

canada's #1 movie magazine in canada's #1 theatres

Far Out

april 2007 | volume 8 | number 4

**SARAH
POLLEY**

ON DIRECTING
AWAY FROM HER

**HALLE
BERRY**

CHATS UP
PERFECT STRANGER

**RICHARD
GERE**

LETS US IN ON
THE HOAX

SPIDER-MAN 3

Shooting star **Tobey Maguire** prepares you for Spidey's dark turn. Plus **Sam Raimi**, **Kirsten Dunst** and **James Franco** discuss the future of the franchise

THIS IS LIVING

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ONTARIO
Yours to discover

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| BY EARL DITTMAN

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HOLLYWOOD TRINITY



Welcome to the “Summer of Three.” No less than six threequels (the third film of a franchise) will hit theatres between now and the beginning of September — *Spider-Man 3*, *Shrek the Third*, *Pirates of the Caribbean: At World’s End*, *Ocean’s Thirteen*, *Rush Hour 3* and *The Bourne Ultimatum*.

So what’s going on?

It almost feels as if we’re returning to the era of serials, those film chapters of the 1930s and ’40s that kept audiences coming back time after time by ending

with the hero facing certain peril.

The cliff-hanger (a term actually invented to describe the final scenes of serials) that ended last year’s *Pirates of the Caribbean: Dead Man’s Chest* (Captain Jack is swallowed up by a giant sea beast) seems to support that idea. Had audiences gone into *Dead Man’s Chest* thinking of it as a serial, that open ending may not have been as vexing.

Consider this, at least one of these franchises is already working on a fourth installment — *Shrek 4* is due out in 2010.

Spider-Man 3 kicks off the “Summer of Three” on May 4th, and on page 32 you’ll find “The Spin on Spidey,” our interview with director **Sam Raimi** and actors **Tobey Maguire**, **Kirsten Dunst** and **James Franco** about this astonishingly successful series and how they all feel about the possibility of coming back for a *Spider-Man 4*.

At the other end of the spectrum is a film like *Away from Her*, Canadian actor **Sarah Polley**’s first feature film as a director.

A small-scale, intimate account of an elderly couple’s struggle with Alzheimer’s, the drama has already screened at a handful of festivals and has received almost universally rave reviews. On page 20 you can read “Polley’s Unforgettable Debut,” in which she explains why she’s more comfortable talking about this film than any other.

Hollywood’s fascination with billionaire hermit Howard Hughes continues this month with *The Hoax*, a retelling of the real-life case of Clifford Irving, a writer/grifter who tried to publish a supposedly authorized biography of Hughes. It wasn’t.

In “Faking It,” page 24, Irving portrayer **Richard Gere** gives his take on why the infamous conman thought he could get away with it.

And on page 28 we have “Caught in the Web,” our interview with **Halle Berry**. She plays a journalist who goes undercover to investigate a friend’s murder in *Perfect Stranger*, and says the thriller is not your typical Halle Berry film, even going so far as to call it a risky role. Really? We let her explain why. —**MARNI WEISZ**



Famous

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PUBLISHER SALAH BACHIR

EDITOR MARNI WEISZ

DEPUTY EDITOR INGRID RANDOJA
ART DIRECTOR MATTHEW PICKET
PRODUCTION DIRECTOR SHEILA GREGORY
PRODUCTION ASSISTANT ZAC VEGA

CONTRIBUTORS CHRISTOPHER DIRADDO
 EARL DITTMAN
 SCOTT GARDNER
 SUSAN GRANGER
 LIZA HERZ
 DAN LIEBMAN
 ERIN PHELAN

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IN THE LAND OF WOMEN

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ADAM BRODY
KRISTEN STEWART
 AND **MEG RYAN**

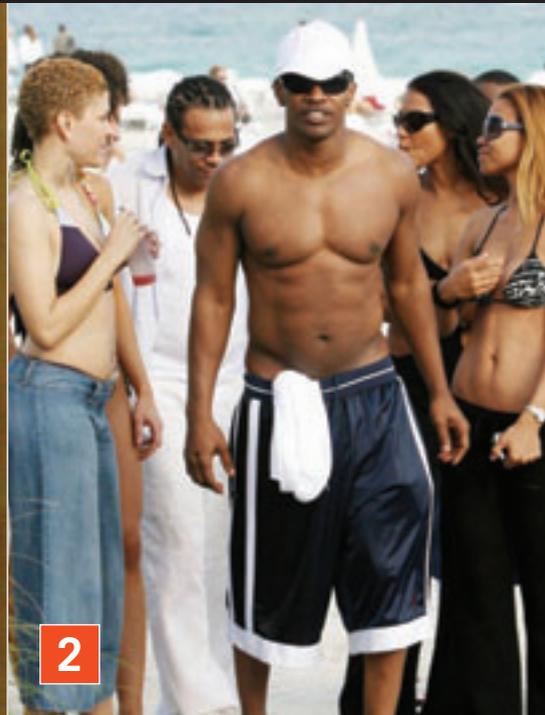
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COMING SOON IN THEATRES WARNER BROS. PICTURES
 SOUNDTRACK ALBUM ON LAKESHORE RECORDS

CAUGHT ON FILM

JAMIE FOXX, GEORGE CLOONEY, BEN AFFLECK, JENNIFER GARNER, DREW BARRYMORE, UMA THURMAN



1



2



3



4



5

1 Ah, the glamorous life of the movie star. Uma Thurman peruses a craft services table on the New York set of *The Accidental Husband*.

PHOTO BY ARNALDO MAGNANI/GETTY

2 Finally, proof that Jamie Foxx's real life looks like a music video. The buff actor-singer-comedian attracts the attention of buff hangers-on at a beach in Fort Lauderdale.

PHOTO BY MAVRIX PHOTO/KEystone

3 We swear, this is not an ad for Cover Girl. It is an actual shot of Drew Barrymore — looking picture perfect — on her way to do *The Late Show with David Letterman*.

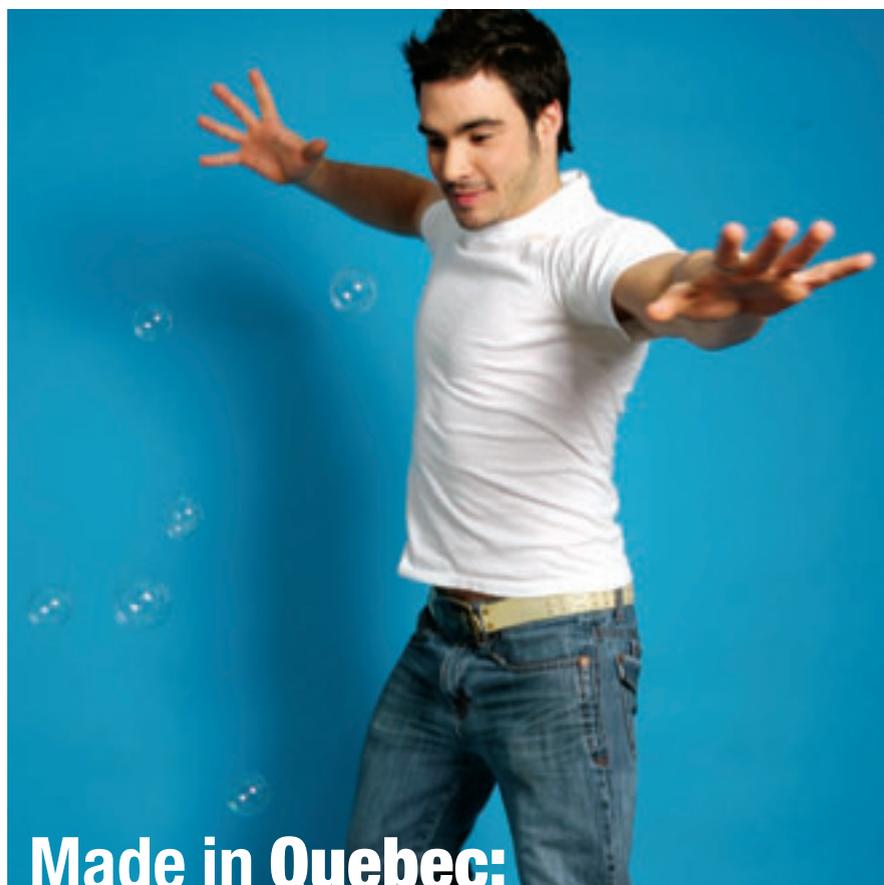
PHOTO BY JAMES DEVANEY/WIREIMAGE

4 Adorable! George Clooney protects his noggin with an old-style football helmet while shooting the 1920s-set football flick *Leatherheads* in South Carolina.

PHOTO BY SPLASH-KEYSTONE

5 Ben Affleck, Jennifer Garner and wee daughter Violet brave the weather on a March day in Vancouver to see the sights and get some exercise. Garner was in town working on the dramedy *Juno*.

PHOTO BY BIG PICTURES-KEYSTONE



Made in Quebec:
Alexandre Despatie in *À vos marques... Party!*

Famous Québec editor Mathieu Chantelois reports on the Quebec film scene



Canada's hottest name in diving has been making waves since he was a boy. In 1998, at just 13 years old, Alexandre Despatie made an international splash when he took home the gold in the 10-Metre Platform competition at the Kuala Lumpur Commonwealth Games. He rode the winning wave all the way to the 2004 Athens Olympics, where he won silver in the Men's Three-Metre Springboard event.

Throughout the years, Despatie has professed his passion for cinema. Simply put, the guy wants to be in pictures. Considering his celebrity and pin-up good looks, it was only a matter of time before producers came knocking. Quebec filmmaker Frédéric D'Amours was first at his door, offering the diving hero a role in the French-language feature

À vos marques... Party!

The *Mean Girls*-esque comedy opened in Québec March 30th with Despatie playing — you guessed it — an Olympic diver.

Even Despatie admits he's perfectly cast. "It doesn't make me shy to play a boy toy and to appear bare-chested on camera. I've lived my life in a Speedo since I was five years old."

As an actor, Despatie uses many of the techniques that have served him as an athlete, like ignoring his surroundings in order to focus. "I had two months of [acting] coaching before we started shooting, and I'm used to just doing what I'm told," says the 21-year-old. "I find a lot of similarities between my sport and acting."

His next challenge? The 2008 Beijing Olympics. "After that I'll take some time off to think about my future."

Whether Despatie surfaces in the water or on the silver screen remains to be seen, but regardless, he has no shortage of confidence. "Whatever I throw myself into, the sky's the limit," he says. "I'd love to act in the U.S., in France. I refuse to put barriers on myself."



Artifact

This month's objet de film: Flakies

From time to time we here at *Famous* receive promotional items created by the studios to keep their films front and centre in the minds of journalists, and Will Ferrell seems to inspire some of the best items. We're still finding fun things to do with the Ron Burgundy bobblehead doll that was sent to promote *Anchorman: The Legend of Ron Burgundy*.

And now comes this box of Flakies, "The Breakfast of Winners," to hype Ferrell and Jon Heder's *Blades of Glory*, about a couple of disqualified Men's figure skaters who team up to compete in the Pairs competition instead.

Much like with a box of Wheaties, "The Breakfast of Champions," Ferrell and Heder are featured in a triumphant pose on the front of the box, while the side panel features schematic drawings of the pair's trademark move, the Iron Lotus, including such stages as the the Crotch Lift and the Straddle. —MW

SOUPED UP CINEPLEX.COM

Look for a new and improved Cineplex.com website launching later this month.

The redesigned site will feature more entertainment and celebrity news, a film ranking system driven by your votes, increased ease of navigation and a new site search function.

Oh yeah, and then there's our favourite addition — *Famous* magazine online!

