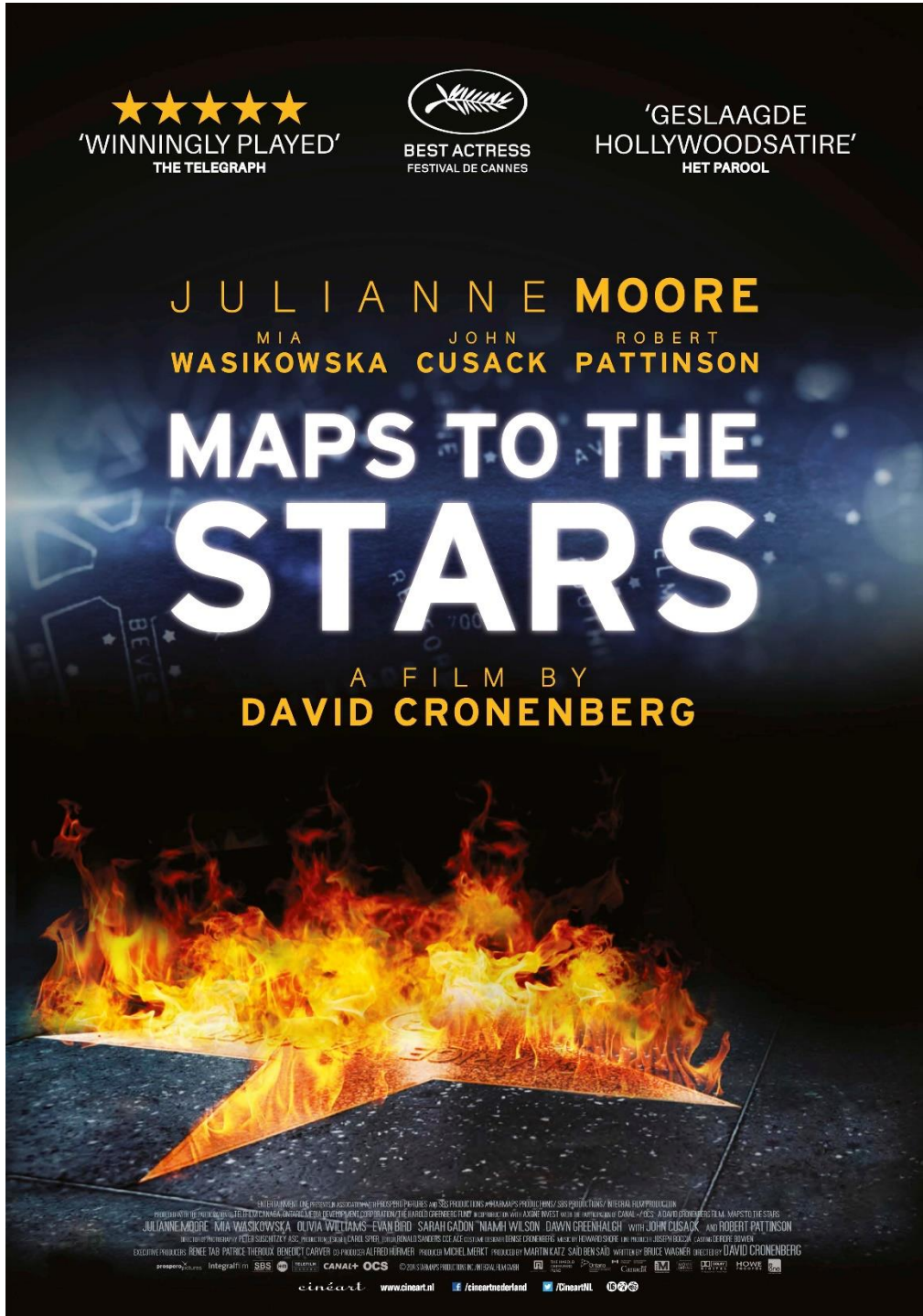


# Persmap



# MAPS TO THE STARS

Een film van David Cronenberg

*In MAPS TO THE STARS neemt regisseur David Cronenberg de glamour van Hollywood op de hak. De acteer carrière van Havana Segrand (Julianne Moore) zit in een neerwaartse spiraal. Ze hoopt op een comeback door een rol in de remake van een film uit de jaren '50; dezelfde rol waarmee haar moeder destijds een beroemdheid werd. Ondertussen wordt Havana geteisterd door visioenen van haar overleden moeder. Om haar angsten de baas te worden, is ze onder behandeling van zelfhulpgoeroe Dr. Stafford Weiss (John Cusack). Via haar agent krijgt Havana de 'personal assistant' Agatha (Mia Wasikowska) aangedragen. Agatha, wiens brandwonden een duister verleden verraden, is pas aangekomen in Hollywood. Agatha raakt bevriend met Jerome Fontana (Robert Pattinson) een chauffeur van een limousine die eigenlijk, zoals iedereen in Hollywood, een succesvol scenarioschrijver of beroemd acteur wil worden. In deze Hollywoodsatire worden alle personages tot het uiterste gedreven door hun obsessie met rijkdom en roem.*



