

CINEPLEX

MAGAZINE

INSIDE:
2017-18
**MET
OPERA**
HD Screenings
Guide

**MORE
THOR!**

**Chris
Hemsworth**
TALKS **RAGNAROK**

Plus
**AARON
SORKIN**
**JESSICA
CHASTAIN**
**BENEDICT
CUMBERBATCH**
**GEORGE
CLOONEY**
**JULIANNE
MOORE**

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CONTENTS

NOVEMBER 2017 | VOL 18 | N°10

COVER STORY

32 THOR'S BACK!

In this exclusive interview, **Chris Hemsworth** reveals that he'd become so bored playing Marvel superhero Thor he felt he was "wearing handcuffs." That all changes with this month's *Thor: Ragnarok*, a far-out space adventure featuring a wise-cracking, less serious Thor who, Hemsworth says, was tons of fun to play
BY INGRID RANDOJA

REGULARS

4 EDITOR'S NOTE

6 SNAPS

8 IN BRIEF

12 ALL DRESSED UP

14 IN THEATRES

40 RETURN ENGAGEMENT

41 CINEPLEX STORE

42 FINALLY...

FEATURES

20 CURRENT EVENT

Benedict Cumberbatch says he got a charge from playing *The Current War's* morally suspect inventor Thomas Edison
BY INGRID RANDOJA

24 PAST TENSE

Director **George Clooney** and star **Julianne Moore** on why the stressful, 1950s-set *Suburbicon* is both a comedy and drama
BY MICHAEL KENNEDY

28 POKER STARS

Molly's Game writer/director **Aaron Sorkin** and star **Jessica Chastain** talk poker, filmmaking and coming to terms with Donald Trump's win
BY MARNI WEISZ

36 GIFT WRAPPED

How's that holiday shopping coming along? Don't sweat it — our **Holiday Gift Guide** has 10 awesome ideas to get you started
BY MARNI WEISZ



COVER PHOTO BY JOHN RUSSO/CONTOUR BY GETTY IMAGES





AND, CUT!

So, Thor cut off his long, beautiful hair. Is that really such a big deal?

Well, yeah. Kind of.

Can you think of another franchise where a lead character has undergone such a drastic transformation, losing a physical feature so central to their being? In fact, actors often talk about how slipping back into an earlier character's hair and wardrobe instantly puts them in touch with that old fictitious friend. It helps us reconnect, too.

Think of the biggest franchises of the past few decades — *Back to the Future*, *Austin Powers*, *Star Trek*, *Mission: Impossible*, *Pirates of the Caribbean*, *Twilight*, *The Hunger Games*, *Harry Potter*. When our heroes return to the screen they look pretty much the same as the last (and first) time we saw them. How would we react to Captain Kirk with a ponytail, Jack Sparrow with a buzz cut or Katniss Everdeen as a blonde?

When franchise mainstays do change their dos it's usually to account for a natural human condition — baldness. John McLane had a bushy head of brown hair for the first three *Die Hard* movies, made nearly 30 years ago, but returned completely bald for 2007's *Live Free or Die Hard* because Bruce Willis had lost his locks. Similarly, in *X-Men: Apocalypse*, James McAvoy's third film playing Professor X, the Scottish actor finally shaved his head so that the young X could match up with smooth-headed Patrick Stewart who plays X later in the timeline.

Of course, you may notice something about the majority of these franchise stars. They're men. And, generally speaking, men are less likely to have long hair, making their haircuts less dramatic. As the Avengers' Black Widow, Scarlett Johansson's hair has fluctuated from wavy to straight, medium red to dark red, and long to mid-length. Meh, boring. Perhaps the character with the most dynamic hair in movie-franchise history is Sigourney Weaver's Ellen Ripley, who went from long, lush curls in *Alien* to a short, wavy bob in *Aliens* to a shaved head in *Alien 3*, back to long, but straighter, hair in *Alien: Resurrection*.

The truth is, Thor's flowing, golden locks in the Avengers movies (and the comic books) have always been a bit of a sticking point. That's because most descriptions of Norse mythology's god of thunder describe Odin's son as a redhead.

What do you think? Are you willing to give the shorthaired Thor a chance? **Chris Hemsworth** — who plays him in the Marvel movies, including this month's *Thor: Ragnarok* — certainly is. In fact, in our interview, "Super Fun!," page 32, Hemsworth explains why chopping off Thor's mane was a godsend.

Elsewhere in this issue we talk to **Benedict Cumberbatch** about powering up for *The Current War* (page 20), **Jessica Chastain** and **Aaron Sorkin** discuss going all in for the poker movie *Molly's Game* (page 28), **George Clooney** and **Julianne Moore** banter about *Suburbicon* (page 24), and on page 36 we have a treat for early-bird shoppers, our **Holiday Gift Guide**.

Plus, if you're an opera fan you'll want to flip to the centre of this issue for **The Metropolitan Opera: Live in HD Program Guide**, a handy-dandy listing of the Met's 2017-18 screenings (live and encore) at Cineplex theatres. Enjoy!

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SNAPS



DRENCHED IN COLOUR

Selena Gomez shoots a rainy day scene on the New York set of Woody Allen's upcoming, as-yet-untitled film.

PHOTO BY ROBERT KAMAU/GETTY



UPTOWN GIRL

Sarah Silverman tries to hitch a ride in downtown New York while shooting her new documentary TV show, *I Love You, America*. The back of the sign read "Not a Murderer."

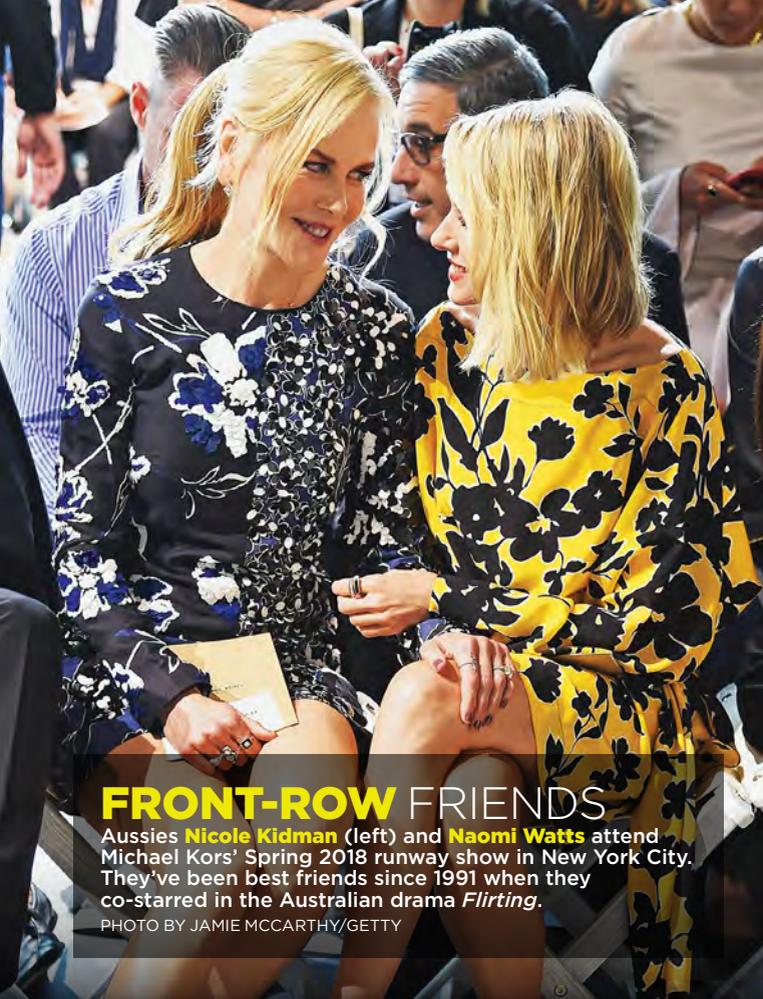
PHOTO BY ALESSIO BOTTICELLI



LUCKY GUYS

Logan Lucky stars **Adam Driver** (left) and **Channing Tatum** enjoy a loving embrace at the U.K. premiere of their thriller *Logan Lucky*.

PHOTO BY DAVID M. BENETT/GETTY



FRONT-ROW FRIENDS

Aussies **Nicole Kidman** (left) and **Naomi Watts** attend Michael Kors' Spring 2018 runway show in New York City. They've been best friends since 1991 when they co-starred in the Australian drama *Firting*.

PHOTO BY JAMIE MCCARTHY/GETTY

ROYAL TREATMENT

That's Australian actor **Margot Robbie** under all that makeup on the London set of *Mary Queen of Scots*. Robbie plays Mary's cousin, Queen Elizabeth I, in the biographical drama.

PHOTO BY SPLASH NEWS



LETO SHINES

Actor/musician **Jared Leto** performs with his band Thirty Seconds to Mars at the iHeartRadio Music Festival in Las Vegas.

PHOTO BY KEVIN MAZUR/GETTY

IN BRIEF



THE TRUTH IS...

See that lasso of truth coiled at the hip of Wonder Woman (Gal Gadot) in this *Justice League* pic?

You may not realize that Princess Diana's lasso has its origins in a very real (though highly controversial and much debated) technology developed and espoused by her creator, William Moulton Marston — the polygraph or lie-detector test.

Although, officially, the invention is attributed to a medical student and police officer named John Augustus Larson, who first used it in 1921, Marston — a psychologist by trade — was experimenting with the technology a decade earlier, inspired by his wife Elizabeth's observation that her blood pressure seemed to rise when she became angry or excited. Even

after Larson got credit for the device, Marston happily promoted it and tried to convince the courts of its efficacy.

So why does Diana use the lasso to bind someone — as she and her Amazon sisters did to Steve Trevor (Chris Pine) when they were trying to find out why he'd come to their island paradise in *Wonder Woman* — rather than sit them down and connect them to a machine?

Well, it turns out Marston was also a proponent of bondage, an activity he regularly practiced with Elizabeth and their mistress Olive Byrne (the trio lived happily together while raising four children). He believed learning to submit was at the core of any healthy relationship.

Justice League hits theatres November 17th.



Jesse Eisenberg

On Home Turf: THE HUMMINGBIRD PROJECT

Jesse Eisenberg and Alexander Skarsgård are in Montreal this month to help Canadian writer/director Kim Nguyen make his most mainstream movie to date, *The Hummingbird Project*.

Eisenberg and Skarsgård star as cousins looking to make huge amounts of money through high-frequency trading, the practice of using powerful computers and leading-edge technology to trade stocks at a lightning-fast pace.

Nguyen is best known for his 2012 film *War Witch*, which was nominated for Best Foreign Language Film at the Oscars. —MW ▶

THE ART OF FILM

"It all starts with a little sketch of what I have in mind," says Mar Cerdà, an illustrator from Barcelona, Spain, who uses just watercolour paper, paint and glue to create magical dioramas depicting famous movie scenes. "Before focusing on illustration I studied cinema, specializing in art direction," Cerdà says of her fascination with movies. "I'm not only influenced by the movies themselves but also by the making of movies: the light, the *mise-en-scène* and, above all, the space." Here, from left, you see Cerdà's three-dimensional renditions of *Romeo + Juliet*, *The Darjeeling Limited* and *Zoolander 2*. Go to marillustrations.com to see more. —MW





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FAKE VIEWS

Although most of the film wasn't actually shot on a train, the scenery you see streaming past the windows in this month's *Murder on the Orient Express* was indeed projected onto screens behind those windows during filming, making cast members feel like they were on a picturesque journey.

"I found myself going to the end of the train to watch the scenery go by as if I was on a real train, and I wasn't the only one," the film's star and director Kenneth Branagh told a London crowd that was treated to early footage of the film back in May. "Quite a few of us got motion sickness."