ALEXANDRE DESPATIE PHOTO BY JOCELYN MICHEL

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spotlight |

NATHANIEL ARCAND can dance

Nathaniel Arcand plays a native warrior in this month's historical action pic *Pathfinder*, but his own personal path into acting included a few rocky detours.

The 36-year-old Plains Cree native was born and raised in Edmonton, and was barely out of diapers when he knew he wanted to act.

"I was five when I watched Bruce Lee on the big screen at a drive-in theatre," he says on the line from his home in Edmonton. "I started mocking him and I told my mom I wanted to be an actor, but she just dismissed it.

"Then you get caught up in the teenage world and it feels like you lose your dream for 10 or 15 years before you reach your adulthood and go, 'Hey, I thought I had a dream there once.'"

So how did he grab hold of that dream once more?

"Well, I had to do it the hard way. I went to jail," he says frankly.

"I started hanging around with the wrong crowd at a young age and I found myself in youth detentions, and when I turned 18 I went to real jail and I realized at that point it was not for me. I really felt like I hit rock bottom at that point and I felt there was no place to go but up. I thought, 'Let's get my education back,' so I got my GED — that took a while — and in the meantime I was building myself back up, I was working, looking for whatever jobs I could."

It was while he was waiting for his friend, actor Dakota House, to have his headshots taken at a photography studio that a talent agent saw him and asked if he was interested in acting.

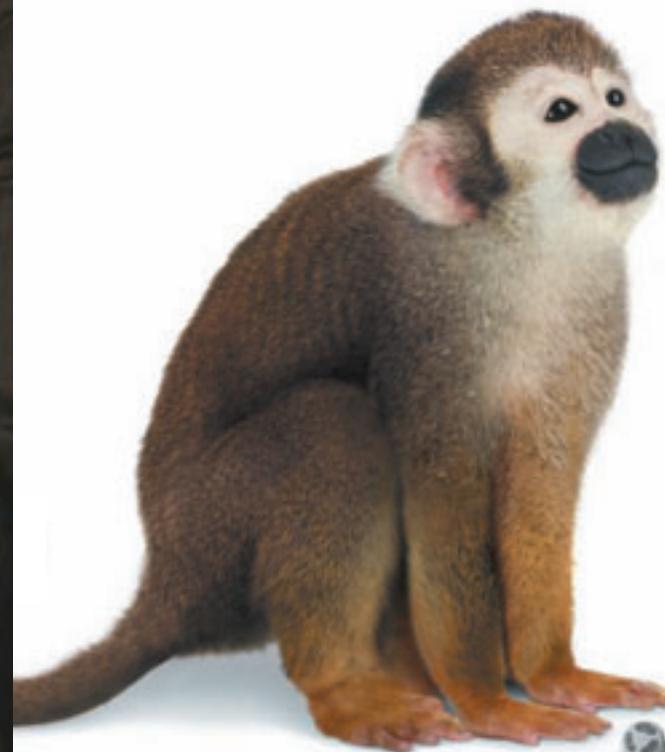
"I said, 'Yeah, sure!' So right there and then I signed up with my agent, Darryl Mork. The first three years of my career I did a few things here and there, a movie with Graham Greene, but it was so slow and I was on the verge of quitting. But Darryl said, 'Don't do it man, hang in there, we'll find you something.'"

That "something" was the TV series *North of 60*, on which Arcand played the show's troublemaker, William MacNeil. He's been working steadily ever since, landing gigs on such TV shows as *Smallville* and *Da Vinci's City Hall*, and in films like *American Outlaws*, *Elektra* and *Pathfinder*.

Pathfinder, set sometime around 900 A.D. in the wilds of North America, casts Arcand as Wind in Tree, a warrior facing a Viking invasion that's being repelled by Ghost (Karl Urban), a Viking child who was raised by natives. The role didn't allow Arcand the chance to showcase his extensive martial arts skills (remember he's a Bruce Lee fanatic), but he did demonstrate another type of athletic ability.

"Mostly, you'll see me dancing. I got to show off my traditional dancing skills," he says proudly. "You had four different types of natives in our tribe in the movie — Salish, Lakota, Plains Cree and some natives from the U.S. — so it was, 'Okay, what dance are we going to use?' We decided we'd each use our own dance from our own culture and I'll tell you, we all look pretty good." —INGRID RANDOJA

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the | big | picture |

now in theatres

| BY INGRID RANDOJA



GRINDHOUSE

WHO'S IN IT? Kurt Russell, Rose McGowan

WHO DIRECTED? Quentin Tarantino, Robert Rodriguez

WHAT'S IT ABOUT? Movie aficionados Tarantino and Rodriguez join forces to pay tribute to '70s horror/sexploitation flicks with this "twofer" — two films for the price of one — a format that was popular in the era's down and dirty theatres called "grindhouses." Tarantino's contribution, *Death Proof*, stars Russell as a stuntman who offs women with his car, while Rodriguez's effort, *Planet Terror*, pits a woman (McGowan) — sporting a rapid-fire gun in place of her missing leg — against a horde of zombies.

→ HITS THEATRES APRIL 6

APRIL 1

WWE PAY-PER-VIEW WRESTLEMANIA 23

Check www.cineplex.com for a list of theatres where you can watch it live, and to buy tickets.

APRIL 4

FIREHOUSE DOG

WHO'S IN IT? Josh Hutcherson, Bruce Greenwood

WHO DIRECTED? Todd Holland (*Kippendorf's Tribe*)

WHAT'S IT ABOUT? Canine action star Rexxx's latest big-screen stunt backfires, leaving the pooch stranded in a small town where he finds a home with the local firefighting squad.

ARE WE DONE YET?

WHO'S IN IT? Ice Cube, Nia Long

WHO DIRECTED? Steve Carr (*Rebound*)

WHAT'S IT ABOUT? In this sequel to *Are We There Yet?*, Nick (Ice Cube), Suzanne (Long) and their two kids move into a rundown house in the country where they discover Nick is no handyman and the contractor (John C. McGinley) they hire to complete the work is even less skilled.

APRIL 6

THE HOAX

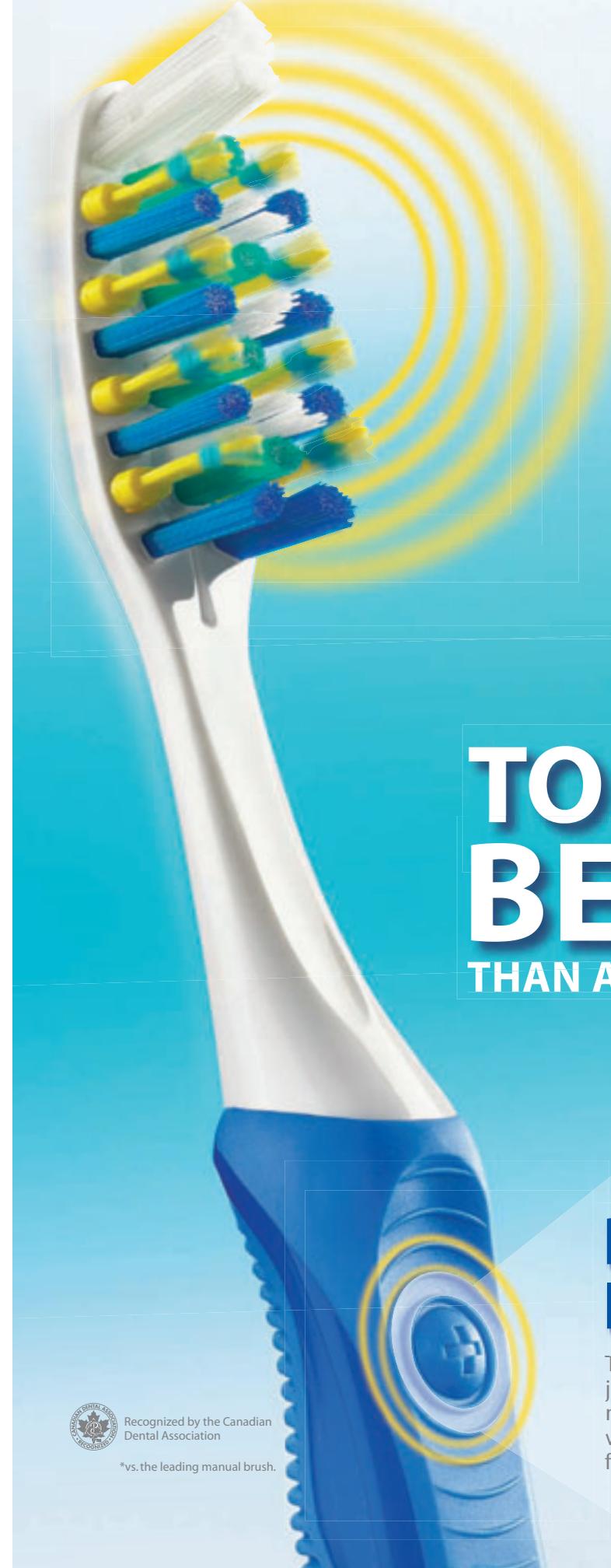
WHO'S IN IT? Richard Gere, Alfred Molina

WHO DIRECTED? Lasse Hallström (*Chocolat*)

WHAT'S IT ABOUT? It's 1970 and novelist Clifford Irving (Gere) and his pal writer Richard Siskind (Molina) concoct a plan to write Howard Hughes' autobiography

believing the reclusive Hughes will never appear in public to dispute the book. They even manage to get McGraw-Hill to pay them almost \$1-million in advance for the tome. But there's only so long this hoax can go undiscovered. **See Richard Gere interview, page 24.** ▶▶

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►► THE REAPING

WHO'S IN IT? Hilary Swank, Idris Elba

WHO DIRECTED? Stephen Hopkins

(*Under Suspicion*)

WHAT'S IT ABOUT? Katherine Winter (Swank) makes it her business to discredit religious phenomena, but she's more than a little mystified when she arrives in a swampy Louisiana town that's been hit by Biblical-style plagues caused, seemingly, by a blond-haired, blue-eyed girl (AnnaSophia Robb).

YOUNG TRIFFIE

WHO'S IN IT? Fred Ewanuick, Mary Walsh

WHO DIRECTED? Mary Walsh (debut)

WHAT'S IT ABOUT? Set in Newfoundland, circa 1948, this comic murder-mystery stars Ewanuick as a gullible ranger sent to the remote outpost of Swyer's Harbour to investigate a case of sheep mutilation. But it's humans, not sheep, that are being killed and the town's wacky inhabitants are all suspects.

APRIL 13

DISTURBIA

WHO'S IN IT? Shia LaBeouf, Sarah Roemer

WHO DIRECTED? D.J. Caruso

(*Two for the Money*)

WHAT'S IT ABOUT? Kale (LaBeouf) is sentenced to three months house arrest, which means the inquisitive teen has a whole lot of time to spy on his neighbours. And wouldn't ya know it, he begins to suspect the man living across the street (David Morse) is a killer. Carrie-Anne Moss pops up as Kale's mom, sending the president of *The Matrix's* "Trinity Rocks My World" fan club into a severe depression.

