

Women *in* Film



PHOTOGRAPHY: GETTY IMAGES

As Hollywood stars gain power as filmmakers and producers, they're also transforming the red carpet. Leanne Delap asks: What's the new balance between "smart" and sexy?

Collage by Oana Cazan

Once upon a time (circa 2019), the fall film festival season marked a major fashion shift, as celebrities led the way from chilled-out vacation clothing to high-octane autumn sizzle on the red carpet. This fall marks the first major string of film events that are now amped back up to full post-pandemic gear.

The Venice International Film Festival begins on August 31 and runs until September 10; the Toronto International Film Festival grabs the baton with a slight overlap, with programming running September 8 to 18. So, what can we expect to see?

First, location matters. Cannes is 12 days in May, and the relentless sunshine of the Riviera permeates every aspect of the fashion element. Venice is possibly the most romantic city in the world, which lends wit, whimsy and all-out glamour to its red carpet.

Toronto's TIFF experience, meanwhile, is set against a backdrop of concrete and gridlock. "It's possibly the most urban festival," says Bronwyn Cosgrave, author of a landmark book on red carpets, *Made for Each Other: Fashion and the Academy Awards*. TIFF is also the people's festival, where normal people get to buy tickets to watch alongside the Cartier crowd. Then there's logistics: Movies

debut at all times of the day and night, complicating gown selections.

Nevertheless, Toronto has been the scene of some major red carpet moments. Cosgrave points to how "Lupita Nyong'o put Toronto on the map," in 2013, when she arrived at the festival in an elegant white Prada knit. Three years later, while repping *Queen of Katwe*, she knocked it out of the park in an exuberant Carolina Herrera. In 2019, JLo wowed in a yellow Maison Yeya gown on the *Hustlers* red carpet, a year after Lady Gaga memorably wore black Armani Privé with an elaborate veiled hat for the *A Star is Born* premiere.

But Cosgrave believes the red carpet is changing dramatically, more due to social media than to the reverberations of the pandemic. "I think awards shows are really in danger. We're in a moment when stylists have declared they would rather not have an in-person, real-time red carpet." Indeed, stylists have started trumping the red carpet process altogether by releasing images of their clients on Instagram hours before the carpet call time. When people can see the looks on their phone, what's the incentive to tune into a broadcast?

Then there's a more subtle sartorial shift. As a growing

number of women in Hollywood transcend acting to also pursue filmmaking and producing, they're also transforming how they present themselves. The biggest buzz right now surrounds Olivia Wilde bringing her hotly anticipated Harry Styles–Florence Pugh–starring drama *Don't Worry Darling* to Venice. Will Wilde do the carpet differently, more "seriously" at the helm of her second feature?

As Cosgrave says, "When Sofia Coppola was Oscar-nominated [for *Lost in Translation* in 2004] she brought the red carpet into the 21st century." The avant-garde eggplant Marc Jacobs dress she wore was chic and authoritative; Coppola also wore flats, which Cosgrave says was unexpected, even rebellious, for a red carpet.

Cosgrave cites another female director trailblazer who was sartorially influential: Kathryn Bigelow of *The Hurt Locker* for her choice of a sleek, grey YSL gown when, in 2010, she became the first woman to win an Oscar for best director.

These days, says Cosgrave, "Directors don't typically go in gowns. They have to walk that fine line between serious and fashion elegance."

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CONTINUED FROM COVER

After all, we just saw Wilde in a sapphire blue velvet pantsuit by Alberta Ferretti at Cinema Con in Las Vegas—an outfit also memorable because it rippled through the tabloids as she was wearing it while being served custody papers from her ex, Jason Sudeikis. (Ouch.)

Talia Brown-Thall, a Toronto stylist who most recently dressed Avril Lavigne for her summer Love Sex tour, also predicts we'll see Wilde in power suits this premiere season. "I can see her doing a wide-legged pantsuit with a fitted blazer. I can see her in black and white, or a sharp jewel tone, a blazer over silk shirt. I can see Chanel. She's edgy and very into fashion. She won't play it safe, but she will play it classy."

