

Arts

PREVIEW

The next big things

We asked our team of critics and reporters to weigh in on the hottest happenings of the coming year. From David Cronenberg and Jack Bush, to a bold new museum and a reluctant blond werewolf, this is their definitive list of the sure-fire entertainment bets in 2014

Liam Lacey

City of Angels double bill

I'd recommend a pair of L.A.-set movies by a pair of audacious directors working with a pair of brilliant writers: David Cronenberg's *Maps to the Stars* and Paul Thomas Anderson's *Inherent Vice*.

Maps is Cronenberg's first film set in Los Angeles, and he couldn't have a better guide in screenwriter-novelist Bruce Wagner, the most acerbic chronicler of Hollywood since Nathanael West: He's the screenwriter behind *Scenes from the Class Struggle in Beverly Hills* and the miniseries *Wild Palms*, and novelist of *Force Majeure* and the trilogy of "cellphone" novels, *I'm Losing You*, *I'll Let You Go* and *Still Holding*. The cast includes John Cusack as a famous pop psychiatrist, Julianne Moore as his celebrity client, and Olivia Williams as his wife and the manager of their drug-addicted child star (Evan Bird). Mia Wasikowska is their mentally disturbed daughter; Robert Pattinson is the limo driver she befriends.

If there's an echo of *Magnolia* about this tale of a dysfunctional dynastic family, I'll take that segue straight to Gordita Beach, the fictional locale of *Inherent Vice*, Anderson's adaptation of Thomas Pynchon's 2009 novel. The detective story is set against the background of the Manson Family arrests, and features a pot-smoking sleuth played by Joaquin Phoenix.

Both films have finished shooting, though release dates have not been announced.

Marsha Lederman

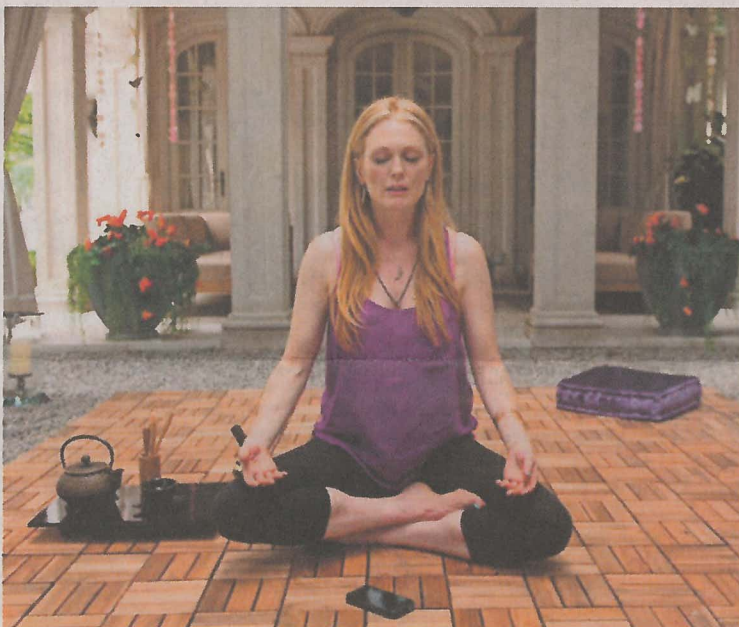
And the winner is ...

The cultural moment Vancouverites are most anticipating in 2014 will not be an exhibition, theatre production, or even the Valentine's Day launch of Miley Cyrus's Bangerz tour. It's the selection of an architect for a new Vancouver Art Gallery. The bids request for the game-changing project called for a roughly 310,000-square-foot "architecturally significant" facility at the forefront of international museum design that strives to be one of the most environmentally sustainable museums in Canada.

A short list is to be revealed in early January; interviews are to be held Feb. 28 and March 1; a decision is to be made later in March. The VAG still needs to raise \$150-million by the end of April, 2015, in order to satisfy city requirements to be granted the land; should funding be secured, the building is slated for an April, 2020, opening. Proposals have been submitted by 75 firms in 16 countries. "I think it speaks volumes about this community, the creativity here, the artists that are from Vancouver that have international reputations," says VAG director Kathleen Bartels.