**Winnaar Beste Actrice (Julianne Moore) - Filmfestival Cannes 2014**



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# MAPS TO THE STARS



***“What we name, we can tame.”***

-- Advice of Dr. Stafford Weiss, Celebrity Self-Help Guru

***Maps to the Stars*** connects the savage beauty of writer Bruce Wagner’s Los Angeles with the riveting filmmaking of director David Cronenberg and a stellar ensemble cast to take a tour into the darkly comic heart of a Hollywood family chasing celebrity, one another and the relentless ghosts of their pasts. The result is a modern Hollywood Gothic at once about the ravenous 21<sup>st</sup> Century need for fame and validation -- and the yearning, loss and fragility that lurk in the shadows underneath.

The incendiary mix of Wagner and Cronenberg has been two decades in the making. The origins of the story go back to the 1990s when Wagner – then a struggling actor/writer working as a limo driver, not unlike Robert Pattinson’s character in ***Maps to the Stars*** – began a screenplay encapsulating his experience of Hollywood. In what would become a major career theme, he dove headlong into all its roiling contradictions: the glory and the wickedness, the ambition and the delusions, the soaring excess and the spectacular falls. The story took many turns over the years, as Wagner developed into an acclaimed novelist and screenwriter, but after a decade, Wagner decided to show it to Cronenberg, since the two had long talked about working together.

“With its themes of the dark side of ambition and fame, I felt only David could make this movie,” says Wagner.

Indeed, though it would take several more years before the project would come together with the right cast and financing, Cronenberg was immediately intrigued by the fearlessness of Wagner’s screenplay, which balanced on a razor-sharp line between comedy, horror and invigorating honesty.

“It’s a story that is really of the moment and it also ferociously attacks the moment we are living in, culturally, pop-culturally, technologically and in every way, which I really admire. I think that is Bruce’s strength. He is not afraid,” says the director. “The force of Bruce’s script was so compelling and so charismatic, I felt I had to do it.”

Cronenberg is equally known for not flinching from any subject, and for making films that are as challenging and substantial as they are suspenseful and visually compelling. Early in his career, he made a series of vivid, fantastical thrillers including *Scanners*, *Videodrome*, *The Fly*, *Dead Ringers*, *Naked Lunch*, *eXistenZ* and *Spider*. More recently, his filmmaking has become even more expansive with the high-style crime thrillers *A History of Violence* and *Eastern Promises*, the psychological, sex-infused historical drama about Freud and Jung, *A Dangerous Method*, and his adaptation of

*Cosmopolis* which takes place almost entirely in a billionaire's limousine on one fateful trip through the city.

For Cronenberg, *Maps to the Stars* was another chance to switch gears entirely – into what he calls “a family drama, just not the usual kind of family drama.”

Indeed the Weiss family at the center of the story includes a self-help guru father, a teen heartthrob son fresh from rehab, a manager mother intent on keeping her son's price in the stratosphere, and a mysteriously scarred, banished daughter dangerously obsessed with trying to re- enter the family circle. Living amidst the insatiably rich-and-famous, they are nevertheless driven and haunted by dark forces they can't seem to escape.

“Of course a family in Hollywood that has eaten of the Hollywood apple – that has eaten of the desire for celebrity and achievement in the public eye -- is not going to be a normal family,” Cronenberg notes. “Bruce's father was in the business and he grew up with all of that, so I think he really is able to evoke the distortion and the pressure on a family trying to play the game.”

As outrageously extreme as the Weiss family is, Cronenberg saw Wagner's script as having more than just satirical bite – and he took a performance-based approach to exploring the complex depths of the characters.

“The interesting thing about Bruce's script to me is the tension that he creates between satire and a very intense kind of reality,” the director explains. “We could have gone in an exaggeratedly comic way with the Weiss family -- but I wanted to mute that a bit. I wanted to see each character played as realistically and as low-key as possible under their very pressured circumstances.”