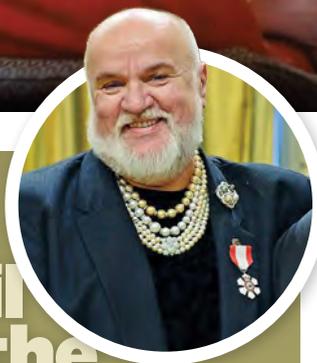


PHOTO BY SGT. JOHANIE MAHEU, RIDEAU HALL

Hail to the CHIEF

Congratulations to *Cineplex Magazine* publisher Salah Bachir on being named *Playback's* 2017 Canadian Film & Television Hall of Fame Humanitarian Award winner.

Playback, a trade magazine for Canada's film and TV industry, chose Bachir because of his long history as a philanthropist and patron of the arts, which includes raising millions of dollars for Toronto's 519 Community Centre, helping to fund a new dialysis unit at St. Joseph's Health Centre, and sitting on dozens of boards of directors over the past two decades, including for the Canadian Film Centre and Art Gallery of Ontario.

Earlier this year Bachir also became the chancellor of OCAD University, one of Canada's preeminent institutions for the study of art and design, and last year he was named a Member of the Order of Canada.

Well done, Salah.



IT'S ALL GREEK

The Killing of a Sacred Deer's
Nicole Kidman and
Colin Farrell

If you notice a unique cadence in the dialogue of Greek director Yorgos Lanthimos' absurdist works like 2015's *The Lobster* (nominated for a Best Original Screenplay Oscar) and this month's *The Killing of a Sacred Deer* there's good reason.

Although both movies were shot in English, a language both Lanthimos and his co-writer Efthymis Filippou speak fluently, they chose to write the screenplays in their native Greek before translating them to English. The process results in dialogue that's often awkward and deadpan, but works for telling their uncomfortable stories.



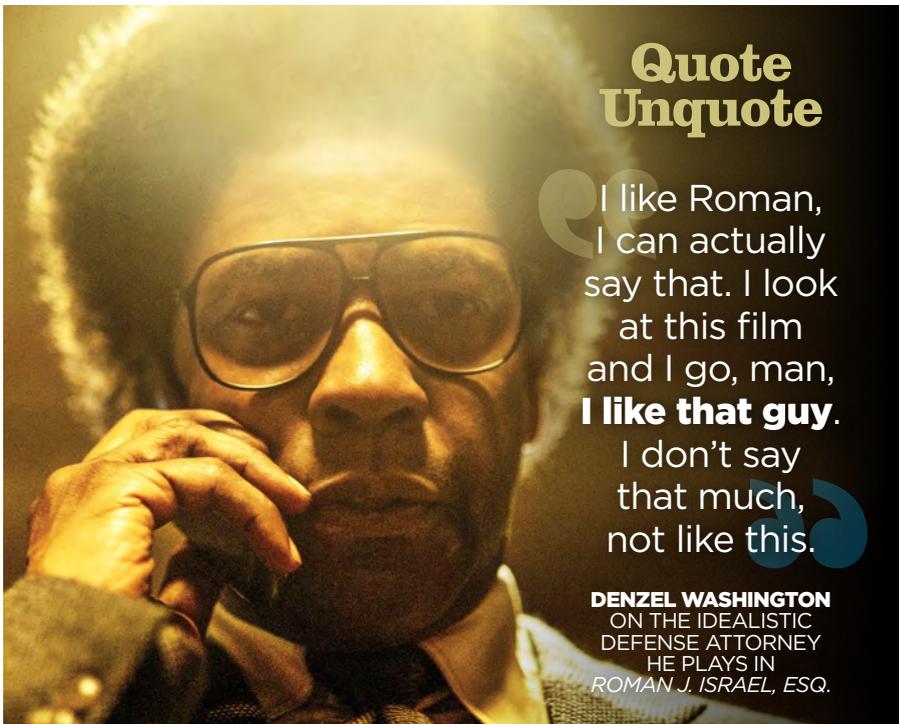
Dan Stevens (left) and Christopher Plummer in *The Man Who Invented Christmas*

A CHRISTOPHER CHRISTMAS

Christopher Plummer owns Christmas this year.

The 87-year-old Canadian actor has two holiday movies out this month. First, on November 17th, the animated family feature *The Star* comes out, with Plummer voicing King Herod, ruler of Judea, in this story of Jesus's birth that's largely told by barn animals.

Then a week later *The Man Who Invented Christmas* hits theatres with Plummer cast as the embodiment of Ebenezer Scrooge as Charles Dickens (Dan Stevens) struggles to write his masterwork, *A Christmas Carol*. —MW



Quote Unquote

I like Roman, I can actually say that. I look at this film and I go, man, **I like that guy.** I don't say that much, not like this.

DENZEL WASHINGTON
ON THE IDEALISTIC
DEFENSE ATTORNEY
HE PLAYS IN
ROMAN J. ISRAEL, ESQ.



Acting Her AGE

Just because writer-director Martin McDonagh wrote the role of Mildred in *Three Billboards Outside Ebbing, Missouri* specifically for Frances McDormand, and just because McDormand thought Mildred was “amazing,” didn't mean she was going to do it.

McDormand was convinced she was too old.

“At the time he gave it to me I was 58, I'm 60 now... and I'm really interested in playing my age. I like being my age. And I kind of have a political thing about it,” explained McDormand during a press conference at the Toronto International Film Festival.

Mildred is an angry — very angry — grieving mother who erects billboards criticizing her local police department when no arrests have been made months after her young-adult daughter was murdered.

Is 58 really too old to play the mother of a young woman? In this case, McDormand thought so. “I also have a working-class background and I was concerned that women from this socioeconomic strata did not wait until they were 38 to have their first child,” she said. “And so we went back and forth, and we debated that for quite a while, and then finally my husband [writer-director Joel Coen] said, ‘Just shut up and do it.’” —MW



ALL DRESSED UP

HALLE BERRY

At the London premiere of *Kingsman: The Golden Circle*.

PHOTO BY RUNE HELLESTAD/GETTY

HARRISON FORD

In London for a photocall to promote *Blade Runner 2049*.

PHOTO BY DAVE J. HOGAN/GETTY

ANGELINA JOLIE

At the New York premiere of *First They Killed My Father*.

PHOTO BY DIA DIPASUPLI/GETTY



**ALICIA
VIKANDER**

At a screening of *Submergence* during the San Sebastián Film Festival.

PHOTO BY JUAN NAHAROO/GETTY



**TARON
EGERTON**

In London for the premiere of *Kingsman: The Golden Circle*.

PHOTO BY JOE MAHER/GETTY



**EVA
MENDES**

At the Cerritos, California, launch of her New York & Company fall fashion collection.

PHOTO BY RACHEL MURRAY/GETTY

IN THEATRE

NOVEMBER 1

A BAD MOMS CHRISTMAS

This *Bad Moms* sequel finds moms Amy (Mila Kunis), Kiki (Kristen Bell) and Carla (Kathryn Hahn) struggling to give their families the perfect Christmas, and the pressure really ramps up when their respective moms — Christine Baranski, Cheryl Hines and Susan Sarandon — arrive for a holiday visit.



NOVEMBER 3

THOR: RAGNAROK

Taking a page from *Guardians of the Galaxy's* playbook, the third Thor film is a comedic, cosmic romp that showcases a lighthearted Thor (Chris Hemsworth), who teams with a more evolved Hulk (Mark Ruffalo) to take on goddess of death Hela (Cate Blanchett). Series mainstays Loki (Tom Hiddleston), Odin (Anthony Hopkins) and Heimdall (Idris Elba) are back, while Jeff Goldblum joins the cast as the quirky Grandmaster. See Chris Hemsworth interview, page 32.



THE KILLING OF A SACRED DEER

Director Yorgos Lanthimos' (*Dogtooth*, *The Lobster*) latest offering stars Barry Keoghan (*Dunkirk*) as a strange young man whose relationship with a surgeon (Colin Farrell) has dire consequences for the surgeon's wife (Nicole Kidman) and teen daughter (Raffey Cassidy).

ROMAN J. ISRAEL, ESQ.

Denzel Washington put on a bunch of weight and adopted a disheveled look to play an altruistic lawyer named Roman J. Israel, whose morals are tested when he starts working for an ambitious and unethical lawyer (Colin Farrell).



Denzel Washington in *Roman J. Israel, Esq.*

CONTINUED ▶

THE CELEBRATION OF A LIFETIME

Disney · PIXAR

COCO



NOVEMBER 22
IN 3D AND REAL D 3D

NOVEMBER 10

▶ MURDER ON THE ORIENT EXPRESS

Kenneth Branagh not only directs this adaptation of author **Agatha Christie's** whodunit, he plays lead character Hercule Poirot, the mustachioed sleuth who must sniff out which of his fellow 13 passengers travelling aboard a luxury train murdered a gangster (**Johnny Depp**). The all-star cast includes **Michelle Pfeiffer**, **Judi Dench**, **Josh Gad**, **Penélope Cruz**, **Derek Jacobi**, **Willem Dafoe** and **Daisy Ridley**.

Johnny Depp in *Murder on the Orient Express*



DADDY'S HOME 2

In this sequel to the hit 2015 comedy, docile Brad (**Will Ferrell**) and domineering Dusty (**Mark Wahlberg**) have become great co-dads to their kids, but their relationship is put to the test when Brad's touchy-feely father (**John Lithgow**) and Dusty's macho dad (**Mel Gibson**) spend Christmas with the family. Look for **John Cena** as the biological father of Dusty's stepdaughter, Adrianna (**Didi Costine**).

NOVEMBER 17

JUSTICE LEAGUE

Batman v Superman: Dawn of Justice and *Wonder Woman* whetted our appetites for this superhero feast that sees Batman (**Ben Affleck**) and Wonder Woman (**Gal Gadot**) recruit a team of metahumans — Flash (**Ezra Miller**), Aquaman (**Jason Momoa**), Cyborg (**Ray Fisher**) and maybe even a back-from-the-dead Superman (**Henry Cavill**) — to take on baddie Steppenwolf (**Ciarán Hinds**), who is searching for the all-powerful Mother Boxes hidden on Earth. Returning characters include Lois Lane (**Amy Adams**), Lex Luthor (**Jesse Eisenberg**), Alfred Pennyworth (**Jeremy Irons**) and Martha Kent (**Diane Lane**).



THE STAR

This animated tale recounts the first Christmas as seen through the eyes of a brave donkey named Bo (**Steven Yueh**), who joins Mary (**Gina Rodriguez**) and Joseph (**Zachary Levi**) as they follow the Star of Bethlehem. The voice cast includes **Oprah Winfrey**, **Tracy Morgan**, **Keegan-Michael Key**, **Tyler Perry** and **Kristin Chenoweth**.

LADY BIRD

Actor and screenwriter **Greta Gerwig** makes her solo directing debut with this critically acclaimed drama about 17-year-old Christine "Lady Bird" McPherson (**Saoirse Ronan**), a high-school senior who butts heads with her mom (**Laurie Metcalf**) as she desperately tries to figure out what she wants to do with her life.



Wonder's Jacob Tremblay and Julia Roberts

WONDER

Canada's own **Jacob Tremblay** (*Room*) is more than just a child star; he's a dependable little actor. In this adaptation of **R.J. Palacio's** novel he portrays 10-year-old August Pullman, who suffers from a rare facial deformity and has been homeschooled his entire life. His parents — **Julia Roberts, Owen Wilson** — make the big step of enrolling him in a prep school with the hopes he will be able to fit in.

THREE BILLBOARDS OUTSIDE EBBING, MISSOURI

Winner of the People's Choice award at this year's Toronto International Film Festival, writer/director **Martin McDonagh's** acerbic dramedy stars **Francis McDormand** as Mildred Hayes, who plasters three billboards with messages accusing the town sheriff (**Woody Harrelson**) of doing little to solve her daughter's (**Kathryn Newton**) murder.