Laura Vandervoort is Elena, the world's lone female werewolf, and one reluctant to follow her destiny, in the new Space thriller *Bitten*.



Julianne Moore stars in David Cronenberg's L.A.-set film *Maps To The Stars*.

J. Kelly Nestruck

One big high-tech gamble

The most highly anticipated new show in Canadian theatre is film-noir stage-and-screen hybrid, *Helen Lawrence* – and it's also 2014's biggest gamble. It's being created by two of the country's best-known artists, but neither is known for his work in theatre. Stan Douglas is an installation artist and photographer with several Venice Biennales on his CV; Chris Haddock is the TV writer who created CBC's *Da Vinci's Inquest*, and lately served as hired hand on HBO's *Boardwalk Empire*. Together with a team of 3-D art-

ists and programmers, they have put together what promises to be a high-tech show about power struggles in postwar Vancouver. It will premiere at the Arts Club theatre in that city in March – and then tour to Montreal's Festival TransAmériques and Toronto's Canadian Stage. (The Banff Centre is among the co-producers.) Douglas and Haddock's names helped nab the show a pair of prestigious international bookings, too – at the Munich Kammerspiele in June, and in Edinburgh in August.

The departure from the project of co-director Kim Collier, from Vancouver's Electric Company Theatre, raised eyebrows; but Sarah Stanley at the National Arts

Centre has signed on, and the just-released onstage roster is encouraging: Haley McGee (*Oh My Irma*); Ava Markus and Adam Wilson (both of Toronto company Outside the March's hit, *Terminus*); and Dora Mavor Moore-winning actor Sterling Jarvis.

Helen Lawrence runs at Vancouver's Arts Club from March 13 to April 13; during Montreal Festival TransAmériques (which runs May 22 to June 7); and at Canadian Stage in Toronto from Oct. 12 to Nov 1.

Robert Harris

An emotional goodbye

Toronto is ground zero for lots of classical goodies in 2014: the return of director Peter Sellars to the Canadian Opera Company with his production of Handel's *Hercules*; the visit of American composer John Adams as star of the Toronto Symphony Orchestra's New Creations Festival.

But the highlight of 2014 will be Tafelmusik's farewell concerts to Music Director Jeanne Lamon, in the beautifully renovated Jeanne Lamon Hall. (Not that Lamon is disappearing from view or from Tafelmusik; after three decades leading an orchestra she turned into a global powerhouse, she'll still be a presence with Tafelmusik as it searches for a new music director.) Set for the most part amid the rich acoustics of the recently renovated Trinity-St. Paul's sanctuary, these celebrations will feature musical farewells written by members of her orchestra, favourite pieces select-

ed by her, as well as repertoire chosen by the Tafelmusik faithful.

The TSO performs John Adams's *Doctor Atomic* symphony on March 1. *Hercules* runs at the COC from April 5 to 30. A Celebration of Jeanne Lamon begins a week-long run on May 8.

John Doyle

A TV show with bite

Based on the bestselling *Women of the Otherworld* novels by Canadian Kelley Armstrong, *Space's Bitten* comes with heft behind it and oodles of anticipation. It's about Elena (Laura Vandervoort), "the lone female werewolf in existence." In her day job, she's a photographer, and is reluctant to follow her destiny in the werewolf underworld; it's an understatement to say she's a woman in a male-dominated racket.

The promotional tag line is "Who's afraid of the big blond wolf?" and there seems to be plenty of room for both fun and fierceness. "It's adult and gritty," says Vandervoort. We'll see about that. A first look suggests an overemphasis on guys taking off their shirts. But the creative team of writer/producer Deagan Fryklind (*Being Erica*) and Grant Rosenberg (*Lost Girl*) might be able to pull off something that veers closer to HBO's *True Blood* than to cheesy network teen-vampire dramas. The series is emphatically set in Toronto; 13 episodes have been made, and it will also air on the Syfy channel in the U.S.

Bitten premieres Jan. 1 on Space.