Over the years and even during production, Wagner and Cronenberg continued to update the script so that it would feel a part of the immediate now. “Every time we had another go-round at trying to get the movie made, Bruce and I would go through the script and say, ‘Oh, man, we better forget that reference, that's obsolete now,’” explains Cronenberg.

Throughout, Wagner says he trusted Cronenberg implicitly. “There was no compromise in writing this script, for better or for worse. It really came from a place of darkness that I hope becomes light in the end,” comments the writer. “I knew that David understood both the darkness and the light of it, because I think those qualities suffuse all his work. So I felt very grateful and fortunate.”

Meanwhile, in 2011 Cronenberg introduced the script to producer Martin Katz, while they were making *Cosmopolis*, and soon after, the project began taking off in earnest. Says Katz: “I've read a lot of Bruce's novels and I've enjoyed reading him in *The New Yorker* – so I was drawn to the tone of the film. It also marks the very first time David has filmed in the U.S., and since it's a film about celebrity obsession in Western culture, to have the chance to film in Hollywood was both poignant and exciting. It's fundamental to the story of how this family was formed.”

Once the film got off the ground, Wagner continued to stay close to the creative process, with Cronenberg inviting him to stay on the set and write on-the-fly. Day by day Cronenberg turned to

Wagner with queries about subtleties in the dialogue, even pronunciation. “Bruce was a perfect validity check,” says the director. Wagner in turn says: “David was gracious letting me be part of the production, but I really felt that whatever I wrote was, in the best sense, in his hands. And he brought something so mysterious to what I had done.”

Mystery is indeed elemental to Wagner’s screenplay, which is as rife with the undead as any haunted house or Shakespearean tragedy. Cronenberg says finding his way into the ghost story was one of his biggest challenges, for though he has been known to push the edges of sci-fi and horror, he has never been one for the supernaturally numinous.

“I’ve never really been that into the idea of ghosts, because I don’t believe in them,” he explains. “But the idea of being haunted by memories . . . that is very real for me. I understand that completely. I lost my parents many years ago, and I can say that, yes, I’m haunted by them and I can hear them and I can see them and I can feel them. I don’t think of them as ghosts who actually exist somewhere, but they do exist in my memory and my mind. And so to have characters haunted by ghostly memories made perfect sense to me, psychologically and emotionally.”

Wagner notes that ghosts have always been part of the Hollywood landscape – which is a realm of the uncanny, the hidden and the emptied out; and which is itself constructed atop a dense, intangible plasma of mixed-up memories, fleeting hopes and unresolved needs. “There are ghosts of course in *Sunset Boulevard*,” he says, referring to the Billy Wilder noir classic that was one of several inspirations, “and there are ghosts in this movie, which I think gets to some of the same themes of death, depravity and resurrection, but in a very contemporary way.”

Those themes and the heady admixture of Cronenberg and Wagner was soon attracting an A- list cast, who would embody the excess of their characters with no limits.

## **THE ACTRESSES: HAVANA SEGRAND & CLARICE TAGGART**

### ***“Don’t make me into Mommy Dearest.”***

At the heart of the story of the Weiss family is one of Stafford Weiss’s biggest celebrity clients: the famous but all-too-quickly fading Havana Segrand, who has long existed in the shadow of her even more legendary mother, classic Hollywood star Clarice Taggart, who perished in a mystifying fire. Taking the roles of Havana and her ghostly matriarch are 4-time Oscar® nominee Julianne Moore and award-winning Canadian actress Sarah Gadon.

Moore was the first cast member to sign onto ***Maps to the Stars***, several years before it was made, and she stayed committed to the role. “There were two big attractions: David Cronenberg and Bruce Wagner,” she explains. “I’ve always wanted to work with David, his work is so assured, so interesting. And Bruce is so imaginative in his writing, so creative, and he really knows how to blend the ridiculous with the sublime. You’ll have a moment of high comedy and then it skids right into something dark and dramatic. So to have that kind of material in the hands of a director like Cronenberg was exciting.”

She saw the story as being partly about Hollywood but also transcending Hollywood to touch on human ambition and hubris in all walks of life. "It's a commentary on how we live our lives today, but one refracted through the lens of celebrity," she says. "It's really more about human nature, about what people want out of the short span of life we have and how blind we are to our mortality."