CONTINUED ▶



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CINEPLEX EVENTS

GHIBLI ANIME SERIES

Spirited Away
WED., NOV. 1

BROADWAY HD

Present Laughter
THURS., NOV. 2;
MON., NOV. 13

*Irving Berlin's
Holiday Inn -
The Broadway Musical*
SUN., NOV. 26

FAMILY FAVOURITES

*The Nut Job 2:
Nutty by Nature*
SAT., NOV. 4

Masha and the Bear
SAT., NOV. 11

Wonder Woman
SAT., NOV. 18

Home Alone
SAT., NOV. 25

MET OPERA

Norma (Bellini)
ENCORES: SAT., NOV. 4;
MON., NOV. 6; WED., NOV. 8

Die Zauberflöte (Mozart)
ENCORES: SAT., NOV. 11;
MON., NOV. 27; WED., NOV. 29

*The Exterminating
Angel (Adès)*
LIVE: SAT., NOV. 18

ANIME

*Pokémon the Movie:
I Choose You!*
SUN., NOV. 5; MON., NOV. 6

IN THE GALLERY

*Canaletto and the
Art of Venice*
THURS., NOV. 9

CLASSIC FILMS

Casablanca
SUN., NOV. 12; WED., NOV. 15

NATIONAL THEATRE

Follies
LIVE: THURS., NOV. 16

BOLSHOI BALLET

The Taming of the Shrew
LIVE: SAT., NOV. 19

PASSPORT TO THE WORLD

*Armenia: Proud
and Fierce*
MON., NOV. 20

DOCUMENTARY

MAMIL
THURS., NOV. 30

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FOR MORE INFO

NOVEMBER 22



▶ COCO

Pixar's latest animated feature is set in Mexico and finds little Miguel (Anthony Gonzalez) dreaming of being a famous musician like his great-great grandfather Ernesto de la Cruz (Benjamin Bratt). When Miguel steals Cruz's guitar, he is transported to the Land of the Dead where he must find Ernesto or remain with the dead forever.

MOLLY'S GAME

Aaron Sorkin writes and makes his directing debut with this adaptation of Molly Bloom's book that details how she came to run a high-stakes poker game catering to Hollywood celebs, Wall Street hotshots and the Russian mob.

Jessica Chastain portrays Bloom, Idris Elba is the lawyer who must defend her when the FBI comes calling and Michael Cera is Player X, a Hollywood actor who loves the big games. See Jessica Chastain and Aaron Sorkin interview, page 28.



Jessica Chastain in *Molly's Game*

NOVEMBER 24

THE MAN WHO INVENTED CHRISTMAS

Dan Stevens portrays Victorian author Charles Dickens as he struggles to write his classic holiday tale *A Christmas Carol*. Working under a deadline, Dickens conjures up the misanthropic Ebenezer Scrooge (Christopher Plummer) and a cast of colourful characters.



Dan Stevens in
*The Man Who
Invented Christmas*

THE CURRENT WAR

An account of the real-life race between Thomas Edison (Benedict Cumberbatch) and George Westinghouse (Michael Shannon) to see who could bring electricity to the masses first. Edison believed direct current (DC) was the best distribution system for electricity while Westinghouse favoured alternating current (AC). Nicholas Hoult portrays Serbian engineer Nikolai Tesla, who works with both men. See Benedict Cumberbatch interview, page 20.

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Put down your smartphone, turn off your computer and think for a few minutes about a time, more than a century ago, when men like Thomas Edison were still figuring out how to harness electricity. Turns out things weren't all happy and bright. We talk to ***The Current War***'s star **Benedict Cumberbatch** about playing Edison and the competition that changed the world ■ BY INGRID RANDOJA

If Benedict Cumberbatch was going to play a genius on screen, yet again, he vowed he would make this one different from the rest.

His version of American inventor Thomas Edison in *The Current War* doesn't display any of the quiet heroism Cumberbatch brought to computer whiz Alan Turing in *The Imitation Game*, or the quirky nobility of his rendition of Sherlock Holmes. His Edison is a man who is both stubborn and, at times, mean-spirited.

"Edison does some pretty dastardly things in this film," says Cumberbatch during an interview at this year's Toronto International Film Festival. "He wants to win at all costs, he's obsessed."

Directed by Alfonso Gomez-Rejon (*Me and Earl and the Dying Girl*), *The Current War* depicts the race between Thomas Edison and George Westinghouse (Michael Shannon) to see which one can harness the power of electricity and bring it to the masses first.

Edison gets off to a quick start, inventing a usable light bulb and, in 1892, brings electricity to 59 customers living on a New York City block. However, Edison's direct current (DC)

delivery system is expensive to run and can travel only short distances.

George Westinghouse, the engineer and businessman, backs the alternating current (AC) system, which is cheaper and travels a far greater distance. While Westinghouse starts to pull ahead of Edison in the so-called "battle of currents," Edison begins to smear Westinghouse's name and even colludes to ensure the newly invented electric chair uses alternating current to do its job.

"Edison was an inventor of great brilliance and was the frontman for his own products; researching, developing and patenting them, and then manufacturing and marketing. He was a bit of a one-man band in an extraordinary sense," says Cumberbatch. "I guess a lot of pride comes with that, and pride before a fall is kinda what the film is about. He's always been selective in his hearing because he's partially deaf, but even in a more profound way because he chooses to only hear what he wants to hear, he can't hear the better wisdom."

The film also features Nicholas Hoult (*Mad Max: Fury Road*) as Nikola Tesla, the brilliant Serbian-born engineer who eventually teams with Westinghouse after Edison spurns his ideas, and **CONTINUED ▶**



THE CURRENT WAR
HITS THEATRES NOVEMBER 24TH



Benedict Cumberbatch (right) and Woody Norman in *The Current War*

BATCH OF PRODUCTIONS

The workaholic Benedict Cumberbatch added the tag of producer to his résumé back in 2013 when he, along with Adam Ackland, Ben Dillon and Adam Selves, launched their SunnyMarch film and TV production company. *The Current War* is their first film co-production. Here's a look at the company's recent and upcoming projects.

The Child in Time

This 90-minute drama based on Ian McEwan's award-winning novel aired on BBC TV in September and starred Cumberbatch and Kelly Macdonald as parents whose three-year-old daughter goes missing.

Melrose

Set to air next year, this five-part TV series is based on the semi-autobiographical novels by English author Edward St. Aubyn. Cumberbatch portrays Patrick Melrose, who is raised by abusive parents, becomes a playboy, spirals into addiction and fights his way back. Hugo Weaving, Jennifer Jason Leigh and Anna Madeley co-star.

How to Stop Time

Based on the novel by Matt Haig, this feature film casts Cumberbatch as Tom Hazard, who has a rare genetic condition that slows his aging — he's 436 years old. He works as a history teacher and makes the mistake of falling in love.

The End We Start From

Cumberbatch and wife Sophie — herself a playwright, actor and theatre director — will produce this drama based on the debut book by Megan Hunter that chronicles a mother and her baby who are forced to find refuge in the countryside when London becomes submerged under water after an environmental disaster.

► Tuppence Middleton (Netflix's *Sense8*) as Edison's wife Mary, who implores Edison to spend more time with his two children.

It's the first time we've seen Cumberbatch play a father on film, a new development that mirrors the 41-year-old actor's life off screen. He and his wife Sophie are parents of two-year-old Christopher Carlton and eight-month-old Hal Auden. Cumberbatch, a notorious workaholic, is now coming to terms with juggling a career and family.

"I am a lot less comfortable with that isolation than Edison was," says the actor. "I am thousands of miles away from my children, which FaceTime only makes me painfully too aware. Absolutely my priorities have changed. It's about where and when I do my work so I can spend more time with family.

"And the older I get, as well, I want to work with certain people. It's not just about the material but to join with filmmakers I want to work with."

That includes *The Current War* director Alfonso Gomez-Rejon, who brings vitality to the film, using a myriad of camera angles, split-screens and inspired editing. It's exactly the kind of energy Cumberbatch wanted both as an actor and as one of the film's producers through his production company, SunnyMarch.

"I knew Alfonso would bring to this a sort of modernism of seeing these men in the past who are building a future, and the idea of how you encapsulate that excitement of the new; something that is not sepia-toned and not a

manicured image of the past. It's about giving it energy. These were young, innovative people doing extraordinary things in a really accelerated period of technological evolution, as we're seeing now as well."

Gomez-Rejon isn't shy about placing his camera in odd places — shooting a scene from high above looking straight down, or from the floor looking up. It could be unnerving for an actor.

"Seeing some of the camera positions I said to Alfonso, 'I don't want you to make me look like a Bond baddie from shooting me from weird angles, because if you exacerbate the idea that he's disagreeable you lose the nuance of storytelling,'" notes the actor. "But apart from that it was, 'Okay, yup, we'll do that shot.' Boy did it pay off because it's a truly beautiful, poetic cinematic experience."

The film also paints a picture of how powerful men see the world as their private playground to be used as they see fit. When asked if this type of man is enjoyable to play, Cumberbatch brings up a fascinating case study.

"Would one play Trump, or the Devil? I am sure there is a reason why Trump is the way he is, so yes, would I like to unearth that, it would be interesting. Do I want to play him, no, I don't want to give him any more air time than the man is already manufacturing for himself. Everyone is so bored of it." ❏

Ingrid Randoja is the deputy editor of Cineplex Magazine.

The Metropolitan Opera

LIVE IN HD PROGRAM GUIDE

HD LIVE

2017-18 SEASON
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The Metropolitan Opera

LIVE IN HD PROGRAM GUIDE

2017–18 SEASON

4 A Note from the General Manager

6 *Norma* BELLINI

LIVE: OCT 7, 2017

ENCORES: NOV 4, 6, 8, 19, 25, 2017

7 *Die Zauberflöte* MOZART

LIVE: OCT 14, 2017

ENCORES: NOV 11, 27, 29, DEC 10, 16, 2017

8 *The Exterminating Angel* ADÈS

LIVE: NOV 18, 2017

ENCORES: DEC 9, 11, 13, 2017, JAN 7, 13, 2018

12 *Tosca* PUCCINI

LIVE: JAN 27, 2018

ENCORES: FEB 17, 26, 28, MAR 3, 11, 2018

14 *L'Elisir d'Amore* DONIZETTI

LIVE: FEB 10, 2018

ENCORES: MAR 17, 19, 21, 24, APR 1, 2018

15 *La Bohème* PUCCINI

LIVE: FEB 24, 2018

ENCORES: APR 7, 9, 11, 15, MAY 5, 2018

16 *Semiramide* ROSSINI

LIVE: MAR 10, 2018

ENCORES: APR 21, 23, 25, 29, MAY 26, 2018

17 *Così fan tutte* MOZART

LIVE: MAR 31, 2018

ENCORES: MAY 5, 7, 9, 13, JUN 2, 2018

18 *Luisa Miller* VERDI

LIVE: APR 14, 2018

ENCORES: MAY 19, 21, 23, 27, JUN 16, 2018

19 *Cendrillon* MASSENET

LIVE: APR 28, 2018

ENCORES: JUN 9, 11, 13, 17, 23, 2018

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On the cover: Sonya Yoncheva as Tosca, photo by Ann Ray/Metropolitan Opera

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A Note from the General Manager

We have an exciting lineup of live movie theater transmissions in store for you this season. We open with a new *Norma*, featuring the star pairing of Sondra Radvanovsky in the title role and Joyce DiDonato as Adalgisa—the most lustrous *Norma* pairing since Sutherland and Horne in the late '60s, which I witnessed as a teenage usher in the Family Circle.

But there are many other highlights to look forward to. Toward the end of the season, DiDonato returns to sing the title role of *Cendrillon*, Massenet's masterful take on the Cinderella story that has previously been missing from the Met's repertory.

In between, rising soprano Sonya Yoncheva makes Met history by starring in three different operas transmitted into movie theaters in the same season: Yoncheva sings the title roles of our splendid new *Tosca* production that opens on New Year's Eve and a rare revival of Verdi's *Luisa Miller* (also starring Piotr Beczala and the indefatigable Plácido Domingo), as well as Puccini's timeless heroine Mimi in *La Bohème* opposite tenor sensation Michael Fabiano.



Our season would not be complete without the presentation of a major new work, in this case the Met premiere of Thomas Adès's *The Exterminating Angel*, which the Met co-commissioned and produced with the Salzburg Festival and the Royal Opera House, Covent Garden. It has enjoyed great public and critical success.

