Robin, while **Jamie Foxx** takes on the role of Little John and **Eve Hewson** (*Bridge of Spies*) is Maid Marian. In this version of the Robin Hood story Will Scarlett is married to Maid Marian and is Robin's nemesis. Filming gets underway in January in Croatia with newcomer **Otto Bathurst** behind the camera.

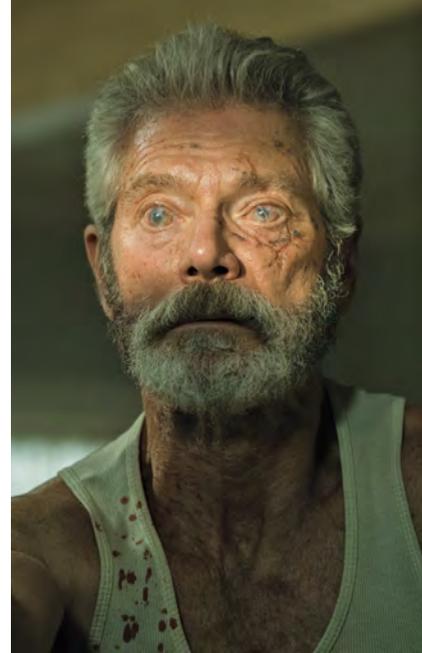
ALSO IN THE WORKS ▶ **Terrence Howard** is a bad cop on the run from authorities in *Rogue*. ▶ Singer-songwriter **Sia** pens the origin music for *Vox Lux*, which charts the rise of a pop star played by **Rooney Mara**. ▶ **Benicio Del Toro** is circling the reboot of the **Arnold Schwarzenegger** alien action pic *Predator*. ▶ *American Honey's* breakout star **Sasha Lane** joins the indie drama *Shoplifters of the World Unite*.



SAUSAGE PARTY

RENT IT NOVEMBER 8

If you like your comedy raunchy with a twist of existentialism you'll eat up this animated tale about grocery items, led by a wiener (**Seth Rogen**), who discover their role in life is to be eaten by humans, and thus plan to escape from their kitchen hellhole.



DON'T BREATHE

BUY IT NOVEMBER 15

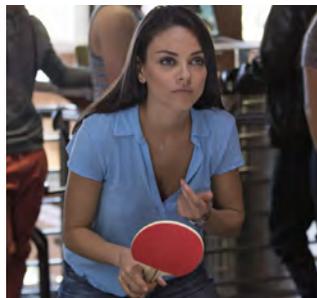
Both critics and horror fans agree director **Fede Alvarez's** pic about three small-time criminals who break into a blind man's (**Stephen Lang**) home in search of \$300,000 in cash is nerve-wracking fun that relies more on suspense than gore.



FINDING DORY

RENT IT NOVEMBER 15

Worries that a sequel to 2003's beloved *Finding Nemo* wouldn't live up to the original were put to rest with this funny and heartfelt film that focuses on forgetful Dory's (**Ellen DeGeneres**) search for her family, and the various ocean creatures she meets along the way.



BAD MOMS

RENT IT NOVEMBER 15

Striving for perfection comes with a cost as three stressed-out moms — **Kristen Bell**, **Mila Kunis** and **Kathryn Hahn** — crack under the pressure and decide to let loose with some very un-mom-like behaviour. **Christina Applegate** plays their nemesis, the judgemental head of the PTA.

KUBO AND THE TWO STRINGS

BUY IT NOVEMBER 8

RENT IT NOVEMBER 22

The latest stop-motion gem from Laika (*Coraline*, *The Boxtrolls*) is set in ancient Japan and finds a boy named Kubo and his magical musical instrument searching for his late father's enchanted armour. **Matthew McConaughey**, **Charlize Theron**, **Rooney Mara** and **Ralph Fiennes** headline the stellar voice cast.



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THE CON IS CON

Sometimes on-screen chemistry can be a bad thing — it almost stopped Robert Redford and Paul Newman from starring in *The Sting*.

The problem was that Newman and Redford were so charismatic and likable in 1969's *Butch Cassidy and the Sundance Kid* — their first film together — that when it came to making 1973's *The Sting* Universal Studios executives weren't sure audiences would accept them as a pair of conmen who could possibly betray one another.

Set in 1936 Chicago, the film casts Redford as Johnny Hooker, a newbie grifter who teams with old pro Henry Gondorff (Newman) to pull a sophisticated con on hot-tempered gangster Doyle Lonnegan (Robert Shaw). Overflowing with plot twists and Newman and Redford's feather-light comedic touches, the pic went on to become a box-office smash and win seven Oscars, including the coveted Best Picture award. —INGRID RANDOJA

THE STING

screens as part of Cineplex's Classic Film Series on November 6th, 21st and 23rd. Go to Cineplex.com/Events for times and locations.

FINALLY...

DAM TROLL!

Troll Dolls join Transformers, G.I. Joe and LEGO as toys that have made the unlikely jump from plastic playthings to movie stars when *Trolls* hits theatres November 4th.

Sporting smooth round faces and brightly coloured skin to match their wild, but surprisingly well-groomed locks, these movie trolls (inset below) are already a big leap from the frizzy-haired hard plastic mini-figs most remember from childhood.

But even those dime-a-dozen dolls were a far cry from the original.

The first Troll Doll was created in 1959 by Thomas Dam, a Danish woodcutter who couldn't afford a Christmas present for his daughter so carved her a troll instead. The other kids in their village of Gjøl, Denmark, loved it, and Dam soon started a Troll Doll empire under the company name Dam Things.

The freakishly adorable Troll Doll to the right is one of the first, and was manufactured right in Dam's hometown of Gjøl in 1960 with a vinyl body stuffed with sawdust and, we're guessing, a pinch of mischief. —MW



TROLLS
HITS THEATRES
NOVEMBER 4TH



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