YEAR OF THE DOG

WHO'S IN IT? Molly Shannon,

Peter Sarsgaard

WHO DIRECTED? Mike White (debut)

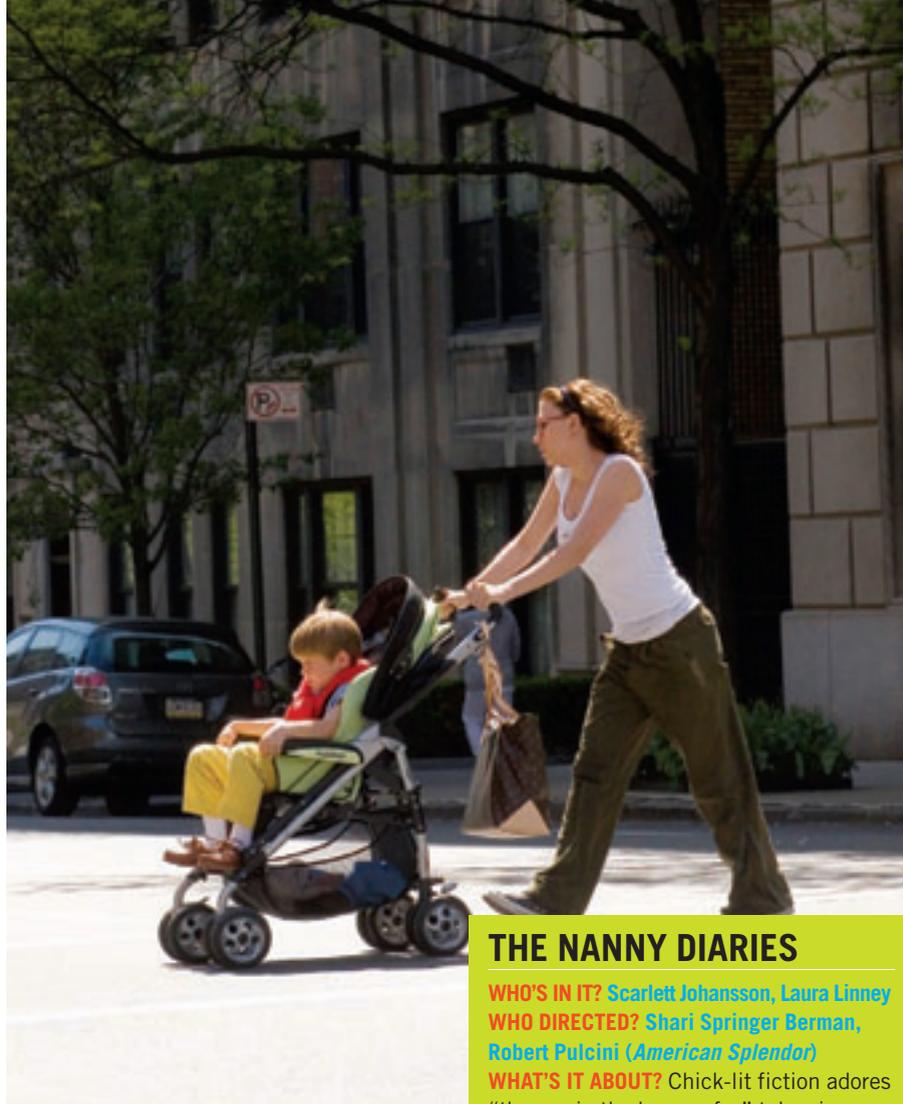
WHAT'S IT ABOUT? Screenwriter White (*Orange County*, *School of Rock*, *Nacho Libre*) makes his directorial debut with this comedy about a secretary (Shannon) whose life is turned upside down when her dog, Pencil, suddenly dies.

PERFECT STRANGER

WHO'S IN IT? Halle Berry, Bruce Willis

WHO DIRECTED? James Foley (*Confidence*)

WHAT'S IT ABOUT? Every so often Bruce Willis says yes to a smirky villain role (*Mortal Thoughts*, *The Jackal*) and delivers a devilishly delightful performance. Here,



THE NANNY DIARIES

WHO'S IN IT? Scarlett Johansson, Laura Linney

WHO DIRECTED? Shari Springer Berman,

Robert Pulcini (*American Splendor*)

WHAT'S IT ABOUT? Chick-lit fiction adores "the spy in the house of..." tales, in which an unspoiled gal gets a job working at a fashion magazine (*The Devil Wears Prada*) or a publishing house (*Because She Can*) or, in this case, as a nanny to the child of a wealthy, but deeply unhappy, New York couple. In this adaptation of the bestseller, Johansson stars as Annie the nanny, Linney reigns as the icy, controlling Mrs. X and Paul Giamatti plays the remote Mr. X. → **HITS THEATRES APRIL 20**

he plays a married ad executive who picks up women online. When Ro's (Berry) friend is murdered, she goes to work undercover in his company to find out if the cheater is also a killer. **See Halle Berry interview, page 28.**

SLOW BURN

WHO'S IN IT? Ray Liotta, Jolene Blalock

WHO DIRECTED? Wayne Beach (debut)

WHAT'S IT ABOUT? This twist-filled thriller/drama stars Liotta as district attorney Ford Cole, who must decide if his assistant DA (Blalock) killed a man, or if she's being set up by gang members who want her to stay out of their business.

PATHFINDER

WHO'S IN IT? Karl Urban, Nathaniel Arcand

WHO DIRECTED? Marcus Nispel

(*The Texas Chainsaw Massacre*)

WHAT'S IT ABOUT? Sometime around 1000 A.D., a shipload of Vikings set foot on North American soil, massacre the helpless natives living there and leave behind a small boy. He is adopted by the surviving natives and proves to be their

saviour when the marauding Norsemen return 15 years later. **See Nathaniel Arcand interview, page 12.**

APRIL 20

FRACTURE

WHO'S IN IT? Ryan Gosling, Anthony Hopkins

WHO DIRECTED? Gregory Hoblit (*Hart's War*)

WHAT'S IT ABOUT? Prosecutor Willy Beachum (Gosling) boasts a 97% conviction rate. However, that number takes a hit when a man (Hopkins) who tried to kill his wife is freed on a technicality. So disgruntled Willy sets out to right that wrong. ►►



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VACANCY

WHO'S IN IT? Kate Beckinsale, Luke Wilson
WHO DIRECTED? Nimród Antal (*Kontroll*)
WHAT'S IT ABOUT? Beckinsale and Wilson play a couple that rents a room in a dingy, out-of-the-way motel. They get hooked on the slasher flicks shown on TV only to realize all of them were shot in their room, meaning they better check out before they're done in.
 → **HITS THEATRES APRIL 20**

▶▶ **HOT FUZZ**

WHO'S IN IT? Simon Pegg, Nick Frost
WHO DIRECTED? Edgar Wright (*Shaun of the Dead*)
WHAT'S IT ABOUT? From the team behind *Shaun of the Dead* comes this comedy about a hotshot London cop (Pegg) who's shipped off to a sleepy village and saddled with a dim-witted partner (Frost). However, his superior police skills come in handy when he confronts a series of suspicious deaths.

KICKIN' IT OLD SKOOL

WHO'S IN IT? Jamie Kennedy, Vivica A. Fox
WHO DIRECTED? Harvey Glazer (debut)
WHAT'S IT ABOUT? In 1986, Justin (Kennedy) suffers a tragic breakdancing accident that leaves him comatose. When he suddenly wakes up 20 years later he faces a world in which Molly Ringwald is no longer

queen of the screen, painter pants are déclassé and breakdancing is so not cool.

IN THE LAND OF WOMEN

WHO'S IN IT? Adam Brody, Meg Ryan
WHO DIRECTED? Jon Kasden (debut)
WHAT'S IT ABOUT? A TV writer (Brody) gets dumped by his girlfriend and flees sunny California for chilly Michigan, where he cares for his ailing grandmother (Olympia Dukakis) and becomes caught up in the daily drama of the family across the street.

APRIL 27

THE INVISIBLE

WHO'S IN IT? Justin Chatwin, Margarita Levieva
WHO DIRECTED? Dave S. Goyer (*Blade: Trinity*)
WHAT'S IT ABOUT? After a teenager (Chatwin) is attacked and left for dead he finds himself in limbo, invisible to the living and racing against time to find his body before he truly perishes.

NEXT

WHO'S IN IT? Nicolas Cage, Julianne Moore
WHO DIRECTED? Lee Tamahori (*Die Another Day*)
WHAT'S IT ABOUT? Cris Johnson (Cage) was born with the ability to see two minutes into the future, which is something FBI agent Callie Ferris (Moore) thinks could be useful when a terrorist group threatens to nuke Los Angeles. Based on Philip K. Dick's 1954 short story "The Golden Man."

THE CONDEMNED

WHO'S IN IT? Steve Austin, Vinnie Jones
WHO DIRECTED? Scott Wiper (*A Better Way to Die*)
WHAT'S IT ABOUT? Former WWE wrestler Austin teams with former British soccer star Jones in this testosterone-fueled tale of 10 condemned killers let loose on a remote island where they're forced to fight one another.

APRIL 28

THE METROPOLITAN OPERA IL TRITTICO

Check www.cineplex.com for a list of theatres where you can watch it live, and to buy tickets.

APRIL 29

WWE PAY-PER VIEW BACKLASH

Check www.cineplex.com for a list of theatres where you can watch it live, and to buy tickets.

MAY 4

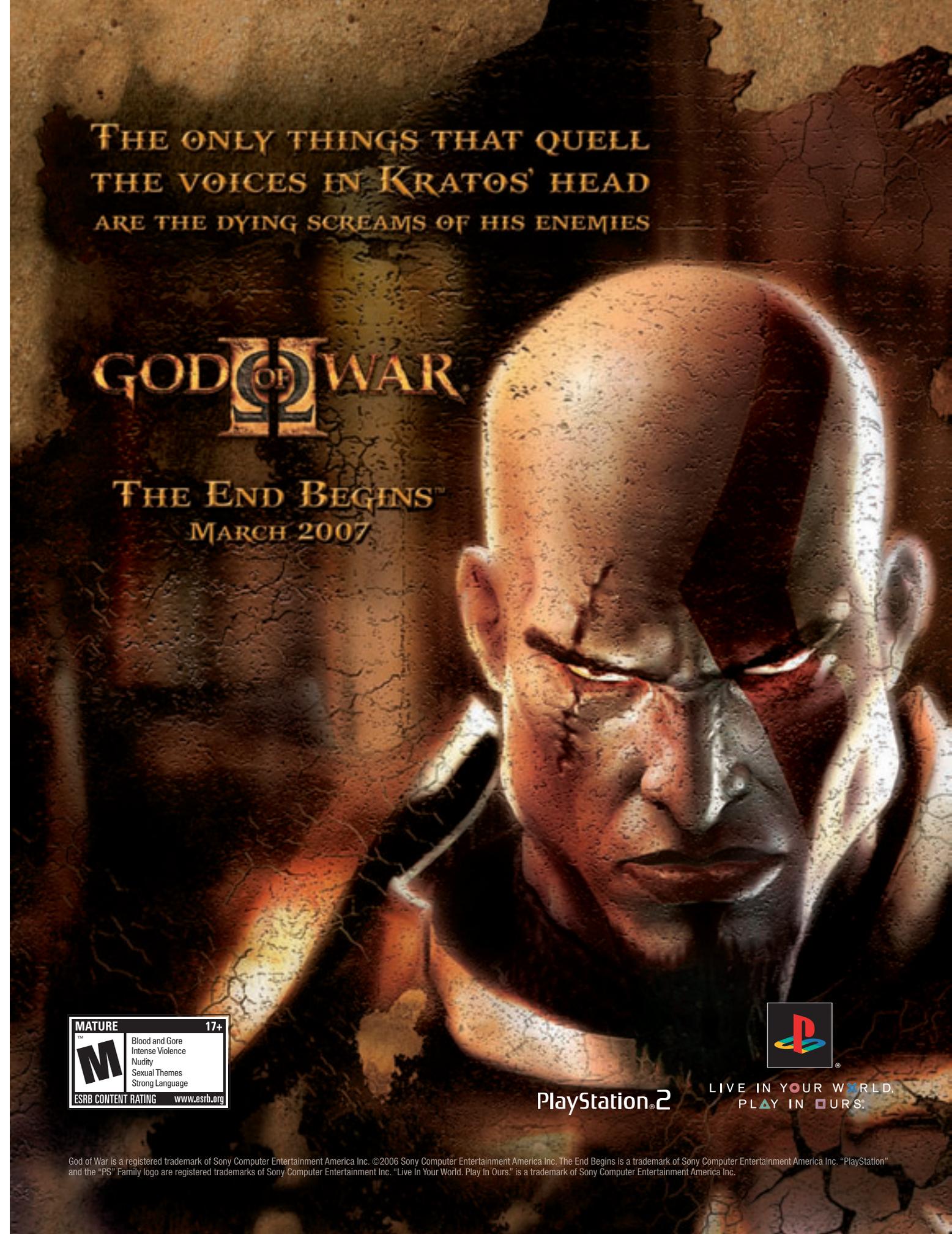
AWAY FROM HER

WHO'S IN IT? Julie Christie, Gordon Pinsent
WHO DIRECTED? Sarah Polley (debut)
WHAT'S IT ABOUT? Awww, our little girl is all grown up. Sarah Polley, the child-star-turned-actor makes her feature film directorial debut with this sensitive study of aging couple Fiona and Grant (Christie, Pinsent), who must come to terms with Fiona's advancing Alzheimer's. See Sarah Polley and Julie Christie interviews, page 20.