You might surmise that the entire season is one potential highlight after another. That is certainly our aspiration for the Met's new season and for every season that we program.

We are very grateful for the pioneering support of the Neubauer Family Foundation, the founding sponsor of the *Live in HD* series, as well as digital support from Bloomberg Philanthropies, and to Jacqueline Desmarais for her support of the HD series in Canada, in memory of her husband, Paul G. Desmarais Sr.

I hope you will join us in your local cinema for the 2017–18 season of *The Met: Live in HD*. Thank you for watching.

Best wishes,

A handwritten signature in black ink, which appears 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.

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Photo by Ken Howard/
Metropolitan Opera



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VINCENZO BELLINI

NORMA

NEW PRODUCTION

Sondra Radvanovsky offers a fearless performance of the title druid priestess opposite Joyce DiDonato and Joseph Calleja—a casting coup for bel canto fans. Carlo Rizzi conducts.

ACT I *Gaul, 50 B. C. E.* Oroveso leads the druids and warriors in a prayer for revenge against the conquering Romans. Pollione no longer loves the high priestess Norma, with whom he has two children. He now loves the young priestess Adalgisa. Norma prays for peace. Pollione finds Adalgisa crying and urges her to flee with him to Rome. Adalgisa confesses to Norma that she has a lover, and when she discovers that Adalgisa is her rival, Norma's kindness turns to fury. Adalgisa declares that she would rather die than steal Pollione from Norma.

INTERMISSION

ACT II Norma contemplates murdering her children but instead begs Adalgisa to take them to Rome with Pollione. Adalgisa hopes to persuade Pollione to return to Norma. The warriors learn a new commander will replace Pollione. Hearing that Pollione will not return to her, Norma urges her people to attack the conquerors. Oroveso demands a sacrificial victim, and Pollione is brought in. Norma promises him his freedom if he will give up Adalgisa. When he refuses, Norma threatens to kill him and their children. She tells the druids that a guilty priestess must die, then confesses that she is referring to herself. Pollione now asks to share her fate, and the lovers throw themselves onto the pyre.

Production a gift of Veronica Atkins

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OCT 7, 2017

12:55PM ET

ENCORE BROADCASTS

NOV 4, 2017

12PM ET & AT*

NOV 6, 2017

6:30PM LOCAL

NOV 8, 2017

12:55PM LOCAL

NOV 19, 2017

4PM LOCAL

NOV 25, 2017

6PM LOCAL

CONDUCTOR

Carlo Rizzi

PRODUCTION

Sir David McVicar

SET DESIGNER

Robert Jones

COSTUME DESIGNER

Moritz Junge

LIGHTING DESIGNER

Paule Constable

MOVEMENT DIRECTOR

Leah Hausman

NORMA

Sondra Radvanovsky

ADALGISA

Joyce DiDonato

POLLIONE

Joseph Calleja

OROVESO

Matthew Rose

*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 Paola Kudacki/
Metropolitan Opera



WOLFGANG AMADEUS MOZART

DIE ZAUBERFLÖTE

Music Director Emeritus James Levine conducts Mozart's magical fable, seen in Julie Taymor's spectacular production, which captures both the opera's earthy comedy and its noble mysticism.

ACT I *A mythical land.* Prince Tamino and the bird-catcher Papageno are sent by the Queen of the Night to rescue her daughter Pamina, who is being held captive by Sarastro and his brotherhood of priests. Tamino has fallen in love with a picture of Pamina and hopes to win her. Arriving at Sarastro's temple, the two travelers learn that it is the queen, not Sarastro, who is evil. Sarastro, who realizes that Pamina and Tamino are meant for each other, promises the girl eventual freedom.

INTERMISSION

ACT II Sarastro announces to the priests that Tamino will undergo initiation rites to join the brotherhood. Pamina, who has also fallen in love with Tamino, is horrified when her mother asks her to murder Sarastro. Sarastro in turn tells Pamina that he does not seek vengeance.

As part of their trials, Tamino and Papageno are not allowed to speak, and Pamina, thinking Tamino doesn't care for her, is heartbroken. Meanwhile, Papageno meets a flirtatious old lady. After many dangers, Tamino and Pamina are finally reunited. Papageno, desperate that he can't find a girl for himself, attempts to commit suicide, when suddenly Papagena appears—she was the old lady, now transformed into a young girl. The Queen of the Night and her servants attack the temple but are defeated and banished. All hail the triumph of courage, virtue, and wisdom.

Production a gift of Mr. and Mrs. Henry R. Kravis

Additional funding from John Van Meter, The Annenberg Foundation, Karen and Kevin Kennedy, Bill Rollnick and Nancy Ellison Rollnick, Mr. and Mrs. William R. Miller, Agnes Varis and Karl Leichtman, and Mr. and Mrs. Ezra K. Zilkha

LIVE IN HD

OCT 14, 2017
12:55PM ET

ENCORE BROADCASTS

NOV 11, 2017
12PM ET & AT*
NOV 27, 2017
6:30PM LOCAL
NOV 29, 2017
12:55PM LOCAL
DEC 10, 2017
4PM LOCAL
DEC 16, 2017
6PM LOCAL

CONDUCTOR
James Levine

PRODUCTION
Julie Taymor

SET DESIGNER
George Tsypin

COSTUME DESIGNER
Julie Taymor

LIGHTING DESIGNER
Donald Holder

PUPPET DESIGNERS
Julie Taymor and
Michael Curry

CHOREOGRAPHER
Mark Dendy

PAMINA
Golda Schultz

QUEEN OF THE NIGHT
Kathryn Lewek

TAMINO
Charles Castronovo

PAPAGENO
Markus Werba

SPEAKER
Christian Van Horn

SARASTRO
René Pape

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Photo by Marty Sohl/Metropolitan Opera



THOMAS ADÈS / LIBRETTO BY TOM CAIRNS

THE EXTERMINATING ANGEL

MET PREMIERE PRODUCTION

The Met presents the American premiere of Thomas Adès's *The Exterminating Angel*, a surreal fantasy about a dinner party from which the guests can't escape.

ACT I A luxurious mansion. Before a fancy party, some servants inexplicably leave the de Nobile mansion. While the guests enjoy the meal, the rest of the servants, except the butler Julio, escape the house. When it is time to depart, the guests feel no motivation to go home and instead make themselves comfortable for the night.

ACT II Dr. Conde examines Russell, who is dying. Still, no one can exit the room. Julio arrives with breakfast. Leticia entreats the butler not to enter the drawing room, but he too becomes trapped. The guests begin to panic. During the night, Russell dies.

INTERMISSION

ACT III A crowd of people have gathered outside, but nobody is able to enter the house. Inside, Julio and Raúl burst a pipe for water. Everyone becomes increasingly irrational. Eduardo and Beatriz take their own lives. The guests believe that a sacrifice is needed to secure their liberation. Suddenly, Leticia realizes that everyone is in exactly the same place as when their captivity began. They repeat their actions from that first night and are ultimately able to escape, but their freedom will not last long.

A co-commission and co-production of the Metropolitan Opera; Royal Opera House, Covent Garden; Royal Danish Theatre; and Salzburg Festival

Production a gift of Robert L. Turner

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

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NOV 18, 2017

12:55PM ET

ENCORE BROADCASTS

DEC 9, 2017

12PM ET & AT*

DEC 11, 2017

6:30PM LOCAL

DEC 13, 2017

12:55PM LOCAL

JAN 7, 2018

4PM LOCAL

JAN 13, 2018

6PM LOCAL

CONDUCTOR

Thomas Adès

PRODUCTION

Tom Cairns

SET AND COSTUME DESIGNER

Hildegard Bechtler

LIGHTING DESIGNER

Jon Clark

PROJECTION DESIGNER

Tal Yarden

CHOREOGRAPHER

Amir Hosseinpour

LETICIA MAYNAR

Audrey Luna

LUCIA DE NOBILE

Amanda Echalaz

SILVIA DE ÁVILA

Sally Matthews

BEATRIZ

Sophie Bevan

LEONORA PALMA

Alice Coote

BLANCA DELGADO

Christine Rice

FRANCISCO DE ÁVILA

Iestyn Davies

EDMUNDO DE NOBILE

Joseph Kaiser

RAÚL YEBENES

Frédéric Antoun

EDUARDO

David Portillo

COL. ÁLVARO GÓMEZ

David Adam Moore

ALBERTO ROC

Rod Gilfry

SEÑOR RUSSELL

Kevin Burdette

JULIO

Christian Van Horn

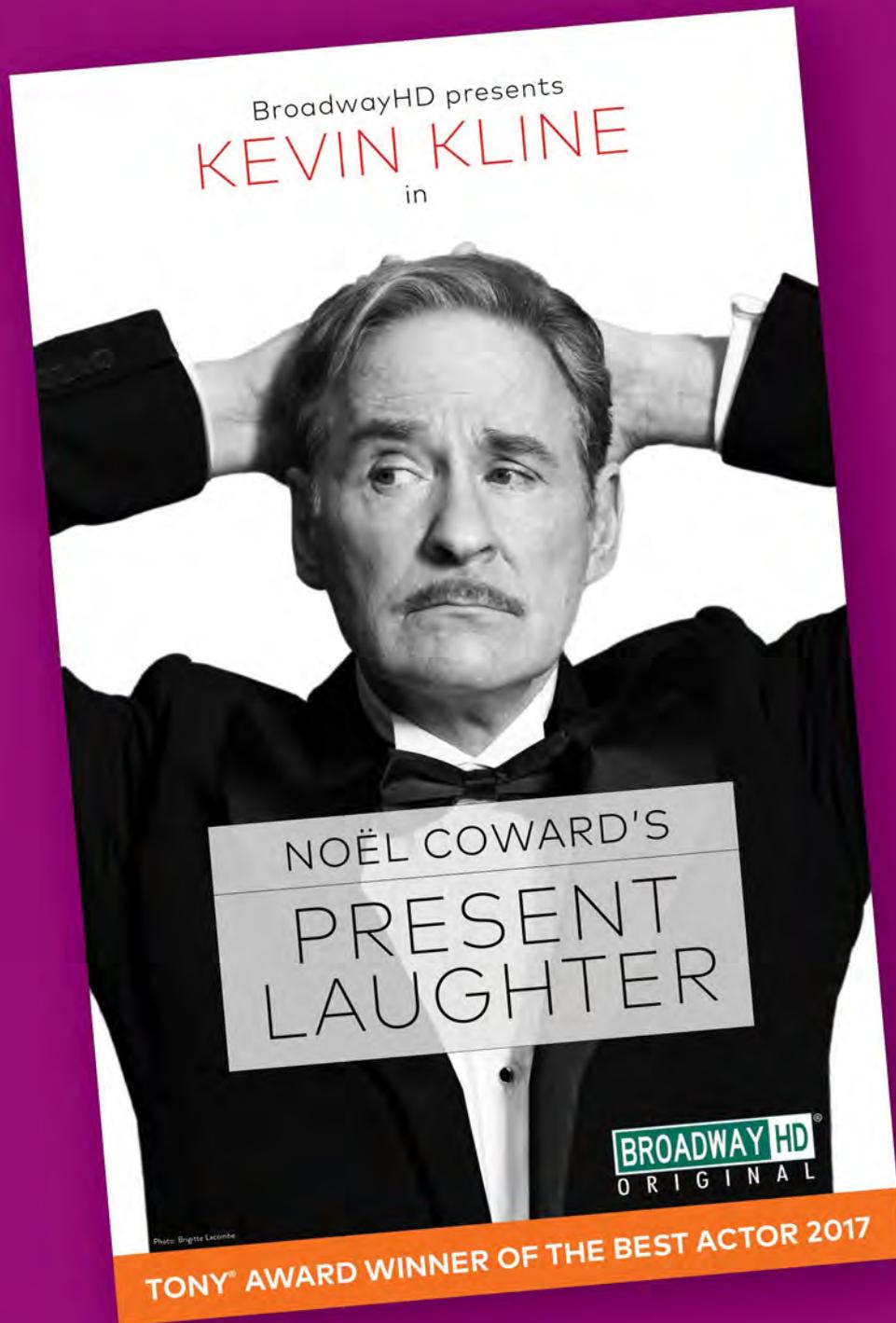
DR. CARLOS CONDE

Sir John Tomlinson

Photo by Monika Rittershaus/
Salzburger Festspiele 2016

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Measha Brueggergosman, soprano

AFGHANISTAN: REQUIEM FOR A GENERATION

Thu, Nov 9 at 8:00pm
Sat, Nov 11 at 8:00pm

To commemorate Remembrance Day, the TSO presents an emotional performance of *Afghanistan: Requiem for a Generation*, a soul-searching work by Canadian composer Jeffrey Ryan and Suzanne Steele, Canada's war poet in Afghanistan. Under the direction of Canadian conductor Tania Miller, this concert features soprano Measha Brueggergosman, mezzo-soprano Allyson McHardy, tenor Colin Ainsworth, and Baritone Brett Polegato, with the Toronto Mendelssohn Choir and the Toronto Children's Chorus.