Wilde is styled by the Canadian-born superstar Karla Welch, so what she wears will both be memorable and will have meaning hidden in the seams. Says Cosgrave: "This film is Wilde trying to put herself forward [as a filmmaker] for the long haul. She can't just grab a free dress."

Other female directors due on the fall festival carpets include 62-year-old Joanna Hogg, who premieres her film

Wilde won't play it safe, but she will play it classy.

The Eternal Daughter, starring Tilda Swinton. At TIFF, Lena Dunham will show *Catherine Called Birdy*, and Sanaa Lathan, another actor-turned-director brings *On the Come Up* (based on the book by Angie Thomas).

Cosgrave says the era of political statements on the red carpet—like Natalie Portman's 2020 custom Dior embroidered with the names of eight female directors—may not be over. "A stylist ignores world events at their peril," says Cosgrave. "Look at the Met Gala. As it was happening, Roe versus Wade was being overturned. You can't dress up like a circus performer when the world is so volatile."

Still, trends are gonna trend. Brown-Thall predicts a premiere season that includes classic fall fabrics like tweeds and velvets. She also sees romance. "Think Oscar de la Renta, big drapery sleeves and soft florals."

Oh, and sparkle. Bulgari is a shiny new TIFF sponsor, so both Cosgrave and Brown-Thall expect to see honkin' big jewellery on the red carpet. (Plus all the bodyguards that go with big rock loans.) It offers a bit of the excitement and high stakes that the fashion element of film culture has been sadly missing these past few years. As Brown-Thall says, "What's more Hollywood than high gloves and big, glam jewels?"

Let's give the last word to Wilde, who spoke to *The Kit* when she premiered her first directorial feature, *Booksmart* (2019): "Becoming a director was also a chance to say, 'I want my ideas to be more valuable than my physical appearance.' I have to say it's pretty f—ing satisfying."

Still, she added, strength in dressing can include softness; serious can include sexy. "I think people are still struggling with the idea of nuance with femininity," she said. "We've worked so hard to prove that women can be strong and smart that we forget that they can also be sexy and beautiful in the same package. It doesn't need to be one or the other." Sounds like the future, no?



Alice, Darling stars Wunmi Mosaku, Anna Kendrick and Kanietitio Horn.

Set diaries

How the hotly anticipated TIFF-poised film *Alice, Darling* got made in Canadian cottage country

Last June, a 60-strong crew headed to Ontario's Kawartha Lakes to film the story of a woman whose best friends attempt to help extricate her from an abusive relationship. Holed up in a Super 8 Hotel and a few cabins for a month, the crew bonded amid inclement weather, long days and nights of shooting and challenging fireworks scenes. Directed by Mary Nighy and starring Anna Kendrick, *Alice, Darling* is now set to take TIFF by storm with a gala premiere. Here, crew members take us behind the scenes to see how the magic happened.



"As Mary's assistant, I had a unique opportunity to float from department to department when she didn't need me, helping out and learning from everyone. I brought my film camera, and made it my mission to take every crew member's picture."

—Jackie Batsinduka (photo right, at left), director's assistant



"A lot of the crew had worked together before, so there was an ease that was established between us. We love to keep working with people we know and love on all our projects."

—Lindsay Tapscott (photo below, at left with writer Alanna Francis) and Katie Bird Nolan of *Babe Nation*, producers



"For me, the biggest challenge was acquiring all the costumes. When we began prep we were in a lockdown and in-person shopping was closed. We had to shop online for the film—a new and unique challenge. But we got it done!"

—Marissa Schwartz (photo above, second from right), costume designer



"Despite it being the middle of summer, the sun never got the memo. Every time we had to shoot exteriors, storm clouds would roll in. It was a cute joke at first, but once I had given out my entire stash of extra socks by day 3, I stopped laughing. Despite this, the people who had to get wet the most—the grip team, camera team, locations—pushed through without much complaint."

—Jackie Batsinduka



"It felt like summer camp! Everyone spent their weekends together, swimming, having meals. By the end, everyone had gotten so close that we were sad it was over. We were a small crew in a handful of locations, problem-solving all the time and laughing while doing it. And we were all doing it in service of telling this important story about an issue that is, sadly, so familiar to a lot of women."