SPIDER-MAN 3

WHO'S IN IT? Tobey Maguire, Kirsten Dunst
WHO DIRECTED? Sam Raimi (*Spider-Man 2*)
WHAT'S IT ABOUT? Peter Parker, a.k.a. Spidey (Maguire), plans to marry M.J. (Dunst), but the wedding will have to wait while he battles three villains — Sandman (Thomas Haden Church), Venom (Topher Grace) and a new Green Goblin (James Franco) — copes with an alien infection that's turned his personality dark and brooding, and deals with the emergence of another love interest (Bryce Dallas Howard). Whew! See interview with Sam Raimi, Tobey Maguire, James Franco and Kirsten Dunst, page 32.

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Polley's unforgettable debut

In adapting a classic Canadian story about a woman losing her mind to Alzheimer's, actor **Sarah Polley** makes her first big-screen directing effort one to remember

BY CHRISTOPHER DIRADDO

Sarah Polley walks into the Café Méliès dressed in black from head to toe, except for a bright pink scarf. The young filmmaker is in Montreal doing interviews for her big-screen directorial debut, *Away from Her*, and is happy to finally be asked questions she feels she can capably answer.

"[Doing interviews] used to be a really agonizing part of the process for me, and it isn't any more," she confides, smiling. "It's liberating to really know what you're talking about and have a lot to say.... It's so much more comfortable."

At 28 years old, Polley is one of Canada's best-known talents. With two Genies and two Geminis under her belt, she has already had a long and varied career as an actor and has worked with some of the country's greatest directors, including Atom Egoyan (*The Sweet Hereafter*) and David Cronenberg (*eXistenZ*).

Now she can officially count herself among their ranks.

Based on the short story *The Bear Came Over the Mountain* by famed Canadian writer Alice Munro, *Away from Her* tells of one man's love for his fading wife and the lengths he's willing to go to for her happiness.

Grant (Gordon Pinsent) and Fiona (Julie Christie) are a childless couple in their golden years. Their bliss, however, erodes as Fiona begins to misplace things. The couple nervously jokes about her absent-mindedness, but it's soon apparent that Fiona is in the beginning stages of Alzheimer's. Or, as Fiona puts it, "I think I may be beginning to disappear." The couple reluctantly places Fiona in a retirement home, an action that will ultimately take her further and further from her husband.

The film is beautifully shot, faithful to the original work, and features powerful performances by Pinsent and Christie. Polley says she first had the idea to adapt the short story after reading it on a flight back from shooting the 2001 film *No Such Luck* in Iceland with actor Julie Christie.

"I was so unbelievably moved by the story. I had just finished working with Julie Christie, and as I read I kept seeing Julie's face in the character of Fiona."

Polley began to cast the rest of the film in her head, but took two years before she actually committed herself to the project. ▶▶



Director Sarah Polley on the set of *Away from Her*
Inset: Julie Christie and Gordon Pinsent



►► “I was definitely nervous because [Alice Munro] is somebody who I am quite reverential of myself and I know that whenever anyone else has adapted her work, I’ve been overly critical of it. So it wasn’t something I took lightly.”

This isn’t the first time that Polley has brought one of Canada’s great storytellers to the screen. In 2004, she adapted, and directed, a Carol Shields story for TV’s *The Shields Stories*.

“I think it is important, culturally, to be telling indigenous stories wherever you happen to be from,” she says, quite proudly. “I’m from Ontario and I feel that it’s good to adapt an Ontario writer. It’s what I know.”

Polley doesn’t see her filmmaking choices as political, but even so, her big-screen directing debut does speak to her personal politics. Throughout her career Polley has been very critical of the Hollywood machine. She has turned down many plum roles in order to appear in independent and locally produced work. *Away from Her* seems to be an extension of that.

In addition to being based on a Canadian short story, the film was shot in Ontario with a cast that includes many Canadians. The film also features excerpted work by other Canadian

authors (Michael Ondaatje and Alistair MacLeod), and big-name Canadian recording artists (k.d. lang and Neil Young) appear on the soundtrack. It would seem, at its heart, *Away from Her* is an inherently Canadian picture.

“In a strange way I think we go so out of our way to disguise our identity when we’re making films,” says Polley, adding that she thought the film would be much more interesting if it was specific to the place in which it was set. “It comes across as a bit of a political statement but, in fact, I think there’s just no will on my part to disguise the film or make it too universal.... I just didn’t try to hide where we were.”

Having enjoyed successful screenings at such prestigious film festivals as Sundance, the Berlin International Film Festival and the Toronto International Film Festival, *Away from Her* is set to open across Canada on May 4th.

“I feel like everything that could have possibly happened to the film has happened and way more,” says Polley, “so at this point I’m thrilled.” **F**

Christopher DiRaddo is a Montreal-based freelance writer.

THE WOOING OF JULIE CHRISTIE

Julie Christie is a reluctant actress. “I don’t like making films very much,” she says wryly, during an interview at the 2006 Toronto International Film Festival. “It interrupts my life. I have a lack of desire to create except what I want to create, be it a garden or a piece of writing.”

In fact, over the course of her career Christie has built a reputation for turning down roles, and turning her back on Hollywood. The actress lit up the screens in the 1960s, most famously as Lara in *Dr. Zhivago*, and has spent the better part of three decades eschewing fame, and choosing her roles carefully. So how did Sarah Polley convince her to play Fiona in *Away from Her*? It helped that the two are friends having made two films together, 2001’s *No Such Thing* and 2005’s *The Secret Life of Words*.

“Sarah was embarrassed to ask me because she knows me, and she knows my lack of ambition. But she persisted and persisted, and I resisted and resisted. Eventually I thought, ‘If I don’t do this, someone else is going to have the experience of Sarah’s first film,’” Christie says. “I was becoming jealous of that

other person who would be having that closeness to Sarah, having that experience of one of the most important things in your friend’s life,” she says.

When Christie chooses a role, there is a long list of criteria that need to be met. “I look at the script and think: Is the writing good? Does it make sense? Has it got integrity? Is it intelligent?” According to Christie, *Away from Her* received ticks in all the boxes. “It is a terribly, terribly good script. But I didn’t realize that until I saw the film. The first time I saw the film I thought, ‘My God, this woman’s a filmmaker.’ And I don’t think that about many filmmakers. But Sarah has it in her gut.”

Christie says doing *Away from Her* was “absolutely the right decision,” adding that, though she might not enjoy celebrity, film is a different matter.

“Film is a wonderful media, and I’m flabbergasted by good actors. Gordon [Pinsent], Michael [Murphy], Olympia [Dukakis]...are all wonderful actors doing this magic. You are given enormous pleasure with acting, as you are with painting or music. I would never underestimate the arts. They feed the soul.” —Erin Phelan



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FAKING IT

The Hoax star **Richard Gere** gets a perm and dons a false nose to play one of the biggest scammers in publishing history

BY EARL DITTMAN

In December 1971, publishing house McGraw-Hill announced that the autobiography of Howard Hughes would snake through its massive printing presses sometime the following year.

The tome about the once-great aviation genius, Hollywood mogul and billionaire playboy who turned into an obsessive-compulsive recluse was expected to be one of the literary landmarks of the 20th century.

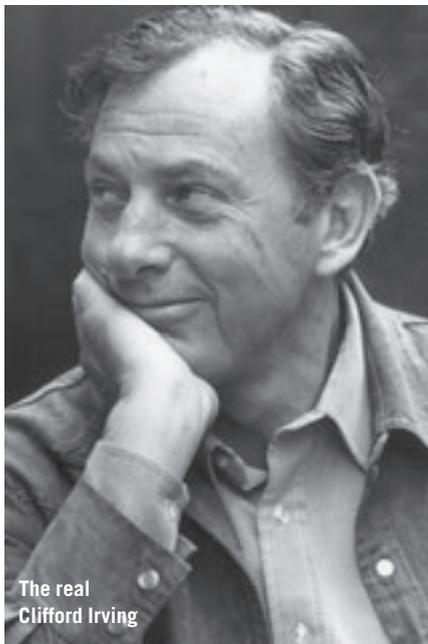
“Howard Hughes was still a big deal in those days, and his whereabouts was a favourite with the tabloids and even the mainstream press,” explains Richard Gere during a recent interview in New York. Gere, now 57, was in his early 20s when that press release was sent out. “Even a lot of younger people knew who he was. No one could escape all the constant headlines of him supposedly in hiding, becoming a hermit and travelling incognito all the time. People wanted to know what was up with the guy.”

That’s exactly what the folks at McGraw-Hill were banking on.

A writer named Clifford Irving had handed them a trio of letters in which Hughes claimed he wanted to write his memoir to clear up any misconceptions about his life. It was also expected that the book would be a kiss-and-tell about his affairs with iconic actresses from the Golden Age of Hollywood.

Hughes had only one stipulation. Irving — who said he was in contact with the recluse because Hughes was a fan of one of his books — would have to ghostwrite the autobiography.

Hughes agreed that, through a series of taped, in-person interviews with Irving, he would recall his entire life in return for \$750,000 (U.S.), \$100,000 of which would go to Irving.



The real Clifford Irving

(During negotiations, Irving also asked that his journalist friend Dick Suskind be hired on as a fact checker.)

While McGraw-Hill initially balked at the steep price, handwriting experts proved the skeptics wrong by authenticating Hughes’ signatures on the letters and contracts, and the publishers agreed, figuring they would make a mint on what should be the best-selling autobiography of the century.

But there was one tiny secret that Irving had kept to himself.

“It was completely bogus, probably the biggest scam anyone has ever tried to pull off, and no one wanted to or had the brains to figure it out,” explains Gere, who plays Irving in *The Hoax*, director Lasse Hallström’s take on the incident.

“You can call it my Buddhist beliefs or whatever you want, but whatever goes around, comes around. And that’s just what happened. The more I found out

about him, I learned he was a very complex and confident man, and he was pretty sure he was going to pull it off. He just wasn’t counting on the one most unlikely thing to happen to prove it false. Fate came calling.”

Actually, it was Hughes.

After remaining out of sight for more than 14 years, not just to the media, but to employees, family members and what few friends he still had, Howard Hughes set up a telephone conference call with seven handpicked journalists. He told them he knew nothing about the book and had absolutely no idea who Clifford Irving was. The entire interview was televised.