Jeudi 9 novembre à 20 h 00
Samedi 11 novembre à 20 h 00

Pour commémorer le jour du Souvenir, le TSO livrera une émouvante interprétation d'*Afghanistan : Requiem for a Generation*, une œuvre introspective du compositeur canadien Jeffrey Ryan et Suzanne Steele, poète de guerre canadienne en Afghanistan—sous la direction de la chef canadienne Tania Miller. Se produiront également la soprano Measha Brueggergosman, la mezzo-soprano Allyson McHardy, le ténor Colin Ainsworth, et le baryton Brett Polegato accompagnés du Toronto Mendelssohn Choir et du Toronto Children's Chorus.

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GIACOMO PUCCINI

TOSCA

NEW PRODUCTION

Sir David McVicar's ravishing new production offers a splendid backdrop for Puccini's thriller. James Levine conducts a cast that includes Sonya Yoncheva, Vittorio Grigolo, and Sir Bryn Terfel.

ACT I *Rome, June 1800.* The painter Mario Cavaradossi, a liberal, helps the escaped political prisoner Angelotti hide from the police. Cavaradossi's devoted but jealous lover, the singer Floria Tosca, suspects him of being unfaithful. Baron Scarpia, the sadistic chief of police who is hunting Angelotti, wants Tosca for himself and arouses her jealousy with remarks about Cavaradossi. As the crowd sings a *Te Deum*, celebrating Napoleon's recent defeat in battle against the Imperial Austrian forces, Scarpia vows that he will bend Tosca to his will.

INTERMISSION

ACT II Unable to find Angelotti, Scarpia has arrested Cavaradossi, whom he suspects of aiding the fugitive. When Scarpia has the painter tortured, the frightened Tosca reveals Angelotti's hiding place. News arrives that Napoleon has in fact won the battle. Cavaradossi triumphantly

cries out in defiance of tyranny, and Scarpia's men carry him off to be executed. Scarpia offers Tosca Cavaradossi's freedom in exchange for her love. She agrees, but the moment he has written a safe conduct pass for her, she grabs a knife and kills him.

INTERMISSION

ACT III Tosca comes to Cavaradossi's prison to tell him that he is free but explains that he has to go through a mock execution before they can leave the city. The firing squad shoots, and Cavaradossi falls down. When Tosca realizes the shots were real and he is dead, she leaps from the battlement.

Production a gift of Jacqueline Desmarais, in memory of Paul G. Desmarais Sr; The Paiko Foundation; and Dr. Elena Prokupets, in memory of her late husband, Rudy Prokupets

Major funding from Rolex

LIVE IN HD

JAN 27, 2018

12:55PM ET

ENCORE BROADCASTS

FEB 17, 2018

12PM ET & AT*

FEB 26, 2018

6:30PM LOCAL

FEB 28, 2018

12:55PM LOCAL

MAR 3, 2018

6PM LOCAL

MAR 11, 2018

4PM LOCAL

CONDUCTOR

James Levine

PRODUCTION

Sir David McVicar

SET AND COSTUME
DESIGNER

John Macfarlane

LIGHTING DESIGNER

David Finn

MOVEMENT DIRECTOR

Leah Hausman

TOSCA

Sonya Yoncheva

CAVARADOSSI

Vittorio Grigolo

SCARPIA

Sir Bryn Terfel

SACRISTAN

Patrick Carfizzi

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Photo by Jonathan Tichler/
Metropolitan Opera



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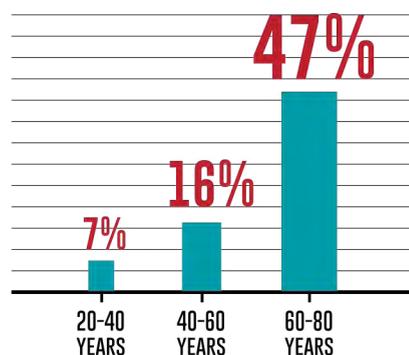


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GAETANO DONIZETTI

L'ELISIR D'AMORE

Pretty Yende debuts a new role at the Met with her first Adina, opposite Matthew Polenzani, who enthralled Met audiences as Nemorino in 2013. Domingo Hindoyan conducts.

ACT I *Italy, 1836.* Nemorino, a young villager, is trying to win the love of the beautiful farm owner Adina. He is disconcerted by the arrival of Sergeant Belcore, who immediately begins flirting with Adina and asks her to marry him. Dulcamara, a traveling purveyor of medicines, arrives in town advertising a magic cure-all potion. Nemorino uses all of his money to buy a love potion—in fact, a simple bottle of Bordeaux—that Dulcamara guarantees will win the lady's heart within a day. Nemorino quickly downs the bottle and, feeling the effect of the "potion," is so certain he will be irresistible to Adina that he feigns indifference. Surprised and hurt by his behavior, Adina agrees to marry Belcore at once.

INTERMISSION

ACT II At the pre-wedding feast, Adina refuses to sign the marriage contract as long as Nemorino is not present. He has decided that to speed the effects of the elixir he needs a second bottle, but without enough money, he enlists in Belcore's regiment for a volunteer bonus. Meanwhile, the village girls have heard that Nemorino's rich uncle has died and left his nephew a fortune. Besieged by them, Nemorino interprets their interest as proof that the elixir is taking effect. Adina, realizing her true feelings, buys Nemorino's contract from the army and confesses her love to him, and the two are happily united.

Production a gift of The Monteforte Foundation, in honor of Wim Kooyker

LIVE IN HD

FEB 10, 2018
12PM ET

ENCORE BROADCASTS

MAR 17, 2018
12PM ET & AT*
MAR 19, 2018
6PM LOCAL
MAR 21, 2018
12:55PM LOCAL
MAR 24, 2018
6PM LOCAL
APR 1, 2018
4PM LOCAL

CONDUCTOR

Domingo Hindoyan

PRODUCTION

Bartlett Sher

SET DESIGNER

Michael Yeargan

COSTUME DESIGNER

Catherine Zuber

LIGHTING DESIGNER

Jennifer Tipton

ADINA

Pretty Yende

NEMORINO

Matthew Polenzani

BELCORE

Davide Luciano

DOCTOR DULCAMARA

Ildebrando D'Arcangelo

*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



GIACOMO PUCCINI

LA BOHÈME

The world's most popular opera returns in Franco Zeffirelli's classic production, with a cast of young stars. Sonya Yoncheva is the fragile Mimì, opposite Michael Fabiano as the poet Rodolfo.

ACT I *Paris, the 1830s.* The near-destitute painter Marcello and poet Rodolfo live with their roommates, Colline and Schaunard, in a garret in the Latin Quarter. As his friends leave to celebrate Christmas at the Café Momus, Rodolfo stays home to write. He meets his pretty neighbor, Mimì, and the two fall in love at first sight. Arm in arm, they leave to join his friends.

ACT II At the café, Marcello's former sweetheart, Musetta, makes a noisy entrance on the arm of her elderly but wealthy lover, Alcindoro, arousing Marcello's jealousy. Tumult ensues, and Musetta, having sent Alcindoro away, eventually falls into Marcello's arms.

INTERMISSION

ACT III Weeks later, Mimì comes to see Marcello on the outskirts of Paris and tells him of her distress over Rodolfo's jealousy. She says it is best that they part. Rodolfo, on the other hand, wants to separate from Mimì because he thinks her illness can only grow worse in the poverty they share. Mimì tearfully says goodbye to him, but overcome with emotion, the two decide to remain together until spring.

INTERMISSION

ACT IV Now separated from their girlfriends, Rodolfo and Marcello lament their loneliness. Musetta arrives with Mimì, who is mortally ill. Left alone, Mimì and Rodolfo recall their first happy days. The others return, and Mimì dies, leaving Rodolfo heartbroken.

Production a gift of Mrs. Donald D. Harrington

Revival a gift of Viking Cruises

LIVE IN HD

FEB 24, 2018
12:30PM ET

ENCORE BROADCASTS

APR 7, 2018
12PM ET & AT*

APR 9, 2018
6PM LOCAL

APR 11, 2018
12:55PM LOCAL

APR 15, 2018
4PM LOCAL

MAY 5, 2018
6PM LOCAL

CONDUCTOR

Marco Armiliato

PRODUCTION

Franco Zeffirelli

SET DESIGNER

Franco Zeffirelli

COSTUME DESIGNER

Peter J. Hall

LIGHTING DESIGNER

Gil Wechsler

MIMI

Sonya Yoncheva

MUSETTA

Susanna Phillips

RODOLFO

Michael Fabiano

MARCELLO

Lucas Meachem

SCHAUNARD

Alexey Lavrov

COLLINE

Matthew Rose

BENOIT / ALCINDORO

Paul Plishka

*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



GIOACHINO ROSSINI

SEMIRAMIDE

This masterpiece of dazzling vocal fireworks makes a rare Met appearance, with Maurizio Benini on the podium. The all-star bel canto cast features Angela Meade, Elizabeth DeShong, Javier Camarena, Ildar Abdrazakov, and Ryan Speedo Green.

ACT I *Ancient Babylon.* Assur comes to the temple of Baal in hopes that the queen will choose him as successor to her late husband. When the sacred altar flame goes out, Oroë warns that the ceremony should not proceed. Arsace arrives in answer to a summons from the queen. When he learns that Assur is a suspect in his father's murder, he faces the older man. Semiramide announces that Arsace will become both king and her husband. The ghost of the fallen King Nino appears. He announces that Arsace will reign, but only after a victim is sacrificed in atonement. Arsace vows vengeance, but the apparition vanishes.

INTERMISSION

ACT II The queen repudiates Assur's claim that she promised her hand in return for him arranging Nino's murder. Arsace learns that he is actually the crown prince and that Assur and Semiramide assassinated his father, Nino. Arsace cannot bring himself to take his own mother's life and tells Semiramide that he is her son. She bids him to kill her, but he still cannot. Assur plans to hide in Nino's tomb and ambush Arsace. Arsace enters the vault to await his rival. Assur appears, and Semiramide descends in hopes of saving Arsace. In the dark, Arsace accidentally fells Semiramide. Oroë orders Assur to be arrested. The people rejoice in the gods' victory and implore Arsace to assume the throne.

Production a gift of the Lila Acheson and DeWitt Wallace Fund for Lincoln Center, established by the founders of The Reader's Digest Association, Inc.