—Lindsay Tapscott and Katie Bird Nolan



1. Set in 1950s Brighton, *My Policeman* stars Emma Corrin and (the ubiquitous) Harry Styles, entangled in a queer love triangle. It's definitely the premiere that's got the internet frothing the hardest.



2. *Bros*, billed as "the first gay romantic comedy from a major studio," stars Billy Eichner as a jaded podcaster (our generation's "architect" trope, surely) who falls in love with an earnest lawyer (our generation's cupcake store owner). Judd Apatow produces.



3. Lena Dunham's "coming of age" tale *Catherine Called Birdy* is based on a 1994 book of the same name. The twist? It's set in the 13th century. Bella Ramsey (*Game of Thrones*) stars, alongside Billie Piper and Joe Alwyn.



4. Sarah Polley directs *Women Talking*, based on a Miriam Toews book. The film covers tough topics, such as domestic abuse and features a stellar cast, including Claire Foy, Frances McDormand and Rooney Mara.



5. *The Woman King*, starring Viola Davis, is a historical epic about the true story of an all-female squad of warriors tasked with saving Dahomey, a 19th-century kingdom in what is now Benin. —Sarah Laing

Shop Smart

Whether you're fleeing the paps or doing morning drop-off, chic black sunnies never fail



Classic with a tinge of rebellious, Wayfarers have been the frames of choice for many a movie star and musician. (Notable wearers have included Debbie Harry, Muhammad Ali and Tom Cruise in *Risky Business*.) Maybe it's their trapezoidal shape or tilted lenses, but something about them just oozes cool—even nearly seven decades after launching. As loyal fan Sienna Miller told *Vogue*, "They just don't date."

RAY-BAN ORIGINAL WAYFARER CLASSIC SUNGLASSES, \$204, ALTITUDE-SPORTS.COM



Montreal shoe label Maguire expanded into sunglasses this summer and, predictably, their first pair is just as covetable as their exquisitely crafted footwear. With their trendy soft-cornered rectangular shape and nice thick frames, these could easily be mistaken for designer shades, yet retail for less than \$100. (Shoutout to their snazzy Kelly green case.) Even better: They're made out of recycled plastic.

MAGUIRE BAI SUNGLASSES, \$95, MAGUIRESHOES.COM



If the rectangular look isn't your thing, this is a perfect way to dip your toe into the throwback pool. The oval lenses and thick temples nod to the '90s while the high hinges impart a slight feline feel that drips fabulousness. You know who we'd see rocking these? Meredith Blake in *The Parent Trap*, a sorely overlooked style icon. Bonus: The elongated curved silhouette happens to suit a slew of face shapes.

OSCAR WYLEE PIA SUNGLASSES, \$169, OSCARWYLEE.CA



In 2011, Canadian brand BonLook revolutionized the way we shop for eyewear, making the process more streamlined and affordable, without scrimping on style. It's since become famous for its sleek specs, but its sunnies are equally deserving of praise. Take these cat-eye cuties with their sharp points and swooping lenses: impossibly glamorous and available with or without prescription lenses.

BONLOOK LYRA SUNGLASSES, \$199, BONLOOK.CA



H24

A FRAGRANCE
BEYOND THE LINES



EAU DE PARFUM
A NEW INTENSITY

THE KIT X ARMANI BEAUTY

HAVE YOUR RED CARPET MOMENT



Time to get your glam on at this luxe Armani beauty pop-up

Can you hear it? The clicking cameras, frenetic buzz in the streets and hushed whispers of people bustling in and out of theatres. It's the sound of movie festival season, an exciting time not just for film fans, but for beauty enthusiasts, too, thanks to the glitz and glam of the flurry of red carpets.

No one knows this better than Armani beauty, an ever-present staple at red-carpet events for an array of Hollywood A-listers. And now, with its first-ever beauty pop-up event in Canada, the luxury brand wants to share that experience with us.

Running from September 7 to October 11, the Armani Cinema pop-up is setting up in Holt Renfrew Yorkdale. Inspired by similar pop-ups in cities like Beijing, Sydney and Venice, the exciting interactive event will recreate the thrill of a red-carpet premiere through a series of activations, stylized portraits, facial treatments and live entertainment.