Yet, even as Hughes proclaimed the book and Irving a hoax, the writer stood his ground, even going on *60 Minutes* to ►►

CLIFFORD IRVING PHOTO BY FRED MOTTE/GETTY



Clifford Irving (Richard Gere) beams while a photo of Howard Hughes looks on

►► insist that the project was genuine. But when McGraw-Hill refused to publish the book, Irving, his wife Edith Irving (who had cashed the \$750,000 worth of cheques that had been made out to H.R. Hughes) and Suskind confessed to the fraud.

The trio was charged with a total of 14 criminal offenses, including grand larceny, perjury and conspiracy, possession of forged documents, intent to defraud and mail fraud. Their trials made front-page news in major dailies across North America.

Unintentionally, Clifford Irving had become a media star. "Usually, I just try to create a character from within," explains Gere, grabbing a bottle of mineral water from a table in his Big Apple hotel. "Some prosthetics and too much makeup can be a distraction, but since Clifford Irving has continued to be a media figure since the Howard Hughes fiasco, I felt like I should at least try to look a little like him." So Gere permed his hair, shaved back his hairline and wore a prosthetic nose.

Edith Irving (played here by Marcia Gay Harden) would do two months in jail, and Suskind (Alfred Molina) did five months. But Irving ended up with considerably more time in the slammer, 17 months to be exact. The upside was that he was finally able write his book about Howard Hughes, *The Hoax*, which chronicles the events of the scam and was the basis for this film's screenplay.

"Expect a lot of action," says Gere. "I would guess we improvised a third of the movie, maybe more, but we also had a very good script to start from. Lasse would just say, 'Okay, let's now shake it up and just improvise a whole different thing and make it rock.'"

After a week spent filming in Puerto Rico (a stand-in for the Bahamas), the better part of *The Hoax* was filmed in New York City and Upstate New York, another reason Gere was enticed to make the film. With wife Carey Lowell (a *Law & Order* alumnus), their seven-year-old son, Homer, and Lowell's 17-year-old daughter, Hannah, from a previous marriage, Gere is a full-fledged family man who tries to work as close to home as possible.

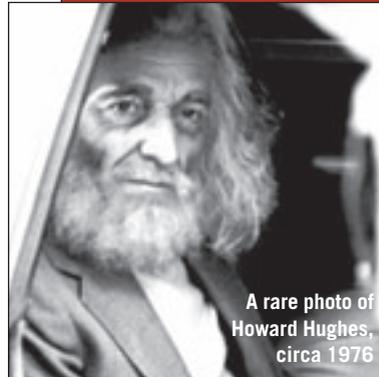
"I've gotten to the point where I'll make a decision to do a movie based on how long we will be apart, so, certainly, the location is an influence," he says. "It doesn't always matter when you film in places like Toronto or New York, but if I have to go to Europe for a long time, I probably will turn down the project."

Unlike most parents, Gere hopes his children don't follow in his footsteps. "I don't know anyone who's an actor that would ever want their kids to act," he says with a heavy sigh. "That's because there's one, maybe half-a-percent of actors that actually work. There's such an enormous amount of rejection from the beginning, but it doesn't stop. There's an enormous amount of focus on external factors, and none of these things are particularly healthy for anyone."

"I think that there are healthier ways for people to live," he continues. "The cliché is true. If there's anything else that you can do besides acting, do that. If this is all you can do and you're totally focused on it, then great. Fine. My stepdaughter, for instance, is totally focused on this. There's no way of dissuading her from this. There is no way. This is where she's going, and that's fine. She does the school plays, does her voice lessons...and that's that. That came from her even with all the dissuading, with all of the 'Please don't do this. Don't you want to be something else?' 'No, this is it.' So that, you can't argue with." **F**

Earl Dittman is an entertainment writer based in Houston, Texas.

HUGHES AND HOLLYWOOD



A rare photo of Howard Hughes, circa 1976

No wonder Howard Hughes continues to fascinate filmmakers. He's remembered most famously for his later years as a drug-addicted, germ-phobic, billionaire recluse, but he also spent 25 years in Hollywood as a dashing producer, director and, eventually, studio owner (RKO).

Here's a recap of his real-life movie achievements and a look at how Hollywood has portrayed the man who had everything.

PRODUCER: Hughes produced 17 films, his finest being *Two Arabian Knights* (1927), *The Front Page* (1931) and *Scarface* (1932).

DIRECTOR: *Hell's Angels* (1930), *The Outlaw* (1943) and *Vendetta* (1950). Hughes' notable contribution as a director is the invention of the push-up bra worn by *The Outlaw's* Jane Russell. The film was banned in Maryland where a judge ruled Russell's large breasts dominated the film "like a thunderstorm spread over a landscape."

PORTRAYED ON CELLULOID: → *THE AVIATOR* (2005): In the only Hughes bio-pic

made to date, Leonardo DiCaprio plays a charismatic Hughes from his arrival in Hollywood in the 1920s to the improbable flight of his Spruce Goose airplane in 1947.

→ *MELVIN AND HOWARD* (1980): Director Jonathan Demme's acclaimed film recounts the alleged 1967 meeting between gas-station owner Melvin Dummar (Paul Le Mat) and a disheveled Hughes (Jason Robards), who Dummar found lying alongside a Nevada highway.

→ *THE ROCKETEER* (1991): This homage to 1930s serial films focuses on a rocket pack prototype invented by Hughes (Terry O'Quinn), who wants heroic young pilot Cliff Secord (Billy Campbell) to keep it safe from Nazi spies.

→ *TUCKER: A MAN AND HIS DREAMS* (1988): This story of maverick car designer Preston Tucker (Jeff Bridges) includes a small appearance by Hughes (Dean Stockwell) inside the hangar housing his beloved Spruce Goose. —IR



Leonardo DiCaprio as Hughes in *The Aviator*

HOWARD HUGHES PHOTO BY KEYSTONE

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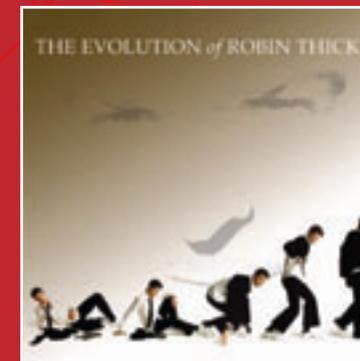


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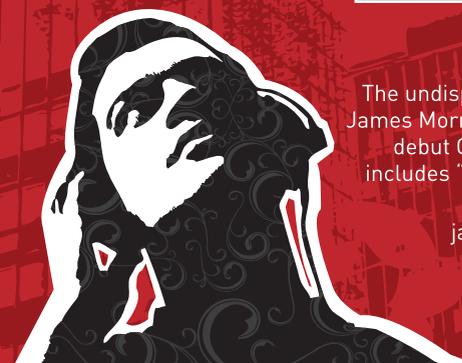
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CAUGHT in the Web

Ever tried online dating? Halle Berry's new thriller *Perfect Stranger* may make you think twice about meeting someone online | BY EARL DITTMAN

When producer Elaine Goldsmith-Thomas prefaced her pitch for *Perfect Stranger* to Halle Berry by warning her it was not a typical "Halle Berry vehicle," Berry's interest was immediately piqued.

"I knew it was one of those risky parts a lot of actors would be scared to take," says Berry, who turned 40 last summer. "It seemed so unlikely for me to even consider."

Directed by James Foley (*Glengarry Glen Ross*), *Perfect Stranger* stars Berry, Bruce Willis and Giovanni Ribisi in a twisted tale about internet hookups and murder. Berry plays journalist Rowena Price, whose friend Grace (Nicki Aycox) meets one of the biggest advertising executives in New York, Harrison Hill (Willis), online, has an affair with him, and then goes missing.

When Grace is found dead, Rowena suspects Harrison, who's married and known for going to great lengths to cover up his affairs. So she goes undercover as a temp at his ad agency to investigate, where she both flirts with him in person and creates an alter ego to flirt with him online. Ribisi plays an IT tech who helps Rowena track Harrison through cyberspace.

Exciting, perhaps. But is it really that risky a choice for the Oscar-winning actor? In a recent Beverly Hills interview, Berry explained.

Why do you consider *Perfect Stranger* a risky film? "Because it's all about the acting. Actually, it was one of the most formidable acting jobs I've ever had. Myself, Bruce and Giovanni had to make our characters seem real or the story would have fallen apart and been a disaster. I had to lose myself in the character, and that's not always easy. From the moment you see my face on the screen you have to believe that I'm a journalist and not Halle Berry playing one. I have to make sure people don't even notice Halle Berry for them to really get into this movie."

And the internet is an important element in the story? "Well, in order to find the reason her friend was murdered, she discovers that she has to go into the threatening and mysterious side of the internet — where no one really is who they say they are.... She ends up piddling around in this dark side and she realizes that the internet was really the cause of her friend's death. But she's sure that Bruce's character, the ad agency owner, is the person who murdered her friend, and she tries to prove it. She sort of figures it all out bit by bit, but it gets pretty racy, dangerous and terrifying at times."

So it's not exactly a relaxing movie to watch. "It is the kind of film that is going to really shock people, because I was freaked out doing it. You take a big chance by tackling a role like this, but that's what makes this job worth doing. I'm too old to be doing movies that are considered safe for my career." ▶▶



Have we met? Bruce Willis and Halle Berry in *Perfect Stranger*





need to feel validated through marriage. I want kids, and as I've grown and evolved I now know that I'm okay by myself and it doesn't affect my sense of self or value or self-worth. I once thought that I needed that to feel whole and good. I just don't need that anymore."

So you would be comfortable having a child without being married?

"Yeah, and I hope that I can have a child of my own with a guy that could be the father and have a lovely committed relationship with me. Someone who would be in my life without the legal piece of paper that says, 'Okay, if you divorce you get this and you get that.' And you fight, fight, fight and end up hating each other. I hope that I could just walk away and say, 'Okay. This doesn't work anymore. Let's just say bye.'"

Why don't you do more dramas like *Monster's Ball*? "I hear that a lot, that people want me to do more drama, but it's not that easy. I know that things have changed for women of colour, but it's still a struggle."

Do you think it's a colour issue more than a female issue? "I think that it's hard for a woman. I mean, there are so many great actresses and there should be a lot of great parts, but those parts are really few and far between, and then being a woman of colour kind of compounds the issue. I mean, sometimes when I think that there is a great part that I want to audition for I still hear, 'Well, Halle is great, but we don't want this character to be black. She's married to a guy who is white.' And it's like, 'What's wrong with that? I have a white mother and a black father.' 'Well, then it makes the family look funny and we have these issues. We just don't want to deal with that.'"

Did a lot of the perceptions about you change when you won the Oscar for *Monster's Ball*? "Yeah, but what you also realize is that that was a moment in time, and that moment is long past.... Do you remember who won three or four years ago even? The heat of winning wanes because every year someone else wins. So it's what you do with that and how you use that to further your career that's really important."

So what's next? "I did a really great movie with Benicio Del Toro that's a small feeling movie that's about relationships and people — a little slice of life. It's called *Things We Lost in the Fire*. It's a drama. It's a little art-house type movie. It deals with some heavy issues. My character loses her husband, and she's dealing with life without him and two little kids. Benicio is a heroin addict and their lives intersect. It's about how these two help each other grow and become better. It's not tied up in a pretty bow. It's kind of messy."

Does *Catwoman* still haunt you? "Since I'm no longer afraid to take risks with the roles I take, I thought *Catwoman* was a chance for a female heroine to helm her own movie, and hopefully become a franchise, and what great things that would do for a woman. But it missed. So you just put on your big-girl panties and deal with it. You say, 'Okay, I'm moving on.' But it's about taking the risk. That's what my career is about for me and that's what drives me and excites me. Sometimes it'll work and sometimes it won't." **F**

Earl Dittman in an entertainment writer based in Houston, Texas.