Cronenberg was gratified by Moore's complex, poignant take on Havana and her mounting neuroses. "Julie's so funny, so capable, so adept and nimble," comments the director. "And once she had her hooks into this character, she required just the slightest bit of guidance here and there. It's not really a given that an actress can play an actress – actually, many actors don't like to play actors -- but Julie had such great enthusiasm for this role."

He continues: "She's created a kind of glorious monster, an earthy, unashamed monster. She was never intimidated by Havana and was completely unafraid."

Moore says that her portrait of Havana is based on "an amalgam of people I've known and observed. She is someone who lives completely isolated in this make-believe world. She doesn't really have a family and she's still very angry with her mother because she feels she was abused. She's always lived in her mother's shadow, and in her mind, it's all a kind of mixed-up, Freudian mess."

That psychic chaos takes an even darker turn when Havana goes after the part her mother once played in a hot new movie heading into production – but seems to be losing ground to younger, more sizzling actresses. In the midst of all this unspeakable dread, Havana starts to see Clarice's taunting ghost at the most inopportune moments, which gave Sarah Gadon an intriguing part.

Gadon previously worked with Cronenberg on *A Dangerous Method* and *Cosmopolis* and he was keen to work with her again. "Sarah is a rising star and we've done two movies together," he says. "This may be the smallest role of the three that we've done -- but the idea of her playing Julianne Moore's mother was completely irresistible. And it's such a lovely, unusual role, because she's simply this ghostly memory."

Soon, Havana Segrand's spectral memories and ultimate fate become unsuspectingly tied up with the Weiss family – especially when Stafford Weiss's long-lost daughter becomes her latest personal assistant in a long line of unsuccessful partnerships.

## **THE FAMILY WEISS**

***"For a disfigured schizophrenic,  
you've got the town pretty wired."***

At first glance, the family Weiss would seem to have conquered modern life. They certainly have attained fame, material wealth and brand-name recognition, but they also are beset by doubts, bitterness and deep, dark secrets that threaten to uproot their whole lifestyle. Those come to the fore in the person of long-lost, locked-away Agatha.

On the heels of a tragic accident that left her terribly scarred, she has been safely kept at bay in a psychiatric asylum . . . until now. Recently released, she returns to Los Angeles, where she lies low, taking a job with Havana Segrand while scoping out her family from a distance, waiting for the chance to make her move.

Mia Wasikowska -- the rising star who has come to the fore in a series of bold roles ranging from the disturbed gymnast of HBO's *In Treatment* to a daughter of artificial insemination in *The Kids Are All Right* to the title role of Cary Joji Fukunaga's *Jane Eyre* -- takes the role.

Cronenberg notes that it was not an easy part to cast. "With Agatha, there are many gradually revealed twists and turns, so you need an actress who is extremely subtle. You need someone who feels extremely open and not sinister, who seems innocent, until she reveals the depths of her dangerousness," he says. "Agatha keeps saying, 'I just want to make amends' -- and you have to believe it when she says it, which requires a really wonderful actress like Mia. She is someone I've been watching for years, even though she's very young, and has already done so many beautiful things. When that sinister side comes out of her as Agatha, it's pretty staggering."

Wasikowska herself first arrived in Hollywood as a teenager, recalling it as a "completely alien world like nowhere else, with a very specific light and a strong sort of feeling."

Reading Wagner's script, she felt he had captured that conflation of the strange and the alluring. "The story is an exaggerated version of life here, but I found it really unsettling," she says. "The people who seem to have it the most together in the story are also the people who are the most messed up and vice versa. It's very much a City of Lost Angels."

Wasikowska was especially attracted to the pendulum dualities of her character. "I love Agatha because she's dark inside but at the same time in a lot of ways she has this very positive outlook. There's something very sweet and sad about this girl who, in the midst of these celebrity-obsessed parents, and this troubled past, really just wants to connect with them," she observes. "They've totally rejected her, but in a way, she's desperately trying to mimic their lives. She's desperately trying to find her identity."

Diving deeper into Agatha meant exploring her first from her physicality, notes Wasikowska, who spent several hours in the chair with Academy Award®-winning makeup artist Stephen Dupuis (*The Fly*) each day to build up Agatha's charred skin.

"She has the gloves she wears over her burns, the facial scar, and all these rituals with the poem and the pills she takes," the actress explains. "It's all very distinct to who she is."