It all starts off with a grand opening day to remember. On September 10, the first 100 people in line will receive a free Armani beauty lipstick, plus with any purchase, every customer will be entered for their chance to win 10 of the brand's most iconic products. Learn the expert secrets behind the most coveted red-carpet makeup looks, then channel your inner celeb and walk the Armani Cinema red carpet, featuring a set of Cannes-esque carpeted stairs.

From there, the pop-up will transform every week with new themes and activities. Lovers of beauty and cinema aren't going to want to miss this one-of-a-kind experience. Luckily, getting a red-carpet moment of your own won't be hard: Head out to Holt Renfrew Yorkdale and find the activation right by the store's entrance. And get ready for your close-up.

The Kit created this content; Armani beauty funded and approved it.

The new power list

Meet the next generation of Canadian women actors, filmmakers and behind-the-scenes power players lighting up our screens, making movie magic and changing the world one frame at a time

ACTORS



EMILIA BARANAC If you love a good soapy teen drama (or just hang out in the CW-verse generally), this Vancouverite's face will be immediately familiar to you. Along with playing Lara's ex-best-friend in all three *To All The Boys I've Loved Before* Netflix movies, Baranac also played high-schooler Midge Klump on *Riverdale*, coming to (spoiler alert!) an untimely end at the hands of the Black Hood. Up next, look for Baranac in *Fakes*, an upcoming Netflix series about two besties who somehow become queenpins in the fake ID industry, as you do.



KELLY MCCORMACK Batter up! This emerging star is fresh off a scene-stealing turn in Prime Video's adaptation of *A League of Their Own*, which tells the stories—including the experiences of Black and queer players—the 1992 original didn't. Fun fact: McCormack booked this part on her first audition after moving to Los Angeles in 2019. "There was a lot of 'Her batting average is incredible,' like one for one," she told *The Star* in a recent interview. McCormack, who has starred as a hockey player in *Letterkenny* and a science enthusiast on *Killjoys*, also has a writer credit to her name in the 2020 Canadian drama *Sugar Daddy*, in which she also stars as a young woman whose need to fund her musical ambitions takes her into the murky world of paid dating sites.

FILMMAKERS

SHASHA NAKHAI This Filipino-Iranian Canadian director is not one to rest on her (rather gilded) laurels: While her debut film, *Scarborough*, may have won the Best Motion Picture award at this year's Canadian Screen Awards, and Nakhai and her co-director Rich Williamson took home the prize for directing, this powerhouse is already on to the next thing: Producing lawyer/filmmaker Kenya-Jade Pinto's first feature documentary, *The Sandbox*, and pitching her second film (alongside her co-director Williamson) at TIFF. What gives her all this energy? "The people working in film," she tells *The Kit*. "Thinking about all of the wonderful, talented people I've gotten to be in community with over the years makes me want to try my damndest to get the resources to be able to work with them all again."



GAIL MAURICE This year Gail Maurice, who is Cree-Métis, brings her first feature film, *Rosie*, to TIFF. (Director Sarah Polley tweeted that the film, about a Métis girl in 1980s Montreal, is "the film I am most excited to see at TIFF." She also called Maurice "an electric, hilarious, genius." In short: A big fan.) Look out for Maurice's next feature, hopefully shooting in 2023, through her production company, Assini Productions. When not working as a director and producer, Maurice also has a critically acclaimed career on the other side of the camera: She has starred in crime drama *Cardinal*, supernatural thriller *Trickster*, and performed in 2021's *Night Raiders*, which earned her a second consecutive Canadian Screen Award nomination.