►► **How do you feel about turning 40?** "I feel good about it. I think that what doesn't feel good about it is when everyone says, 'Oh my God!' Then I don't feel so good about it. But, left to my own devices, I don't even know what 40 is, and I don't know what it's supposed to mean. I just feel great and happy right now with life."

In the past, you've said you might adopt a child, do you still feel that way? "Well, the funny thing is that you say something one time — you have a thought — and then it becomes like your mission. I said that because I don't know what's going to happen. I can tell you what I do know. I'm moving, as I move into my 40s, the desire to have something in my life that's more meaningful than movies...is becoming really, really real."

You've been married twice, would you get married again to have a baby? "Oh, God. No. It won't come in the form of that.... I no longer have the need to be someone's wife, and I no longer have the



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The SPIN on *SPIDEY*

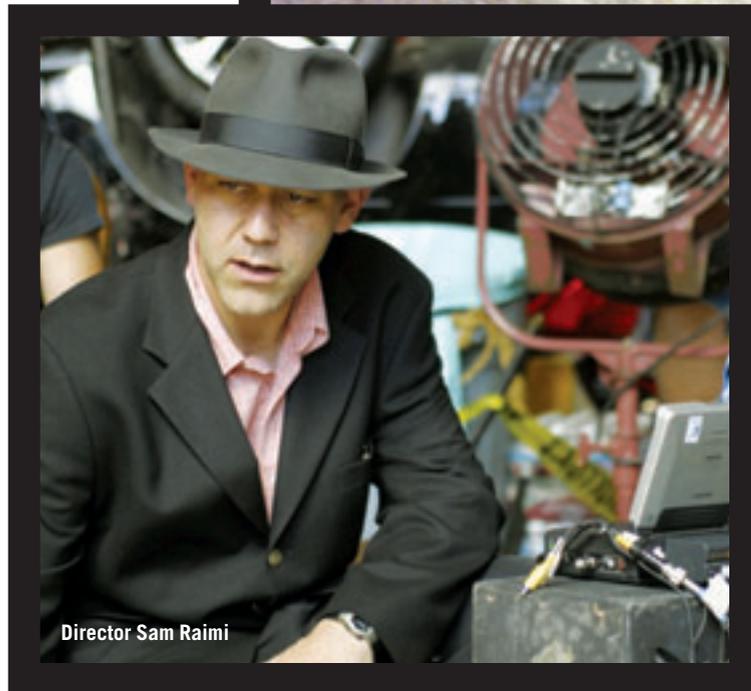
Sam Raimi, Tobey Maguire, Kirsten Dunst and James Franco get caught up in the third *Spider-Man* movie, and contemplate whether they'll stick around for a fourth | BY EARL DITTMAN

You've heard of method acting — an actor goes through intense preparation to virtually become the character he or she portrays. But is it possible that there's a form of method directing as well? If so, Sam Raimi may be a follower. Having helmed all three *Spider-Man* movies, as well as contributing to their stories, Raimi is the one man who may be closer to Spidey than actor Tobey Maguire himself.

"I know him like a good friend," Raimi says of the Marvel Comics superhero during an interview in L.A., "or maybe closer than a good friend, since I've spent so much time getting into his head, wondering how I might react here and there, pretending to be Peter Parker [Spidey's photojournalist alter ego]."

For a long time the 47-year-old director was best known as the mind behind the two *Evil Dead* movies, the 1981 cult-classic zombie flick and its 1987 sequel. But since the 2002 release of *Spider-Man*, there's been a new star of his filmography. That film broke a record by earning \$114-million (U.S.) in its opening weekend, and its successor, 2004's *Spider-Man 2*, kept pace by earning \$115-million in its first few days. But never mind the money, not all films that break box-office records are good. These two, however, earned critical acclaim to match their earnings.

Raimi's happy the third movie got the green light not only because of such crass incentives as money and acclaim, but because that's the only way he'd know the fate of his pal Peter. "After finishing the second one," says Raimi, "the question ►►



Director Sam Raimi



Blam! Sandman (Thomas Haden Church) gets acquainted with Spider-Man's (Tobey Maguire) fist



Topher Grace as Eddie Brock, a.k.a. Venom



Harry Osborne (James Franco) and Mary Jane Watson (Kirsten Dunst) get close



Franco's Green Goblin

“We had to keep the essence of who Peter Parker is in the character,” says Maguire. “However, we see him behave different”

►► that kept popping up in my mind was, ‘What will happen to Peter next?’”

Yes, what *will* happen to Peter next?

It seems Peter’s problems (and arch-enemies) start popping up like weeds. After Flint Marko (Thomas Haden Church), who killed Peter’s Uncle Ben, gets out of prison, an industrial accident transforms him into Sandman, a shape-shifting sand creature. But while at the site of that accident, Peter comes into contact with a mysterious black substance that turns his suit black, enhancing Spidey’s powers, but also bringing out a darker side of his personality. This drastic mood change makes Peter ignore those closest to him, a group that now includes Gwen Stacy (Bryce Dallas Howard), the police chief’s beautiful daughter who falls for Peter, understandably annoying Mary Jane (Kirsten Dunst).

Then the black substance transfers itself from Spider-Man to Eddie Brock (Topher Grace), an investigative reporter hired by Peter’s editor, J. Jonah Jameson (J.K. Simmons), to dig up dirt on Peter

after Mary Jane dumps Jameson’s son to date him. Once Eddie’s infected he transforms into the supervillain Venom.

And what of Peter’s old friend Harry Osborn (James Franco), son of the now-deceased Green Goblin? Having vowed to kill Spider-Man at the end of the first movie, it looks as if Harry may finally take up his father’s mantle, adding another complication to Parker’s muddled life.

That’s a lot of information — but it took a long time to be revealed, especially for fans who’d been waiting for the new villains to be announced since *Spider-Man 2* was in theatres.

Co-star Dunst even got in some trouble for unintentionally jumping the gun last year and confirming internet rumours that Sandman and Venom would be Spidey’s new foes. “I never know what to say and what not to say when they ask me about a *Spider-Man* that I’m making,” the 25-year-old Dunst admits while doing an interview for *Marie Antoinette* last year. “I was in a room with a bunch of journalists, and they mentioned who was playing

certain villains, and I had seen it on the *Internet Movie Database*. I asked my publicist if it was out and he said it was....

“It turned out to be a big deal, but they should’ve [explained] what they wanted to be kept secret,” argues Dunst. “No one communicated to us about that. I mean, to me, I thought that it was out. It kind of was, but I guess that it just hadn’t been directly confirmed by anyone.”

But enough about the villains, ultimately it’s Spider-Man we care about. So what’s Maguire’s take on his less-kind, less-gentle superhero this time around?

“Peter Parker is in a different place in his life. It was wearing on him being Spider-Man and not having a life of his own,” says Maguire during an L.A. interview. Maguire’s own life now includes being a dad to five-month-old Ruby, his daughter with girlfriend Jennifer Meyer.

“I always thought that it was peculiar that he couldn’t see how he could just have a little balance in his life and things would be a little better for him, but there are complications for that which I can understand. But he now feels some balance in his life, but he also has these gifts and wants to use them responsibly.”

Which gets harder to do when a mysterious black entity puts you in a really bad mood. Maguire says it was important to keep that character-shift in check, and not play it too over-the-top.

“We had to keep the essence of who Peter Parker is in the character, because he’s still Peter,” Maguire explains. “However, we see him behave different and go into different areas of himself, and it was something that we had to work out. Sam and I, in particular, were trying to find the right balance.”



Spidey unmasked

One more thing we can assume about this movie is that — one way or another — Spidey will still be standing at the end. After all, talk of a fourth installment has already begun.

Since many of the principal players were only contracted for three films, several have doubts about whether they’ll return for a fourth.

“I’ve had a great time with Sam, and there is part of me that would miss working with him and Tobey, but I think it’s time for me to move on,” Franco admits during an interview at a tony hotel in L.A.’s Westwood neighbourhood. “You know, it is funny, because when we both signed on to do the first one, Tobey and I had done great projects but we were both still kind of new to the stardom thing. We’ve gone through a lot together, and I will miss him, but I think I’m ready to try something different.”

As for Raimi, he’s much less committal: “I can’t imagine that I’d have the strength to direct another one after this third one. My job is done, but you never say never. Maybe it’s time to give another director a try or just let it live on as a trilogy.”

And if Raimi doesn’t return, don’t expect to see Dunst either. “I wouldn’t do another one without Sam because he’s the heart of the films. No way,” she says.

However, Maguire — the most important piece of the puzzle — has said conflicting things in the media about whether or not he’ll be back. When we spoke, it sounded as if he hadn’t closed the door on *Spider-Man 4* just yet.

“I think that with this film we’ve done a pretty good job, or at least from my perspective, I felt like we’ve had really interesting stories to tell, new and fresh stories while keeping the continuity of the characters,” Maguire says. “In this movie we will be tying up some storylines that have been open for the first couple of movies. So there will be some conclusions, but I wouldn’t say it’s necessarily the end. I think that we’re going to leave it open-ended and say that we’re not quite sure what’s going to happen. If there are stories worth telling, then we will tell them.” **F**

Earl Dittman is an entertainment writer based in Houston, Texas.

SPOT RAIMI’S TRADEMARKS

Sam Raimi is a creature of habit. The director of all three *Spider-Man* movies is known for his cinematic trademarks; little things he includes in his films that, if you watch closely, you should be able to spot. Here are some of his trademarks used in the first two *Spider-Man* flicks that may very well show up in *Spider-Man 3*.

- **HIS CAR:** Raimi owns a 1973 yellow Oldsmobile Delta 88, which he’s nicknamed “The Classic,” and which he’s included in all of his films except *The Quick and the Dead*. It’s used as Uncle Ben’s car in *Spider-Man*, and in the second film it’s seen sitting in Aunt May’s driveway.
- **HIS BROTHER:** Actor Ted Raimi is Sam’s younger brother, and he pops up in most of his movies. In the *Spider-Man* series he plays Hoffman, J. Jonah Jameson’s beleaguered sidekick.
- **HIS DRINK:** There’s often a bottle of Maker’s Mark Whiskey lying about.
- **HIS SHOT:** Raimi loves to include a shot taken from the point of a view of a fast-moving object. In *Spider-Man* the camera rides alongside whizzing projectiles fired by the Green Goblin toward Spidey, and in *Spider-Man 2* there’s a shot from the point of view of Doc Ock’s tentacles as they reach out toward doctors operating on him. Raimi dubbed the shot “Octovision.”
- **HIS PROP:** Look for mirrors that capture the duality of a character, as seen in *Spider-Man* when Norman Osborn looks into a mirror and sees both himself and his alter ego, The Green Goblin. Since *Spider-Man 3* focuses on Peter Parker dealing with his dark side mirrors will surely be present. —IR

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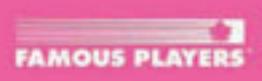
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trivia |

famous trivia

<p>1 Robert Rodriguez and Quentin Tarantino co-direct this month's retro horror <i>Grindhouse</i>. Which 1996 movie was directed by Rodriguez and starred Tarantino as a criminal fending off vampires?</p>	<p>Josh Hutcherson (left) and Bruce Greenwood in <i>Firehouse Dog</i></p> 
<p>2 Canadian Bruce Greenwood plays a firefighter in the family film <i>Firehouse Dog</i>. Which famous American figure did Greenwood play in the 2000 drama <i>Thirteen Days</i>?</p>	
<p>3 Over the past few years <i>Are We Done Yet?</i> star Ice Cube has become better known as an actor than a musician, but that wasn't always the case. He first found fame with a certain rap group whose debut album was <i>Straight Outta Compton</i>. Name that group.</p>	
<p>4 <i>Next</i>, which stars Nicolas Cage as a man who can see into the future, is based on Philip K. Dick's story <i>The Golden Man</i>. Which classic sci-fi film was based on Dick's novel <i>Do Androids Dream of Electric Sheep?</i></p>	
<p>5 The husband and wife writing/directing team of Shari Springer Berman and Robert Pulcini reunite with actor Paul Giamatti for this month's <i>The Nanny Diaries</i>. The last movie the trio did together was about a petulant comic book writer. Name that movie.</p>	
<p>6 Adam Brody plays a heartbroken TV writer in <i>In the Land of Women</i>. Speaking of TV, Brody is best known for playing Seth on TV's <i>The O.C.</i>, but before that he played guitar player Dave Rygalski on another popular TV show. Name it.</p>	<p><i>In the Land of Women's</i> Adam Brody</p> 
<p>7 Kate Beckinsale stars in the horror pic <i>Vacancy</i>. The British actor played a vampire in <i>Underworld</i> and a vampire-hunter in which other film?</p>	

answers

1. *From Dusk Till Dawn* 2. John F. Kennedy 3. N.W.A. 4. *Blade Runner* 5. *American Splendor* 6. *Gilmore Girls* 7. *Van Helzing*

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Feeling **strongly** about **NEUTRALS**

Why? They're less harsh than white, but just as fresh | BY LIZA HERZ

Lord knows khaki can be cheesy. A safari jacket with epaulettes and too many pockets can make you look like a wannabe foreign correspondent or (worse) someone's intrepid grandparent travelling the world in sensible shoes, drip-dry separates and a fanny pack.