This film marks Wasikowska's first time working with Cronenberg. It was trial by fire on her opening day on the set as they shot the scene in which Agatha is beaten by her father, played by John Cusack, after trying to make amends with her mother. "It was a typical sort of initiation for a Cronenberg film," Wasikowska laughs. "But working with David was wonderful. He's really kind of soft-spoken and he

really trusts you in the character. It's always interesting that the people who make the most psychologically disturbing films are often the sweetest, kindest people."

The last person who ever hoped to see Agatha again is the head of the family Weiss: Stafford, a TV psychologist whose "Hour of Personal Power" offers New Age platitudes and watered-down analysis for the masses, while he performs intimate, psychodynamic bodywork on his celebrity clients, including Havana Segrand.

Leaping with full intensity into the role is Golden Globe nominated John Cusack in an intriguing departure. Cusack himself grew from a child actor to a young heartthrob to an acclaimed actor on the public stage, so he has perhaps a unique insight into the dynamics of celebrity life that starts in childhood. On top of that, Cronenberg says Cusack "was not afraid to go right to the darkest depths of this character and yet, somehow, also be very charming and seductive."

Cusack had met Bruce Wagner decades before when they were both in the film *One Crazy Summer*, but his script for *Maps to the Stars* took Cusack by surprise. "It was the most savage deconstruction of Hollywood fame and secrets and that whole toxic brew that I'd ever seen," he says.

Though Cusack says that Hollywood has always brought the mix of "dreams and fantasy" into the realm of moneymaking, he has noticed that things have shifted even more in the last few years.

"Back when I was starting out, things were different. It never seemed to be about who was the highest paid or what films grossed over the weekend. People weren't that interested in stalking celebrities to the level of what they had for breakfast or what mean things they said to someone else. That kind of celebrity-obsessed culture was only born ten, fifteen years ago. If you wanted to know things about an actor, you would look into his work, the films he had made – the admiration was a reflection of an actor's work, not his status."

Stafford Weiss senses this deep, unmet emotional need all around him and takes it as opportunity. "He sees himself as a healer," Cusack observes. "He's part Tony Robbins, part Reiki Master, part shrink. But his son is the real star – he's a massive teen star of Beiberesque proportions." In creating Stafford's fraught relationship with his son – not to mention with the daughter he has tried to keep far from their lives – Cusack especially enjoyed working with Cronenberg for the first time. "There is a fierceness to how David explores things, and it's exhilarating to be part of that," Cusack comments. "He tries to reduce everything to its purest essence. Like some others I've worked with, Woody Allen and Clint Eastwood, he doesn't use rehearsal, so you have to really trust your first instincts and try to black everything else out to just let it happen for the camera."

Producer Martin Katz was thrilled to see what happened when Cusack did that. "As the patriarch of the Weiss family, John is this larger-than-life character, a celebrity guru and author of best-selling self-help books. I find him evil in a very profound way, and yet, there's a charm and fascination behind that makes Stafford Weiss very human and compelling."



A large part of Stafford's ego is wrapped up in the lucrative success of his son, teen sensation, star of *Bad Babysitter* and tabloid bad-boy, Benjie Weiss. Not only is 13 year-old Benjie trying to right the ship of his career after a stint at rehab, he is being chased by his own guilt-induced teen ghost.

Cronenberg was unsure if he could find an actor Benjie's age who would be capable of tapping into the sharp wit of Bruce Wagner's dialogue, but he found that quality in Canadian Evan Bird, whom he had seen in the American version of the TV series *The Killing*.

"There needed in Benjie to be a kind of strange gravitas," Cronenberg explains. "Amazingly, Evan, when we cast him, was only 12 and he just turned 13 the month before we started shooting -- and yet he had that gravity, that irony and sarcasm, while at same time, you still sense his boyishness and vulnerability."

Bird was instantly attracted to the challenges of the role. "I love complex stories with deep characters, or it's just not that fun to do," he explains. "What interested me about Benjie is that he doesn't really have love and yet he doesn't really have limitations, either. So he's searching for both of those things. He's making way too much money, he's being taken advantage of by his parents, and he's really screwed up."

Working with John Cusack as Benjie's exploitative father was also a thrill for Bird. "I was really nervous to meet him because he's such a big star, but he was so down to earth, not like some people you hear about, but that's what this movie is about, isn't it?" Bird muses.

He also was intrigued by playing someone who is quite literally haunted – in Benjie's case by a sick girl he visits in the hospital purely for the publicity boost. "Benjie has this ghost who will not leave him alone," Bird explains. "It pisses him off because he wants to be normal. He doesn't want to be crazy like his sister. And yet he keeps seeing this girl."