KELLY FYFFE-MARSHALL Kelly Fyffe-Marshall has said she is here to make "impactful films about the expansiveness of Blackness." In practice, this has translated into a nuanced, complex body of work. Her viral short film *Black Bodies*, created in response to a racist incident that Fyffe-Marshall and her friends experienced when they were trying to check out of an Airbnb, won the inaugural Changemaker Award at TIFF in 2020, and had its U.S. premiere at Sundance. A subsequent short, *OMI*, about a father and son who go fishing, won a Special Jury Recognition at this year's SXSW festival. Produced by an all-female production team, Fyffe-Marshall's feature film debut, *When the Morning Comes*—which she wrote and directed—tells the story of a little boy in rural Jamaica who overhears that he's about to be sent to live in Canada, and is one of the buzziest entries at this year's TIFF. "I'm excited that Canada is finally at a point where we're starting to tell stories that reflect and matter to our communities," says Fyffe-Marshall. "I'm excited to be able to work with my peers as we finally get to make our mark on the Canadian film landscape."

BEHIND-THE-SCENES POWER PLAYERS

KIVA REARDON In April 2022, Kiva Reardon added an exciting update to her LinkedIn: a new gig as vice-president of film at Pastel, a film collective co-founded by Oscar-winning writer-director Barry Jenkins. (No wonder she tells us she's excited by "the endless possibilities of what tomorrow, a year, two years can bring.") Previously a programmer at TIFF, Hot Docs and the Miami Film Festival, Reardon also founded *cléo journal*, an online publication that created a much-needed forum for film criticism by women. (It has since also become a book.) If there's one project on Reardon's plate she'd like you to know about, it's poet and filmmaker Raven Jackson's forthcoming feature film debut, *All Dirt Roads Taste Like Salt*.



JENNIFER MORDEN Ask anyone about the buzziest films at this year's TIFF, and they'll invariably say *Alice, Darling*, a psychological thriller starring Anna Kendrick in cottage country. That film's visual direction is courtesy of Canadian production designer Jennifer Morden. A two-time Canadian Screen Award nominee for her work on *Riot Girls* and *The Kid Detective*, Morden has recently spent time in Taiwan working on a feature film. "The content that is currently being developed is really exciting to me," she tells *The Kit*. "The sheer volume has provided everyone who is eager an opportunity to access content that will actually be seen by people. With the competing streaming services adjusting their comfort with pushing boundaries and exploring previously ignored topics, there has come a new range of more honest and raw scripts. I have had the opportunity to read some beautiful and challenging scripts over the last year that I feel may not have found their place even five years ago."

PHOTOGRAPHY: SHAK (FYFFE-MARSHALL), COTÉY POPE (LEVACK), KENYA-JADE (NAKHAI), GETTY IMAGES (OTHERS)



Inspiration: In Jean-Luc Godard's 1960 New Wave classic, Jean Séberg and Jean-Paul Belmondo do more for stripes than the candy cane.



French chic, perfected

This fall, *Kit* editor-in-chief Laura deCarufel is blown away by *Breathless*, the most stylish movie of all time



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THE KIT X NESPRESSO



MOVIE TREATS TO SAVOUR

Elevate your next film-night spread with delicious snacks starring Nespresso coffee

Picture this: It's the first night of the Toronto International Film Festival. Tomorrow, you're off to a gala presentation. But tonight, it's home movie night, and you'll be cuing up one of your faves that made its world premiere at a TIFF of yore—maybe an Oscar winner? You've got a snugly blanket, you're in your comfiest sweats (or your red carpet best?!), and there's just one more thing you need before you press play: Movie snacks.

Now, conventional wisdom would say it's time to fire up the microwave and get some popcorn popping. But you are a film lover with a more refined palate. To celebrate Nespresso's partnership with the Toronto International Film Festival, we bring you irresistible treat ideas starring complex, aromatic coffee flavours that pair perfectly with a great film. Purveyors of the finest coffee in ultra-convenient capsule form, Nespresso's array of blends ensure the perfect long-cup solution—and movie treat addition—for any coffee lover. Let the movie marathon commence!

A WARM SIP

Get your movie night warmed up with a sophisticated yet cozy Nut Latte—especially comforting if you've spent all day waiting in a rush line for tickets. Singing with almond flavour, it's perfectly balanced by rich coffee and topped with crunchy pistachios.

Start by brewing a capsule of Nespresso Intenso, a smooth, dark blend of Guatemalan Robusta and Latin American Arabica beans with

a hint of brown sugar sweetness. For maximum visual appeal, pour it into a glass to show off all the layers in your coffee creation. Stir in 10 ml of almond syrup, and then add 65 ml of frothed milk of your choice (the Nespresso milk frother makes this so easy). Sprinkle with crushed pistachios to finish, and enjoy!