But this spring the classic colour of chinos has been given a makeover and is now sitting at the cool kids' table with not a single polyester flap pocket in sight. If you're looking to lighten up after a winter of sombre greys, khaki, taupe or café au lait tones are a great way to ease yourself into lighter spring shades and not as hard to wear as white, which can cast a harsh glare onto a pale, post-winter visage.

Neutral pieces are also surprisingly easy to dress up or down. Want to go casual? Throw on a pair of oversized khaki pants with a smaller, fitted jacket for a look that's neither retro-preppy nor lame-o tourist. For a more polished look take your cues from Winners' belted silk trench (below), glammed up with silver bangles for dressy sparkle, or that Banana Republic dress (far right), elevated by wedge heels.

Just make sure to choose your pale neutral in the right shade (steer clear of tones infused with salmon pink or deadening grey) for a universally wearable look that is sophisticated and feminine without becoming overtly girly. You are way too cool to ever let that happen, right?

A **Belted Silk Trench** (\$60) worn with **Linen Shorts** (\$60) and a **Leather and Suede Handbag** (\$130, all available at Winners) blend elegant fabrications for a "fabulous but not trying too hard" outfit we love.



Toronto designer **Shernett Swaby** adds edgy texture to a **Neutral Jacket** (\$1,356) and **Lace Skirt** (\$730, www.shernettswaby.com) for a sophisticated evening look.

PHOTO BY SAI SIVANESAN

Don't fear going outdoors in a light-coloured shoe. The **Fast Approach Driving Moccasin** from Rockport (\$110, www.rockport.com for retailers) is made of butter-soft, comfy leather that can even go in the washing machine.



Pull on a dress and you're done. This **Pleated Shirtdress** (\$195, Banana Republic) is spring's easiest way to achieve urban polish when worn with the back-for-another-season wedge heel.

For the face

Choose sheer shades in new formulations for a polished nude look this spring.

- 1 **Benefit's** portable **Big Beautiful Eyes Compact** (\$35, Shoppers Drug Mart Beauty Boutiques) contains rich chocolate liner for definition, shimmery cocoa for highlights and a concealer to minimize any under-eye circles.
- 2 Best. Blush. Ever. **Tarte's Flush Cheek Stain** (\$39, www.sephora.com/canada) has a push-up applicator that gives you a wide swath of natural gel-based colour for a translucent flush that looks like it came from your own skin.
- 3 A truly "nude" lip can wash you out, but Canada's own **Face Atelier** has come up with **Lip Glaze** **in Ice** (\$20, faceatelier.com), which makeup artist David Goveia calls "the future of lipstick." It subtly enlivens your natural lip colour for a finished but still undone look.
- 4 Made from micronized minerals, **L'Oréal Bare Naturele** (\$19, drugstores) is a powder foundation for light coverage with no gloppy feel. Bonus: mineral makeup provides its own natural 19 spf.
- 5 For undone hair with texture and lift, new **Pantene ProV Texturize Sculpting Wax** (\$6.50, drugstores) is remoldable so you get flexible control that never dries to a crunch.



name | of | the | game |

SO YOU THINK YOU CAN COOK?

Find out just how good you are without ever touching the oven thanks to *Cooking Mama: Cook Off* | BY SCOTT GARDNER



COOKING MAMA: COOK OFF Wii

In the era of the celebrity chef and the Bouillabaisse Network (coming soon, after receiving a hotly contested cable TV license in a narrow decision over the favoured Consommé Channel) interest in cookery has never been higher. But what to do if you crave the glory, yet feel pulling off a gourmet dinner party is too daunting? The answer can be found — as it so often is — in a videogame.

Presided over by the Japanese-accented, anime-style Mama, *Cook Off* exploits the unique capabilities of the Wii's motion-sensitive controller

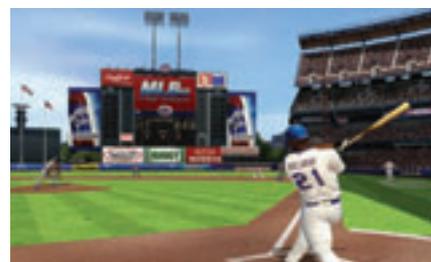
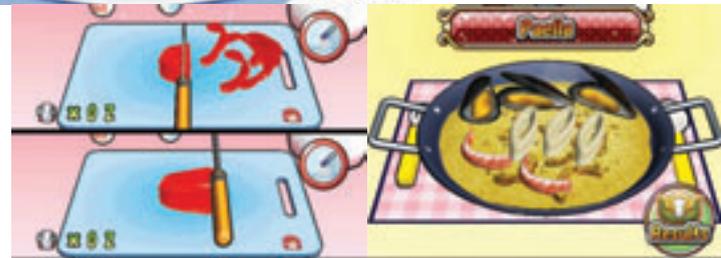
(the Wii-mote) by challenging you to virtually prepare 55 real-world dishes using 300 ingredients. Under Mama's watchful eye you'll point the Wii-mote down and stir like a spoon, push it back and forth like a rolling pin, or chop it like a knife. The faster and more accurately you work, the higher your score.

Once you get the hang of the basics, there are advanced gameplay modes where you beat the clock to unlock new recipes, battle a live opponent head-to-head or have computer-controlled "friends" from around the globe challenge you to prepare their local Italian, Mexican, Chinese, Spanish and Japanese dishes.

Rather than going for Xbox 360-type photorealism (the Wii is a less powerful machine, after all) *Cook Off's* graphics have a cartoonish feel, yet the ingredients behave as they would in the real world.

More importantly, working in real time makes you feel like you're actually cooking — when something starts to look a little crispy, you'd better get it off the burner pronto before you set off the smoke alarm or, even worse, get a tongue-lashing from Mama.

But like any culinary exercise, it's really about the food, and there's definitely no mac and cheese on the menu. Mama will have you slicing tomatoes, cracking eggs, peeling carrots, blending spices, flipping burgers, kneading dough and spreading icing. And you'll want to roll up your sleeves when it's time to run the beef through the meat grinder or clean and gut your convincingly slippery fish. Modern folk who tend to forget where steaks and filets actually come from might even find it a little gruesome, but as Mama would say, "You can't stand heat, you go be vegetarian!"



MLB '07: THE SHOW PS3

In Sony's first next-generation baseball title gamers create a ball player from scratch and struggle through the minor leagues until they reach The Show. Once there, they face a full season of hitting and fielding and, for the first time, online leagues for up to 30 teams.

New features focus heavily on pitching, with detailed grips, arm angles and

stop-motion mechanics. Also, veteran catchers assess the hurler's condition and make pitch suggestions (that you ignore at your peril if you've seen *Bull Durham*), and umpires now have individual personalities and strike zones. Totally unnecessary, but highly satisfying, gimmicks include fans tussling for foul balls, standing ovations and the Blue Jays starting great, then diving into the crapper.

MONSTER MADNESS: BATTLE FOR SUBURBIA PC, XBOX 360

With mom and dad away one Friday night, Zack has high hopes for his "study date" with Goth girl Carrie, at least until his skater pal Andy shows up with that stuck-up cheerleader Jennifer. But before Zack can get his social life sorted out, something almost as upsetting happens — a mob of

zombies bash through his front door.

Using a 3-D top-down perspective that enables four-player cooperative combat (for both local and online players), Zack and friends must battle hundreds of werewolves, goblins and vampires that have mysteriously invaded his suburban neighbourhood. With comic book-inspired visuals and sassy protagonists, *Monster Madness* takes a light-hearted, teen-friendly approach to the Apocalypse.



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GO HOME WITH **THE GOOD SHEPHERD**, **BOBBY** OR **THE LAST KING OF SCOTLAND** | BY MARNI WEISZ

APRIL 3

LETTERS FROM IWO JIMA

STARS: Ken Watanabe, Kazunari Ninomiya

DIRECTOR: Clint Eastwood

(Million Dollar Baby)

STORY: First Eastwood directed *Flags of Our Fathers*, about the six U.S. soldiers who hoisted the American flag on the island of Iwo Jima after defeating the Japanese. But then he realized he was only telling half the story so turned around and immediately made this Japanese-language film from the Japanese point of view. Watanabe stars as General Tadamichi Kuribayashi, who reluctantly leads his soldiers into a hopeless battle.

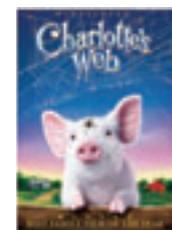
BLACK CHRISTMAS

STARS: Michelle Trachtenberg, Lacey Chabert

DIRECTOR: Glen Morgan *(Willard)*

STORY: This remake of the 1974 slasher pic had Christmas purists crying sacrilege. Apparently they felt Christmas cookies made with chunks of human flesh somehow sullied the sanctity of the season. Set in a sorority house over Christmas break, a group of hot young women falls prey to a psychopath.

DVD EXTRAS: deleted scenes, alternate endings, "What Have You Done? The Remaking of *Black Christmas*"



CHARLOTTE'S WEB

STARS: Dakota Fanning,

Siobahn Fallon

DIRECTOR: Gary Winick

(13 Going on 30)

STORY: Julia Roberts is the voice of Charlotte, a spider who weaves messages into her web in order to, literally, save Wilbur the pig's bacon in this retelling of the E.B. White classic.

DVD EXTRAS: "Making Some Movie," "Flicka's Pig Tales," "Where Are They Now?," gag reel, deleted scenes, commentary tracks



THE GOOD SHEPHERD

STARS: Matt Damon,

Angelina Jolie

DIRECTOR: Robert De Niro

(A Bronx Tale)

STORY: The birth of the CIA is chronicled via the story of Edward Wilson (Damon), an odd man who fits into the new agency perfectly thanks to his paranoid nature and penchant for secrecy. **DVD EXTRAS:** deleted scenes



VOLVER

STARS: Penélope Cruz,

Carmen Maura

DIRECTOR: Pedro

Almodóvar *(Bad Education)*

STORY: After a violent incident involving her boyfriend and daughter, Raimunda (Cruz) returns from Madrid to her little village of La Mancha only to have her mother — who died in a fire — return from the dead. The story may sound heavy, but the film is actually a dramedy, with Cruz giving a spirited and entertaining performance.