Revival a gift of Ekkehart Hassels-Weiler

LIVE IN HD

MAR 10, 2018
12:55PM ET

ENCORE BROADCASTS

APR 21, 2018
12PM ET & AT*
APR 23, 2018
6:30PM LOCAL
APR 25, 2018
12:55PM LOCAL
APR 29, 2018
4PM LOCAL
MAY 26, 2018
6PM LOCAL

CONDUCTOR

Maurizio Benini

PRODUCTION

John Copley

SET DESIGNER

John Conklin

COSTUME DESIGNER

Michael Stennett

LIGHTING DESIGNER

Gil Wechsler

SEMIRAMIDE

Angela Meade

ARSACE

Elizabeth DeShong

IDRENO

Javier Camarena

ASSUR

Ildar Abdrazakov

OROË

Ryan Speedo Green

*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 Winnie Klotz/
Met Archives



WOLFGANG AMADEUS MOZART

COSÌ FAN TUTTE

NEW PRODUCTION

A winning cast—including Kelli O’Hara and Christopher Maltman—comes together for Phelim McDermott’s clever vision of Mozart’s comedy about the sexes, set in a 1950s carnival-esque environment inspired by Coney Island.

ACT I *America, in the 1950s.* Don Alfonso offers Ferrando and Guglielmo a wager: He will prove that their fiancées, the sisters Fiordiligi and Dorabella, will be unfaithful under the right circumstances. The boys defend the women and accept the challenge. Alfonso finds Fiordiligi and Dorabella and explains that the boys have been called away to war. The girls are inconsolable, but Despina encourages them to find new lovers. Don Alfonso, with Despina’s help, introduces them to two “infatuated young friends” of his, in fact Guglielmo and Ferrando in disguise. The sisters fervently reject them. The young men pretend to take poison, but Despina, disguised as “Doctor Magnetico,” pretends to heal them. In order to fully recover, Ferrando and Guglielmo request kisses from Fiordiligi and Dorabella, who rebuff their advances.

INTERMISSION

ACT II With Despina’s encouragement, the girls choose which man they’d like, and Alfonso brings them to meet the boys. Dorabella responds quickly to the disguised Guglielmo’s advances, but Fiordiligi refuses to yield to Ferrando. She chastises Dorabella for her betrayal and resolves to join her beloved at the front. Ferrando again declares his love for Fiordiligi, and she finally accepts. Despina, impersonating a lawyer, arrives to marry the couples. Alfonso announces that Guglielmo and Ferrando have returned. When the boys discover the marriage contract, they feign horror but soon reveal the entire charade. Alfonso bids the lovers learn their lesson.

Co-production of the Metropolitan Opera and English National Opera

In collaboration with Improbable

Production a gift of William R. Miller, and the Trust of Joseph Padula

Additional funding from The Walter and Leonore Annenberg Endowment Fund

LIVE IN HD

MAR 31, 2018

12:55PM ET

ENCORE BROADCASTS

MAY 5, 2018

12PM ET & AT*

MAY 7, 2018

6:30PM LOCAL

MAY 9, 2018

12:55PM LOCAL

MAY 13, 2018

4PM LOCAL

JUN 2, 2018

6PM LOCAL

CONDUCTOR

David Robertson

PRODUCTION

Phelim McDermott

SET DESIGNER

Tom Pye

COSTUME DESIGNER

Laura Hopkins

LIGHTING DESIGNER

Paule Constable

FIORDILIGI

Amanda Majeski

DORABELLA

Serena Malfi

DESPINA

Kelli O’Hara

FERRANDO

Ben Bliss

GUGLIELMO

Adam Plachetka

DON ALFONSO

Christopher Maltman

*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 Martin Smith/
English National Opera



GIUSEPPE VERDI

LUISA MILLER

James Levine and Plácido Domingo add yet another chapter to their legendary Met collaboration. Sonya Yoncheva sings the title role opposite tenor Piotr Beczala.

ACT I *England, 19th century.* Luisa is in love with Carlo, who is actually Rodolfo, the son of Count Walter. Miller, Luisa's father, is dubious of Carlo's true intentions. His fears are confirmed when Walter's retainer, Wurm, reveals Rodolfo's identity. Walter hopes to have his son marry the duchess, Federica. Miller tells Luisa that Rodolfo has deceived her, but the young man comes to plead his sincerity. When Walter insults Luisa, Miller defends her. The count orders both Luisa and her father be imprisoned, but Rodolfo secures their freedom by threatening to reveal incriminating information about his father.

INTERMISSION

ACT II Miller has been jailed. Wurm tells Luisa that, by writing a letter pledging herself to him, she can save her father. Wurm and Walter plot to send Luisa's letter to Rodolfo. Then, after Wurm and Walter threaten her father, Luisa professes her love for Wurm to Federica. Walter persuades Rodolfo, who despairs after receiving Luisa's letter, that he can avenge Luisa's treachery by marrying Federica.

INTERMISSION

ACT III Rodolfo confronts Luisa with the letter before asking her to pour him a drink. Not knowing that he has spiked the drink with poison, she and Rodolfo both drink from the cup. Before dying, she tells him the truth. When Wurm and Walter arrive, Rodolfo kills Wurm before succumbing to the poison himself.

Production a gift of Catherine and Ephraim Gildor

Revival a gift of Rolex

LIVE IN HD

APR 14, 2018

12:30PM ET

ENCORE BROADCASTS

MAY 19, 2018

12PM ET & AT*

MAY 21, 2018

6PM LOCAL

MAY 23, 2018

12:55PM LOCAL

MAY 27, 2018

4PM LOCAL

JUNE 16, 2018

6PM LOCAL

CONDUCTOR

James Levine

PRODUCTION

Elijah Moshinsky

SET AND COSTUME DESIGNER

Santo Loquasto

LIGHTING DESIGNER

Duane Schuler

LUISA

Sonya Yoncheva

FEDERICA

Olesya Petrova

RODOLFO

Piotr Beczala

MILLER

Plácido Domingo

WALTER

Alexander Vinogradov

WURM

Dmitry Belosselskiy

*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



JULES MASSENET

CENDRILLON

MET PREMIERE PRODUCTION

Massenet's sumptuous take on Cinderella comes to the Met for the first time, with Joyce DiDonato in the title role. Bertrand de Billy conducts Laurent Pelly's production.

ACT I *A storybook kingdom.* Madame de la Haltière refuses to let her stepdaughter, Cendrillon, attend a ball at the palace. After Cendrillon's family leaves, her Fairy Godmother appears and conjures her a coach, a gown, and glass slippers. Cendrillon must leave the festivities before midnight, and the glass slippers will prevent her family from recognizing her.

ACT II Prince Charming is terribly unhappy with the party until Cendrillon arrives in all her finery. The two immediately fall in love, but at the stroke of midnight, Cendrillon hurries away.

INTERMISSION

ACT III Madame de la Haltière and her daughters return, complaining about the mysterious beauty who attended the ball. Alone with his daughter, Pandolfe suggests to Cendrillon that they return to the country; however, once alone, the girl escapes into the forest. Prince Charming and

Cendrillon find each other in the wood, and she tells him her true name, Lucette. They fall into an enchanted sleep.

ACT IV Back at home, Cendrillon believes that the whole episode was a dream. A herald announces that the prince, hoping to find his beloved, is having women from all over the kingdom try on the glass slipper left behind by the unknown beauty. Cendrillon and the Fairy Godmother arrive at court, and the prince immediately recognizes Cendrillon. They declare their love, and everyone hails her as their future queen.

Cendrillon is produced in association with the Royal Opera House, Covent Garden, London; Gran Teatre del Liceu, Barcelona; Théâtre Royal de La Monnaie, Brussels; and Opéra de Lille. This production was first performed at The Santa Fe Opera.

Production a gift of The Sybil B. Harrington Endowment Fund

Additional funding from Elizabeth M. and Jean Marie R. Eveillard

LIVE IN HD

APR 28, 2018
12:55PM ET

ENCORE BROADCASTS

JUN 9, 2018
12PM ET & AT*
JUN 11, 2018
6:30PM LOCAL
JUN 13, 2018
12:55PM LOCAL
JUN 17, 2018
4PM LOCAL
JUN 23, 2018
6PM LOCAL

CONDUCTOR

Bertrand de Billy

PRODUCTION

Laurent Pelly

SET DESIGNER

Barbara de Limburg

COSTUME DESIGNER

Laurent Pelly

LIGHTING DESIGNER

Duane Schuler

CHOREOGRAPHER

Laura Scozzi

FAIRY GODMOTHER

Kathleen Kim

CENDRILLON

Joyce DiDonato

PRINCE CHARMING

Alice Coote

MADAME DE LA HALTIÈRE

Stephanie Blythe

PANDOLFE

Laurent Naouri

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DIRECTED BY KENNETH BRANAGH #OrientExpressMovie DOLBY ATMOS

EVERYONE IS A SUSPECT
NOVEMBER 10

MIDDLE-CLASS Mayhem

With a Coen Brothers script in hand, director **George Clooney** digs beneath the manicured lawns of 1950s America to find all kinds of rich, messy dirt. Here Clooney and his *Suburbicon* star **Julianne Moore** talk about why their film is so hard to pin down ■ BY MICHAEL KENNEDY



Picket fences once symbolized all that was right with the American Dream. Not anymore.

Director George Clooney's dark dramedy *Suburbicon* takes place in a seemingly idyllic 1950s town that turns out to be anything but when thugs invade the home of Gardner and Rose Lodge (Matt Damon, Julianne Moore), killing Rose and setting Gardner on a very dark path. Enter Rose's twin sister, Margaret (also Moore), who moves in with the grieving family and gets caught up in a violent whirlwind.

Clooney and Moore were at CinemaCon in Las Vegas when they sat down to talk about the film.

Tell us about the journey of this movie, how it got to the big screen.

CLOONEY: "Mmm. I think the Coen Brothers wrote it in 1986, and it had a very bumpy journey. In the 2000s or something they came to me and offered me to do a part in it, and so I got ahold of the script. And it never got made for one reason or another, and there were some things that needed to be fixed. And a couple years ago I dusted it off and talked to the brothers and wondered if we could make the film, and they said, 'Go do it.' And then I got to start calling up my friends and people who I thought would be wonderful in the film."

Is it comedy? Is it drama?

MOORE: "It's both."

CLOONEY: "It's a little of both. Yes. I'll let the audience decide what it is. We can't quite figure it out."

You get to wear some pretty fantastic outfits in this movie, Julianne.

MOORE: "Yeah, yeah! Some wigs, some outfits. Yeah, I think the production values are very, very high, and it's a fun movie to look at. It's very beautiful."

CLOONEY: "And she gets to play two parts."

MOORE: "I have two parts."

CLOONEY: "And that's good for me, because I paid her for one."

MOORE: "That's right! Cheaper all around."

What was it like working for George Clooney as a director?

MOORE: "He's a despot. He's a tyrant. Yeah, actually, I mean it was such a wonderful



experience. We had lovely, very short days most of the time."

CLOONEY: "We did have short days."

MOORE: "He is as gifted as he is affable."

CLOONEY: "Which means I'm not gifted."

MOORE: "No, stop! But also the level of talent that he attracted on the set was kind of incredible. I mean, I don't think I've ever worked with a crew of this calibre. People were like right at the top of their game, and so

SUBURBICON
HITS THEATRES
OCTOBER 27TH



Matt Damon and Julianne Moore in *Suburbicon*
INSET: From left, Damon, director George Clooney and cinematographer Robert Elswit on set

Go to CINEPLEX.COM/MOVIETWINS for a look at actors who've doubled up to play twins on the big screen

it made every day super, super easy, and it's all due to George."

Can you tell us a little bit about the rest of the cast, George?

CLOONEY: "Well, there's a wonderful newcomer named Matt Damon. He's an up-and-comer, he's quite talented. I saw him in this *Liberace* film, I thought he was good in that."

MOORE: "Yeah, he was good in that."

CLOONEY: "Yeah, Matt — you know, listen — I've been working with and friends with Matt for many, many, many years. And when I called him up and asked him if he'd do it, he said 'Yeah,' and then read the script and called up and said, 'This is going to be a blast.' And, you know, wonderful actors like Oscar Isaac, who is just, actually, he's that actor that when you watch you go, 'Oh, this is going to explode all over the place.'"

As it was a Coen Brothers script in the first place, did you kind of stay true to their style?

CLOONEY: "I think it's kind of their style. Well, listen — I rip off everybody's style. You know, I worked with Soderbergh for years and stole from him, and I've stolen from a lot of people. But this one has a specific kind of dialogue that you will recognize. But every film's its own film. You know, this one's not — it ain't *The Big Lebowski*."