No matter what Benjie does the one person who will always defend him as a hot Hollywood commodity is his manager mother, Cristina. To play her, Cronenberg long had in mind Olivia Williams, known for a wide range of roles from the now-classic ghost story *The Sixth Sense* to Wes Anderson's *Rushmore* and Roman Polanski's *Ghost Writer*. He knew he needed a very versatile actress who could not only embody a relentless stage-mom but a woman with a particularly secretive relationship with her husband.

"I've had my eye on Olivia for years," says the director. "She's fantastic and completely different in each movie. I jumped at the chance to cast her in this role because I felt that she could really evoke the kind of character who's come to L.A. from somewhere else, but is ready to ferociously play the Hollywood game, the celebrity mother game. And she and John make for a very charismatic couple. They needed to have a sort of a heat that has gone wrong, a destructive magnetism between them."

On first read, Williams found the script both hilarious and terrifying. "It's dangerously funny as satire," she describes. "But it's also about some serious things -- the subconscious, madness, paranoia, suppressing the truth -- and I found that it was incredibly moving and heartfelt at the same time as being absurd."

Williams was also drawn to Cristina's plummeting trajectory. "She is a very ambitious woman and we get to see her downfall from the very heights of her power," she says. "She operates in a world where someone could be the nastiest person on earth and make your life hell, but you might still want them in your movie because they'll make you make money."

Certainly, Benjie Weiss is no dream to work with – hurling invectives at agents and executives when he's not all-out partying, despite his tender years -- but Cristina is more concerned with his future than his psyche. Yet there are even deeper family issues roiling beneath Cristina's aggressive focus on her son. Williams coyly notes, "Let's just say that John Cusack and I have a very complicated on-screen relationship that is – what's the word? – *incendiary*."

## **THE LIMO DRIVER**

### ***"Plus we're both dual-disorder"***

When Agatha Weiss returns to Los Angeles, she makes an instant connection with the first person she encounters: her limo driver, a would-be screenwriter who chauffeurs the far more successful, and who becomes increasingly entangled in her larger-than-life drama.

Taking the role of Jerome is leading star Robert Pattinson, who wanted to work with Cronenberg again on the heels of taking the lead role in *Cosmopolis* (coincidentally, Pattinson played a billionaire who is a limo *passenger* throughout that film.)

He was one of the first cast members to sign on, which Martin Katz says helped buoy the project. "Robert's enthusiasm for ***Maps to the Stars*** is one of the things that really got us underway. Jerome is not a large role but it's very significant in the story and his joining the cast gave us a terrific amount of momentum," recalls the producer. "In a sense he is playing Bruce Wagner, who was himself at one time a limo driver and unemployed writer."

Cronenberg was thrilled to reunite with Pattinson, and in such a different kind of role. "I think Rob was really happy to be part of an ensemble," he says. "But Jerome is also a critical character, a lovely character and it was a chance for Rob to give a more naturalistic performance. I knew he would be fabulous and he was."

Pattinson's experience working on *Cosmopolis* with Cronenberg was so profound that he agreed to the role of Jerome before reading the script. But when he finally sat down to read it, he recalls, "Within two pages I was thinking wow, this is so unbelievably different and hilarious. I don't even know what people are going to make of this, but it feels dangerous. It's sort of satirical but it's also a ghost story and it's also a kind of thriller. It defies genre."

He came to see ***Maps to the Stars*** as more than just another L.A. story. "It's really about people who lie to themselves – right up until the end," he summarizes.

Yet within all that, Pattinson sees Jerome as the most ordinary of the film's roster of outrageously deluded and desperate characters -- typical of a certain kind of everyday L.A. dreamer, a regular guy with a regular job who nevertheless always believes he is just one move away from becoming a major actor and writer.

"Jerome would never accept that he is just a limo driver. I think he feels he's just waiting for his break," Pattinson observes. "And yet, he's seemingly the only one in this story who's not going insane -- or who isn't a ghost. He's a fairly normal guy, which is slightly odd for me, as well."

Working with his fellow cast members was another big draw for Pattinson. Of Julianne Moore, he says: "She's hilarious and also very sane, which is kind of ironic given who Havana Segrand is. And she shifts so subtly into character, you barely notice what she is doing. It's kind of amazing."

He worked most closely with Mia Wasikowska as Agatha, who comes to rely on Jerome as her sole friend in the city. "I knew Mia was going to be wonderful in this," he says. "She's so lovely that it was horrible for me to watch Agatha be bullied by her entire family."