APRIL 10

BOBBY

STARS: Elijah Wood, William H. Macy

DIRECTOR: Emilio Estevez *(Men at Work)*

STORY: Estevez weaves together the stories of 22 fictional characters as they interact at the Ambassador Hotel on the day Robert F. Kennedy was shot. He needed a large cast to do it, including Wood, Macy, Lindsay Lohan, Sharon Stone, Helen Hunt, Christian Slater, Harry Belafonte, Demi Moore, Ashton Kutcher and his own dad, Martin Sheen. **DVD EXTRAS:** "Bobby: The Making of an American Epic," "Eyewitness Account from the Ambassador Hotel"

ARTHUR AND THE INVISIBLES

STARS: Freddie Highmore, Mia Farrow

DIRECTOR: Luc Besson *(La Femme Nikita)*

STORY: From the director who brought you

such violent thrillers as *La Femme Nikita* and *The Professional* comes this live-action/animated family film about little Arthur (Highmore) who goes in search of the fabled tiny creatures living in his grandmother's backyard in order to find their treasure and save her house. **DVD EXTRAS:** music video, featurettes on the voices and visual effects

APRIL 17

FREEDOM WRITERS

STARS: Hilary Swank, Patrick Dempsey

DIRECTOR: Richard LaGravenese

(Living Out Loud)

STORY: In the tradition of *Music of the Heart* and *Take the Lead*, Swank plays a real-life teacher — in this case a woman named Erin Gruwell — who tries to change the lives of inner-city students by showing them there are alternatives to violence. In particular, she uses journal writing, and the real-life collection of the students' journal entries served as the jumping-off point for the film's script.

DVD EXTRAS: deleted scenes, photo gallery, "Making a Dream," "Freedom Writers: The Story Behind the Story"



THE LAST KING OF SCOTLAND

STARS: Forest Whitaker,

James McAvoy

DIRECTOR: Kevin

Macdonald

(Touching the Void)

STORY: Whitaker's

Oscar-winning performance is the reason to see this largely fictional account of the relationship between Ugandan dictator Idi Amin (Whitaker) and his Scottish doctor (McAvoy). Largely fictional because that doctor never existed. The rest of the narrative take similar liberties to paint a picture of the brutal leader.

DVD EXTRAS: deleted scenes, casting session, director commentary, "Capturing Idi Amin"



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Spotlight:

APRIL 17
NOTES ON A SCANDAL (\$43)

Many missed this gem in the theatres, either because of its limited release or because good word of mouth led to a lot of sell outs, so it should be a hot commodity on DVD.

Based on the novel by Zoë Heller and directed by Richard Eyre (*Iris*), the story is told through the eyes of Barbara (Judi Dench), a lonely teacher who's closing in on retirement. When a vibrant, younger pottery teacher named Sheba (Cate Blanchett) comes to work at her school, Barbara sees a potential friend and sets out to make Sheba a confidante.

And Sheba has a lot to confide. Despite being married with two children, she is having



Ben Stiller in *Night at the Museum*

an affair with one of her 15-year-old students. But when Sheba doesn't confide enough in Barbara, the elder woman turns on her.

The DVD includes the

featurettes "The Story of Two Obsessions," "In Character: Cate Blanchett," a director commentary, plus a bunch of interviews that first appeared on the film's official website.

to life after sundown. Dinosaurs play catch and cowboys fight with Spartans, putting the museum, and Larry's job, in jeopardy. So, Larry enlists the help of reanimated Teddy Roosevelt (Robin Williams) to keep the other historical figures in check.

A two-disc Special Edition DVD sports an impressive slate of bonus features, including the DVD-ROM game "Reunite with Rexy," an alternate opening, gag reel, deleted scenes, "Directing 101," "Bringing the Museum to Life," "Monkey Business," "Building the Museum" (which, by the way, was done on a Vancouver soundstage), commentaries and more.

A single-disc not-so-special edition is also available, but priced at just three dollars less, it's not much of a choice.

APRIL 24

NIGHT AT THE MUSEUM (\$46)

The surprise hit of last year's holiday season, *Night at the Museum* stars Ben Stiller as down-and-out inventor Larry Daley. About to lose his apartment, Larry takes a job as a night watchman at New York's Museum of Natural History.

But a lonely guy with his feet up reading the paper all night wouldn't make much of a movie, so this museum is stricken with a curse that brings the exhibits



Cate Blanchett (left) and Judi Dench in *Notes on a Scandal*

►► **APRIL 24**

THE QUEEN

STARS: Helen Mirren, Michael Sheen
DIRECTOR: Stephen Frears (*High Fidelity*)
STORY: Bedroom chats and private phone conversations are used to recall Queen Elizabeth's (Best Actress Mirren) steely reaction to Princess Diana's death. Just how much of it is actually true is left for the audience to ponder. Sheen plays Prime Minister Tony Blair (Sheen), who begs Elizabeth to show more compassion.

LITTLE CHILDREN

STARS: Kate Winslet, Patrick Wilson
DIRECTOR: Todd Field (*In the Bedroom*)
STORY: Director Field once again probes the damaged underbelly of suburban life as unsatisfied wife Sarah (Winslet) begins an extramarital affair with Brad (Wilson), who also feels trapped and bored by his relationship. Meanwhile, the community of young families in which they live is brought together by the return home of a convicted sex offender (Jackie Earle Haley).

DÉJÀ VU

STARS: Denzel Washington, Paula Patton
DIRECTOR: Tony Scott (*Domino*)
STORY: Washington plays agent Doug Carlin, investigating an explosion that destroyed a ship carrying hundreds of U.S. sailors in New Orleans. But when Carlin goes to the home of a victim (Patton) who may have been tied to the bomber, he hears his own voice on her answering machine. What follows involves time bending and wormholes as Carlin tries to stop the explosion from happening in the first place.

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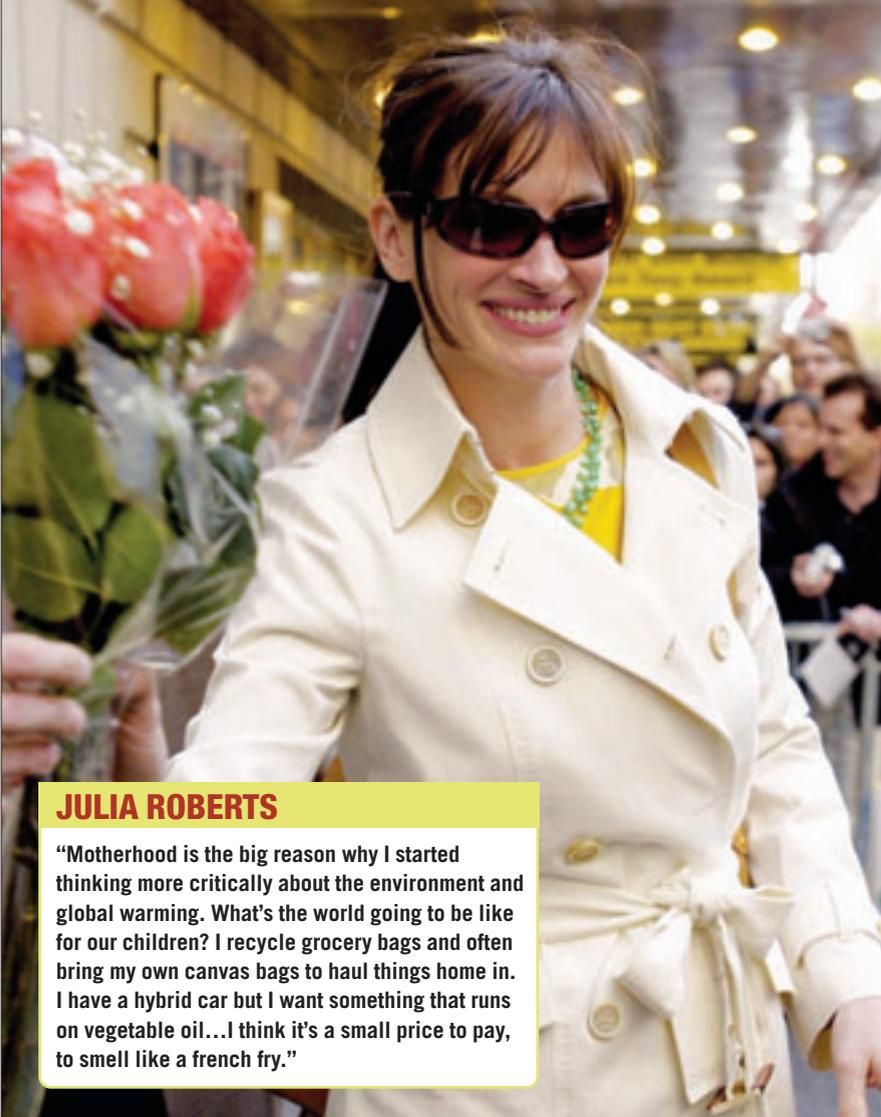
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10

STARS TRY TO SAVE THE ENVIRONMENT

BY SUSAN GRANGER



JULIA ROBERTS

"Motherhood is the big reason why I started thinking more critically about the environment and global warming. What's the world going to be like for our children? I recycle grocery bags and often bring my own canvas bags to haul things home in. I have a hybrid car but I want something that runs on vegetable oil...I think it's a small price to pay, to smell like a french fry."

LEONARDO DICAPRIO "I've been promoting 'gorilla-friendly' mobile phones that don't contain the mineral coltan, which is extracted from the gorillas' natural habitat. The Dian Fossey Fund reports that gorillas, elephants and chimpanzees have been killed by miners while they search for the mineral, which is used for storing power in cellphones."

BEN AFFLECK "I don't fly on private jets anymore. They're horrible for the environment. I go commercial."

GEORGE CLOONEY "I can't be saying what I'm saying about ecology and the environment and driving a Bronco. I have this small electric car, the Tango. It's only 39-inches wide by eight-feet long. It looks like a souped-up golf cart. It only seats two people but it does 130 [mph] on straightaways. It runs on a battery and is considered the most ecologically friendly vehicle on the market."

CAMERON DIAZ "I have a compost pile and recycle everything I can, not just plastic and glass. I reuse wrapping paper. I use printer paper on both sides."

DEBRA MESSING "I'm into Linda Loudermilk's clothes, which are made of organic cottons, bamboo and soy."

JULIA LOUIS-DREYFUS "I unplug my cellphone charger, computer and hair dryer when I'm not using them because they still draw energy from the outlets."

DARYL HANNAH "I use solar power, drive a biodiesel car that's fuelled by cooking oil and promote the concept of sustainability."

WOODY HARRELSON "Everything I wear is 100 percent hemp, including my shoes. They look like linen. I have a clothing company called Hempstead. If you look at the fact that over 50 percent of all the pesticides are used on cotton, it makes more sense to use some material that doesn't require pesticides."

ED BEGLEY JR. "I've been a vegetarian for many years and my home is completely solar-powered. I usually take public transportation or ride a bicycle.... And I've devised Begley's Best Household Cleaner, which is totally eco-friendly."

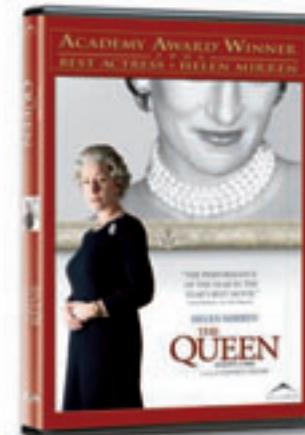
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