A SUMPTUOUS SWEET TREAT

For act II of the film, amp up the indulgence with a classic affogato, the Italian dessert that bathes ice cream in coffee, bringing out the best in both. You could do this the old-fashioned way—by scooping ice cream into a pre-chilled bowl or glass, pouring over a shot of espresso and serving it immediately. Or you could make it a truly A-list experience by using a milk frother. Along with making everything from latte art to frappes, this clever device has an "affogato" mode, designed to deliver a perfectly chilled dream dessert every time.

Just scoop your ice cream flavour of choice into the machine, add a brewed Diavolitto espresso capsule (dubbed the "short devil," it's intense but charmingly smooth, with notes of leather and oak wood) and press start. While the machine is working its magic, take out your pre-chilled glasses, then pour the finished creation in and serve. Popcorn on the side for a hit of salty meets sweet, optional.

Want to recreate the full Nespresso experience at home? Go to nespresso.com to shop amazing accessories like coffee glassware, milk frothers and more.



ALL EYES ON YOU

~~~~~  
Wearing this magnetic new fragrance  
will make you feel like a star

At every film festival, crowds gather beyond the velvet-roped red carpets—not to see the movies, but in the hopes of catching a glimpse of famous faces as they arrive. When the black SUVs pull up, there’s a hush, and all eyes lock on the doors to see who will emerge from within. What if that were you? What if when you walked into a room, people were compelled to stop and stare? FAME, the latest fragrance from Paco Rabanne, aims to bottle that magnetism.

The scent itself is intriguing and innovative—the first feminine creamy incense in perfumery. “With its dazzling, spicy freshness, incense embodies a truly Paco Rabanne olfactory signature,” explains perfumer Dora Baghriche. “To create a totally novel effect, I chose an explosive trio of incenses, wrapped in the addictive warmth of vanilla and sandalwood.” To make it even more feminine, the noses brought in a cast of notes that have never played together before: addictive, sensual incense and succulent, lush mango, which surround and highlight the star ingredient: airy, delicate, exceptionally pure jasmine.

Harvested in the French fragrance capital of Grasse, FAME’s jasmine blooms lush and white in a field exclusively reserved for this scent. Then, the pure essence of the jasmine is obtained using micro liquid extraction, a pioneering process that captures the purest olfactory quality of the flower and

doesn’t use any water. This makes FAME a truly sustainable fragrance—plus, it’s made with 90 percent natural origin ingredients, utilizing the most advanced and sustainable techniques in the fragrance industry.

Equally distinctive is the glittering, fashion-forward bottle, an object of desire in itself. It nods to the avant-garde futurism pioneered by Parisian fashion designer Paco Rabanne in the 1960s and updates it—just as the house’s current creative director Julien Dossena has reimagined the Paco Rabanne DNA for a whole new generation. Shaped like a robot, the FAME bottle wears a chain-mail dress made of silver pastilles, accessorized with boots, earrings and cat-eye sunglasses, a tongue-in-cheek evocation of a star’s incognito glamour.

Actor Elle Fanning embodies the playful Parisian essence of FAME in the fragrance’s campaign. She channels a new kind of movie star who is glamorous but also fun, empowered to try on as many identities as the roles she plays. “I am thrilled to be an ambassador of a brand as iconic

as Paco Rabanne. I was completely taken by the concept, and felt like it was a perfect fit and really reflects my personality,” says Fanning. “I try to stand out from the crowd and being the ambassador of FAME allows me to embrace my individuality and boldness!” Ready to step onto your own red carpet and command attention, just like the FAME woman? The spotlight is all yours. #claimyourfame



PACO RABANNE FAME EAU DE PARFUM SPRAY, FROM \$122, AVAILABLE AT HUDSON’S BAY, SHOPPERS DRUG MART, SEPHORA, JEAN COUTU, NORDSTROM.

*This content was created by The Kit; Paco Rabanne funded and approved it.*