For Cronenberg, the chance to work with cast members like Pattinson and Gadon multiple times is one of the most gratifying aspects of his career. "It's really beautiful for me to see that blossoming and the evolution of actors as I work with them," he concludes.

## **MAPS TO LOS ANGELES**

***"That kind of money would f\*#k up Mother Theresa."***

While many interiors of *Maps to the Stars* were shot in Toronto, there was little doubt that the production would shoot in Los Angeles, to capture that very specific psychosphere -- that strange brew of glamour and decay, creative highs and desperate lows -- that cannot be imitated.

Says Martin Katz, "Los Angeles really is another main character in this film. This is a film about the way people's perspective on success is distorted by celebrity culture -- and there's nowhere in the world where that's more significant, or more poignantly visible, than in Los Angeles."

Shooting for the first time in the city -- indeed for the first time in the United States at all -- was an inspiration for Cronenberg. "We only shot five days in LA, but we really made those days count. I mean, my mantra was, 'I won't do any shot without a palm tree in it,' and I almost achieved that," he remarks.

He worked with a crew of long-time, award-winning collaborators to bring to life a realm bursting not only with hustlers and lost dreamers, but also with dead spirits and searing flames. The team included cinematographer Peter Suschitzky, who has been working with Cronenberg since *Dead Ringers*; production designer Carol Spier, who has worked with Cronenberg throughout his career and most recently designed Guillermo Del Toro's *Pacific Rim*; costume designer Denise Cronenberg, who has

worked with her brother since 1986's *The Fly*; editor Ron Sanders, who makes his 17<sup>th</sup> feature film with Cronenberg with *Maps to the Stars*; Oscar®-winning make-up artist Stephen Dupuis and three- time Academy Award®-winning composer Howard Shore.

His mandate to the crew was to let the atmosphere of L.A. permeate the story. "Here, the city is like a dense rain forest from which you can hardly escape," he describes. "It grabs the characters, it magnetizes them, it sucks them in. Partly they can't escape because it doesn't let them think they want to escape. And yet, you can see in all the characters there's desperation and a desire to get away. But they can't. They can't."

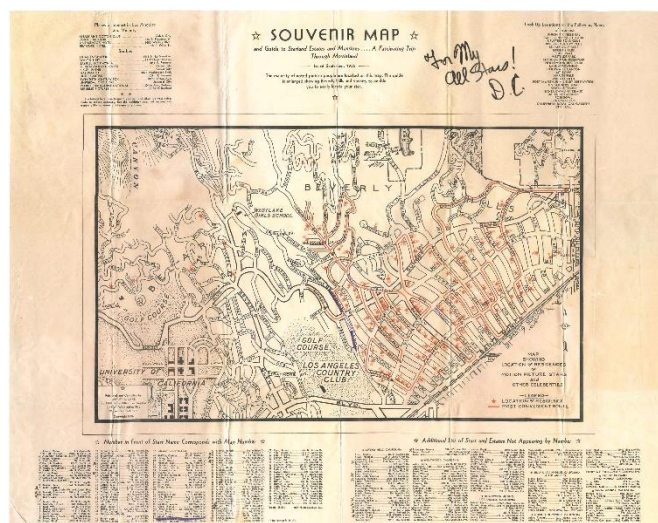
Contrary to his usual instincts, Cronenberg maximized his use of tourist hotspots. "Unlike *Eastern Promises*, where we shot in London but deliberately avoided all the iconic London spots, *Maps to the Stars* is very much about iconic Hollywood. Therefore, we shot on Rodeo Drive, at the Chateau Marmont, under the Hollywood sign and on Hollywood Boulevard. It was hitting the high spots. And, honestly, it was the first time in my life that I've ever shot anything in the US. Even though many of my movies are set in the US, I've never shot a foot of film in the US until *Maps to the Stars*."

Throughout, even when the production was shooting in Toronto, Bruce Wagner served as a Hollywood tour guide for Cronenberg. I could always ask him 'would they do this in L.A.?' or 'would a street look like that in L.A.?' And that led to subtle, but crucial, moments of authenticity," he describes.

Ultimately, Cronenberg's map of modern Los Angeles – and perhaps of contemporary culture itself -- is lined with psychic pitfalls and shadows but also lit up by human vibrancy. "The city in the film is a deadly beauty," he concludes. "It's like a Venus fly trap, where each of these characters is swallowed up by their obsessions with success, celebrity and money."