MOORE: "No, no, not that. Not *O Brother, Where Art Thou?*"

CLOONEY: "No, ain't that either!"

MOORE: "No, not that. Something else!"

What do you think audiences will get out of this movie?

CLOONEY: "A free car."

MOORE: "That's right, that's what they're

going to get. Yeah."

CLOONEY: "Well, you asked what I hope they get — they get a free car! There's a guy at Paramount, and you just call him up. New guy, named Jim Gianopolos."

MOORE: "He's a new guy, yeah. Everybody gets a car."

CLOONEY: "Yeah, this is how he got the job. He promised a car to everybody. It works. No, listen, the truth of the matter is the reason you get out of the house and go see a movie is because you want to go out and you want to be entertained. And you want to get lost for an hour and a half or two hours, and this seems like, you know, we hope we've succeeded in that, but people will let us know." □

Michael Kennedy is Cineplex's executive vice president of filmed entertainment.

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Against All ODDS

Acclaimed screenwriter **Aaron Sorkin** usually sticks to stories about politics and the media. So the true tale of Molly Bloom, a competitive skier turned high-stakes poker maven, may seem like a risky choice for his directorial debut. Will it pay off? Here the writer-turned-helmer and his star **Jessica Chastain** talk about filming ***Molly's Game*** in Toronto, including a few tough days off the start ■ BY MARNI WEISZ

Aaron Sorkin's first day as a director didn't go exactly as he'd hoped. The date was November 9th, 2016, and the celebrated writer of *A Few Good Men*, *The Social Network* and *Steve Jobs* was in Toronto to shoot his directorial debut, *Molly's Game*. The film tells the story of Molly Bloom, a competitive skier who, after being sidelined by a back injury, started running a high-stakes poker game that attracted celebrity players, including Tobey Maguire, Leonardo DiCaprio and Ben Affleck. Bloom ran into trouble with the FBI, however, after allowing players with Russian mob connections into another game she'd organized.

If that date — November 9th, 2016 — rings a bell, there's good reason.

"The day after the election, yes," recalls a nattily dressed Sorkin, as he sits next to the film's star, Jessica Chastain, on a hotel couch in Toronto during the Toronto International Film Festival.

Of course, Sorkin is referring to the U.S. general election held one year ago this month. The one where Donald Trump became President of the United States.

And for Sorkin, who is perhaps best

known as the writer and showrunner of TV's *The West Wing* — in which America is run by a Democratic President who speaks fluent Latin, is a scholar of economics, American studies and theology, and possesses an ethical core as unwavering as a flagpole made of lead — this was not good.

"I did not in my wildest dreams anticipate that it was going to be a tough day," continues Sorkin, who had already chosen one of the film's easiest scenes for his first day as a director. Molly overhears her mother having a fight with her father over the phone. "I thought if anything it would be a fun day and I'm going to have to ground people a little bit."

Two days earlier Sorkin had gathered all of his department heads to give them some advice.

"I said, 'You know, listen, there's an election in the U.S. tomorrow. By the end of the day some people are going to be very happy, some people are not going to be very happy. Happy people, give the unhappy people a break. Don't dance around.' And everybody understood that what I was saying was, 'There may be one or two people in the group rooting for Trump to win; it's not going to happen. Hillary people, don't dance in their face.'"

"Don't gloat," interjects Chastain. The two-time Oscar-nominee (for *Zero Dark Thirty* and *The Help*) has one leg curled **CONTINUED ▶**

Writer/director Aaron Sorkin with his star Jessica Chastain on the set of *Molly's Game*

MOLLY'S GAME
HITS THEATRES
NOVEMBER 22ND



Molly (Jessica Chastain) with her lawyer (Idris Elba) in *Molly's Game*



PHOTO BY STEFANIE KEENAN/GETTY

► underneath her body as she sits, looking chic, in a scarlet blazer that matches her hair, her lips, and the soles of her Louboutin shoes.

In fact, Sorkin was in his room at Toronto's Four Seasons hotel at about 4 a.m. on November 9th when he wrote that famous letter to his daughter Roxy and Roxy's mom Julia that went viral after being published in *Vanity Fair*.

It began: *Sorkin Girls, Well the world changed late last night in a way I couldn't protect us from. That's a terrible feeling for a father. I won't sugarcoat it — this is truly horrible. It's hardly the first time my candidate didn't win (in fact it's the sixth time) but it is the first time that a thoroughly incompetent pig with dangerous ideas, a serious psychiatric disorder, no knowledge of the world and no curiosity to learn has.*

"He actually sent it to me before it was published. I was really upset," recalls Chastain. "I was actually in Toronto by myself, my husband wasn't even here, and I was in a hotel room, super depressed, and I came to work, and the one person you want to see when something like that happens actually is Aaron Sorkin. And he said, 'I wrote an email to my daughter, I'm going to send it to you.'"

Over the next weeks, Chastain and Sorkin, who also wrote the script for *Molly's Game*, worked through their disappointment while making a dense, thought-provoking drama that rises above the real-life story's salacious bits and focuses on Bloom's tenacity, drive and refusal to reveal the facts and foibles of her poker-playing clientele's personal lives,

even if it means going to jail.

But don't expect to see actors playing Maguire, DiCaprio, Affleck or Affleck's friend Matt Damon (who reportedly came to just one game and was a complete gentleman) in the film. Although Molly Bloom did identify those actors in her 2015 memoir, *Molly's Game: From Hollywood's Elite to Wall Street's Billionaire Boys Club, My High-Stakes Adventure in the World of Underground Poker*, she insists it was because they had already been outed as players in her game. She would reveal no more, and she certainly wouldn't turn personal information and emails over to the FBI.

That gave Sorkin and his team an out. To the disappointment of those who want to know whether Leo talked about his romantic conquests while waiting on the river, or if Ben was likely to fold pocket jacks if there was an overcard on the table, there isn't a single actor named in the film.

That said, it's clear to anyone who has read Bloom's book, or the articles written about it, that Michael Cera's character — identified only as Player X — is at least 70 percent Tobey Maguire, by far the best and most involved of the celebrity poker players.

Neither Sorkin nor Chastain were poker players before this film, and they still aren't.

But Chastain did sit in on "the New York game" that's mentioned in the movie and is still running today. Not as a player, mind you, just as a fly on the wall. No one recognized her; they thought she was someone's girlfriend.

BLOOM IN TORONTO

There's a throwaway line in *Molly's Game* that implies that, thanks to her legal issues, poker maven Molly Bloom is no longer allowed in Canada. Someone must have pulled some strings to get her here for the film's world premiere at the Toronto International Film Festival. Here you see Bloom (left) with the woman who plays her, Jessica Chastain, at the film's premiere party.

"Then about four hours in I felt guilty and I was like, 'Okay you guys, I'm going to play Molly in a movie,' and we all talked about the game. So that was very helpful," says Chastain. "I was in the man cave.... I just sat there quietly; I bit my tongue. Any time I wanted to disagree with what someone was talking about, or tell them that I had a lot of problems with what they were talking about, I had to remind myself that I was an observer."

Her silence paid off.

"That was very helpful," Chastain says of being in the room. "I don't know how I lucked into that. It was a really lucky break for me." ❏

Marni Weisz is the editor of Cineplex Magazine.

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SUPER FUN!



If you thought *Guardians of the Galaxy* took Marvel's superhero movies in a fun direction, get ready for the hilarious adventures of Thor and Hulk, two crazy Avengers who hook up in the far reaches of the universe and take on a couple of scary villains. Here **Chris Hemsworth** talks about why *Thor: Ragnarok* made him fall in love with the god of thunder all over again ■ BY INGRID RANDOJA

Thor (Chris Hemsworth, left) and Hulk (Mark Ruffalo) do battle in *Thor: Ragnarok*
INSET: Hemsworth as the short-haired Thor

Ask any actor and they'll tell you one of their greatest fears is becoming bored by a character they play. Sigourney Weaver struggled to find interesting ways to portray Ellen Ripley over four *Alien* films, and Daniel Craig openly questioned whether he could muster another turn as James Bond before agreeing to play the superspy one more time in the upcoming *Bond 25*.

Chris Hemsworth's moment of truth came a few years ago when he admitted that playing Thor, the Norse god he portrayed in two *Avengers* films and two standalone *Thor* films, had become a chore.

"I'd just become incredibly bored with myself and with my interpretation of the character," says Hemsworth on the line from Los Angeles. "I called up [Marvel Studios president] Kevin Feige and I said, 'Man, we've got to find something different for this world



and this character, I can't do the same thing, I feel like I've got handcuffs on as an actor."

Well, the handcuffs come off with the third pic in the Thor series, *Thor: Ragnarok*, a fantastical romp that redefines

Hemsworth's somewhat sombre superhero as a charming, comedic do-gooder who still knows how to land a punch and fight for justice.

The film, helmed by New Zealand actor, writer and director Taika Waititi, is set after



the events of *The Avengers: Age of Ultron*, and sees Thor leaving Earth to patrol the universe and search for the all-powerful Infinity Stones. Bruce Banner/Hulk (Mark Ruffalo) has also left Earth after realizing his growing attraction to Black Widow (Scarlett Johansson) is a danger to them both.

The story kicks off when Thor is kidnapped by the Grandmaster (Jeff Goldblum), the ruler of the planet Sakaar who pits Thor against a captured Hulk in a gladiatorial match. From there, the action ramps up as the reunited pals set out to stop goddess of death Hela (Cate Blanchett) from destroying Asgard

and bringing forth Ragnarok, or the end of the world.

Returning cast includes Tom Hiddleston as Thor's mischievous adopted brother Loki, who has been ruling Asgard for the past few years, Idris Elba as Asgardian sentry Heimdall and Anthony Hopkins as Thor's father Odin. The new lady in Thor's life is warrior Valkyrie, played by Tessa Thompson.

"Thor feels much more grounded in this film," says Hemsworth. "I wanted to get away from him being too godly and larger than life, I wanted him to feel a little more contemporary. And so we moved away from his

Shakespearean tonality, the sort of rhythms that he speaks with, and that gave me a lot of freedom to interpret things differently."

Also different is Thor's hair — his golden locks are gone.

"As soon as I cut the hair it felt like I could move differently and speak differently," notes Hemsworth. "There's really something liberating about it because, on a subconscious level, you put the wig on, you put the costume on, and your body goes, 'Oh yeah, we operate like this.' No matter how hard I tried to get out of that, it wasn't until we did something drastic, aesthetically, that I CONTINUED ▶

**THOR:
RAGNAROK**
HITS THEATRES
NOVEMBER 3RD



Best buds Thor (Chris Hemsworth) and Bruce Banner (Mark Ruffalo)
INSET: Director Taika Waititi on set

Go to CINEPLEX.COM/CHRISDEGREES to see how the top four Hollywood Chrises — Hemsworth, Pratt, Pine, Evans — are connected through their films

► went, ‘Oh yeah, here we go!’ I feel lighter on my feet all of a sudden.”

The 34-year-old Aussie says credit goes to Kiwi director Waititi for making the cosmic adventure possible. Waititi, now 42, began his career as a painter and then dove into stand-up comedy, photography, acting and filmmaking. His directing credits include *Eagle vs Shark*, *Boy*, *Hunt for the Wilderpeople* and *What We Do in the Shadows*, and it’s that slate of quirky, entertaining and very humane films that made him Hemsworth’s choice to helm *Thor: Ragnarok*.

“I’d seen his movie *Boy* five or six years ago and I sought him out to have a general meeting with him and just say, ‘Look, I’m a fan, and if anything ever comes up that you’re doing I’d love to work with you,’” remembers Hemsworth. “And then his name popped up on a list of directors for *Thor 3* and I immediately started making a bunch of noise about it and pointing at his name and said, ‘For what it’s worth, that’s my pick!’”

Hemsworth says the fact that he and Waititi are from the same part of the world only strengthened their working relationship.

“There was an instant kind of connection or bond, and a similar sense of humour and attitudes we sort of fell right into and also made it such an ease to work together.”

Waititi has described *Thor: Ragnarok* as a road pic/buddy comedy that unites polar opposites Hulk and Thor. Hemsworth agrees; the bromance between the two centres the film.

“Bruce Banner and Thor, they’ve never really even spoken on screen, so Mark [Ruffalo] and I, we got to kind of invent that relationship. We created quite a unique dynamic between the two of them, as well as with Hulk. We have Hulk being a little more articulate in this movie. You know, there’s been an inconsistency in can he talk, can he not, does he know who you are, does he recognize you,



does he not? Where does his allegiance lie? So we had a lot of fun with that.”

You can hear the genuine excitement in Hemsworth’s voice when he speaks about the movie and a character he’s played time and time again.

“It’s exciting because I certainly am not losing stamina or motivation to play Thor. You know, I’ve spoken to people in big franchises who kind of feel the fatigue and they’re like, ‘Ugh, yeah, I’m kind of done.’ Whereas this, I think all of us went, ‘Oh my god, this is like a different franchise now. I feel like a different character in a different world.’ Who knows where we go in the Marvel Universe from here, but this is probably the most fun I’ve had playing the character, and it’s the fifth time I’ve done it.”

Ingrid Randoja is the deputy editor of Cineplex Magazine.

WORKING FROM HOME

When Chris Hemsworth isn’t busy making movies he retreats to his native Australia and his beachside home in Byron Bay, New South Wales, with wife Elsa Pataky and their three children — five-year-old daughter India Rose and twin three-year-old sons Tristan and Sasha.

Living — and working — at home has become a priority for the actor, who wouldn’t mind expanding his creative footprint like British star Tom Hardy, who stars in films, TV (*Peaky Blinders*) and produced the show *Taboo*.

“My wife and I are just obsessed with the show *Peaky Blinders*, bit late to the party with that [laughs]. At some point I’d love to direct and produce. The motivation for Tom Hardy with *Peaky Blinders*, I think, was to work back home and be in the land that sort of birthed him, so to speak. A lot of people are like that with Australia; I’d love to do something back home and not have to always sort of bounce to another country or continent to work.” —IR



Hemsworth surfing in Byron Bay, Australia

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HOLIDAY PRESENTS & PREP!

10 Gift Ideas to Get You on Your Way

1.

LIGHT IT UP

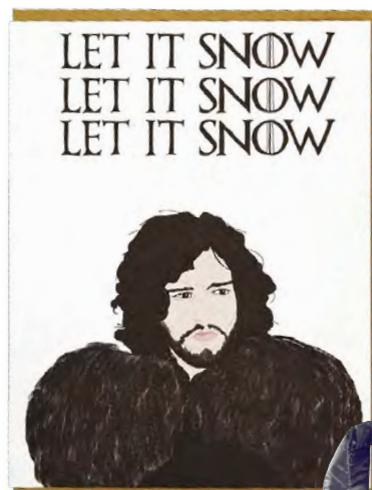
Stop searching under the tree for that hidden cord. Turn your Christmas lights on and off with **Treemote** (\$20, Canadian Tire), the remote control that adds a festive touch to your coffee table.



2.

GREETINGS FROM WESTEROS

Keep an eye out for whimsical **Pop Culture Holiday Cards** like this punny *Game of Thrones* offering at HomeSense (\$3 each).



3.

FRESH LOOK

Embrace winter with the **Skiing Pillow Cover** (\$40, Indigo) and bring a fresh breath of Canadian air to any living room.



10.

IRON GIANT

The **Lucky Iron Fish** (\$30, luckyironfish.com) is a great way to get more iron in your diet, and for every one you buy one is donated to a family in need. Drop the fish into cooking water to release a safe, beneficial amount of the mineral.



9.

GIFT FROM ABOVE

Your little angel will look heavenly carrying 7AM's **Wings Backpack** (\$72, westcoastkids.ca). Meant for ages two and up.



4.

JACKED TREE

We're imagining an entire tree covered in these adorable **Lumberjack Ornaments** (\$8 each, Lowe's), creating a festive salute to Canada's logging industry.



5.

PRETTY KITTY

Enhance the visions of sugarplums dancing in their heads with the glow from **Arty Cat Paper Night Light** (\$20, Midoco in Toronto, info@ilo307.com for other locations).



6.

TOM'S TOME

Beloved Hollywood icon Tom Hanks has a new book out this month. **Uncommon Type** (\$32, bookstores) is a collection of charming short stories about interesting characters. Who wouldn't want that?



7.

GIFTING GOAL

You'll score big if you give a loved one this old-school **Tabletop Foosball Game** (\$25, Marshalls) this holiday season.



8.

BEER ME

Forget the wine and bring your host a few bottles of **Innis & Gunn's Frank & Sense Beer** (\$8 per 500ml bottle, liquor stores), a golden ale infused with — we kid you not — gold, frankincense and myrrh.



RAD PLAI



GUCCI

PHOTO BY
CATWALKING/GETTY

**BOTTEGA
VENETA**

PHOTO BY
CATWALKING/GETTY

**TORY
BURCH**

PHOTO BY
CATWALKING/GETTY

**JUNYA
WATANABE**

PHOTO BY
CATWALKING/GETTY

D!

Plaid is always ubiquitous come the cooler months.

But the staple of comfort clothes underwent a radical redesign on this year's fall/winter runways. Here are our favourite looks.



**JENNY
PACKHAM**

PHOTO BY ESTROP/GETTY



ZIMMERMANN

PHOTO BY
PETER WHITE/GETTY



MARNI

PHOTO BY
CATWALKING/GETTY



MIU MIU

PHOTO BY
ESTROP/GETTY

YOU MUST REMEMBER THIS

“Here’s looking at you, kid.”
“We’ll always have Paris.”
“I think this is the beginning of a beautiful friendship.”

Those are just three memorable lines from 1942’s *Casablanca*, one of the most loved, and quoted, films in Hollywood history.

Set during World War II, the film stars Humphrey Bogart as cynical American Rick Blaine, who runs a nightclub in *Casablanca* that’s frequented by spies, soldiers and refugees. Rick’s world is turned upside down when ex-lover Ilsa (Ingrid Bergman) — who broke Rick’s heart when she deserted him in Paris years ago — arrives with her freedom-fighter husband Victor Laszlo (Paul Henreid) and asks Rick for “letters of transit,” which will allow the couple to flee the Nazis.

Why does *Casablanca* resonate so much with audiences? The answer lies in the pure romanticism of seeing Rick and Ilsa, who are madly in love, sacrifice their happiness for the greater good. Released during the height of WWII, American and European audiences saw their own personal sacrifices reflected on screen, and 75 years later the film reminds us that beauty lies in doing the right thing.

—INGRID RANDOJA

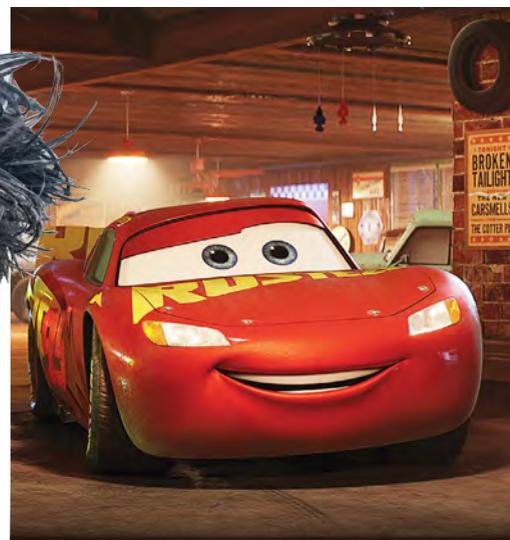
Casablanca
screens as part of
Cineplex’s Classic Films
series on November 12th
and 15th. Go to
Cineplex.com/Events
for times
and locations.



DUNKIRK

BUY IT NOVEMBER 28

Director **Christopher Nolan**'s epic World War II drama painstakingly recreates the sea rescue of more than 300,000 Allied troops trapped on the beaches of Dunkirk, France. **Fionn Whitehead** and **Harry Styles** portray soldiers stranded on the beach, **Tom Hardy** is an RAF pilot fighting in the skies and **Mark Rylance** is a civilian boater who joins the rescue efforts.



CARS 3

RENT IT NOVEMBER 7

After suffering a horrible crash, veteran racecar Lightning McQueen (**Owen Wilson**) agrees to train with the feisty Cruz Ramirez (**Cristela Alonzo**) in order to compete against high-tech, rookie rival Jackson Storm (**Armie Hammer**).



VALERIAN AND THE CITY OF A THOUSAND PLANETS

BUY IT NOVEMBER 7

RENT IT NOVEMBER 21

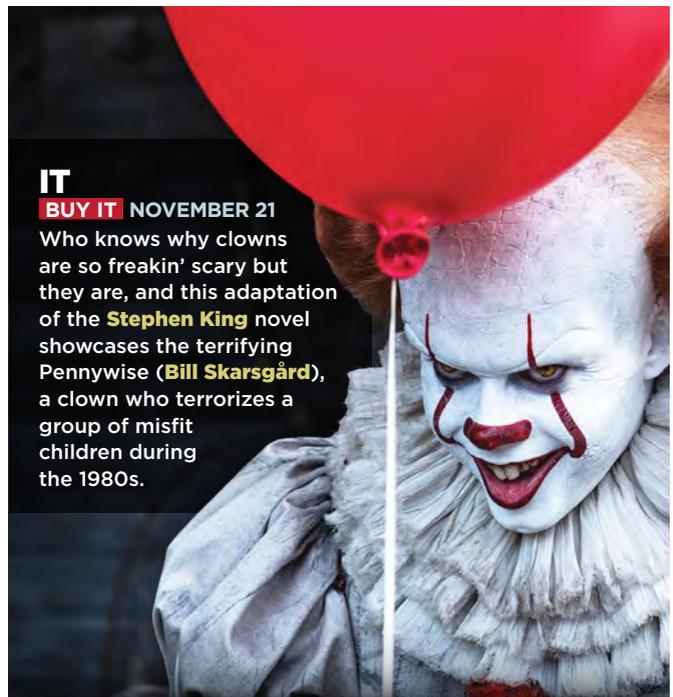
Director **Luc Besson**'s imaginative space opera casts **Dane DeHaan** and **Cara Delevingne** as galactic cops who must protect the sprawling city of Alpha from an impending apocalypse.



DESPICABLE ME 3

BUY IT NOVEMBER 21

We get a double dose of **Steve Carell** in this third *Despicable Me* film as the comic actor voices not only reformed villain Gru but also his long-lost brother Dru, who team up to stop disgruntled former child star Balthazar Bratt (**Trey Parker**) from destroying Hollywood.



IT

BUY IT NOVEMBER 21

Who knows why clowns are so freakin' scary but they are, and this adaptation of the **Stephen King** novel showcases the terrifying Pennywise (**Bill Skarsgård**), a clown who terrorizes a group of misfit children during the 1980s.

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FINALLY...

MAN'S BEST **Amigo**

Meet Dante, loyal friend to Miguel, the 12-year-old protagonist of *Coco*, which takes place in Mexico's land of the living and land of the dead.

Though Dante may look like a ragtag combination of 18 different dog breeds, he's a true Xoloitzcuintli, or Xolo for short, the national dog of Mexico.

"We actually invited some Xolo dogs to visit the studio," explained Daniel Arriaga, a character art director for Pixar. "We had a lot of fun designing Dante. We gave him patchy skin, he has a broken ear, he's walle-eyed and his tongue is always hanging out."

Xolos can be either hairless or coated (though most are hairless), come in toy, miniature or standard sizes, and have a history in Mexico that dates back more than 3,000 years. In fact, their remains have been found in Mayan and Aztec tombs.

And that tongue thing? It's because Dante's missing a bunch of teeth, a common trait for Xolos. Adorbs. —*MW*

COCO HITS THEATRES
NOVEMBER 22ND



PHOTO BY STEPHANIE ZELL/GETTY



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