FESTIVAL INTERNATIONAL DU FILM DE CANNES 19 MAI 2014



MAPS TO THE STARS  DAVID CRONENBERG

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## Cast

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Havana Segrand	Julianne Moore
Agatha Weiss	Mia Wasikowska
Dr. Stafford Weiss	John Cusack
Benjie Weiss	Evan Bird
Cristina Weiss	Olivia Williams
Jerome Fontana	Robert Pattinson
Cammy	Kiara Glasco
Clarice Taggart	Sarah Gadon
Genie	Dawn Greenhalgh
Sterl Carruth	Jonathan Watton
Starla Gent	Jennifer Gibson
Damien Javitz	Gord Rand
Rhett	Justin Kelly
Sam	Niamh Wilson
Gretchen Voss	Clara Pasioka
Kayla	Emilia McCarthy
Harriet	Allegra Fulton
Micah	Domenic Ricci
Azita Wachtel	Jayne Heitmeyer
Roy	Sean Robertson
Jeb	Ari Cohen
Arnold	Joe Pingue
Stu	Christian Lloyd
Hank	Donald Burda
Carrie Fisher	Herself
Star! Channel Interviewer	Amanda Brugel
2nd AD (Blue Matrix)	Alden Adair
PA (Blue Matrix)	David Amito
Talkshow Host	Dan Lett
Havana's Housekeeper	Sandra Battaglini
Nurse	Joanne Reece
Rusty	Chris Anton
Dispatcher	George Kolitsopoulos
Young Intern	Joseph Murray
Wife	Adrienne Wilson
Husband	Murray Furrow
Bad Babysitter 2 Director	Neil Girvan
Stunt Coordinator	Jamie Jones
Stunts	Tim Cody
	Alicia Turner
	Dana Jones

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## About the cast

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One of today's most versatile and charismatic actresses, **JULIANNE MOORE (Havana Segrand)** is known for her breadth of work with many memorable performances in everything from comedy to drama, blockbusters to art house fare, and from the big to the small screen.

Moore was recently seen alongside Liam Neeson in Universal's action-thriller *Non-Stop* and in Kimberly Pierce's remake of the cult classic horror film *Carrie*. Later this year, she be seen as President Alma Coin in Lionsgate's popular franchise *The Hunger Games: Mockingjay* with Jennifer Lawrence and Philip Seymour Hoffman which will release on November 24<sup>th</sup>, and opposite Jeff Bridges in the sweeping fantasy adventure *The Seventh Son*.

Moore is the ninth person in history to receive two acting Oscar® nominations in the same year for her performances in *Far From Heaven* (Best Actress nomination) and *The Hours* (Best Supporting Actress nomination), after receiving many critics' awards as well as SAG and Golden Globe nominations for both. Moore is a four-time Academy Award® nominee, eight-time Golden Globe nominee, six-time SAG Award nominee, four-time BAFTA nominee, and a three-time Independent Spirit Award nominee winning in 2003 for *Far From Heaven*. In 2012, she won the Primetime Emmy award for Outstanding Lead Actress in a Miniseries or a Movie for her role as Alaska Governor Sarah Palin in the HBO original movie *Game Change*. This role also garnered wins at the 2013 SAG Awards and Golden Globe Awards. Her additional honors include the Excellence in Media Award at the 2004

GLAAD Media Awards, the Silver Bear Award at the 2003 Berlin International Film Festival, the 2002 Copa Volpi as Best Actress at the Venice Film Festival, the Actor Award at the 2002 Gotham Awards and the "Tribute to Independent Vision" at the 2001 Sundance Film Festival.

Moore's notable films include *Crazy, Stupid, Love*; *The Kids Are All Right*; *A Single Man*; *The Forgotten*; *What Maisie Knew*; *The English Teacher*; *Laws Of Attraction*; *Chloe*; *6 Souls*; *Blindness*; *Savage Grace*; *I'm Not There*; *Children Of Men*; *Hannibal*; *Jurassic Park: The Lost World*; *The Fugitive*; *Nine Months*; *Benny & Joon*; *The Hand That Rocks The Cradle*; *The End Of The Affair*; *Boogie Nights*; *Magnolia*; *Cookie's Fortune*; *Short Cuts*; *Don Jon* Gus Van Sant's re-make of *Psycho*; *Safe*; *Vanya On 42nd Street*; *Surviving Picasso*; and *The Big Lebowski*.

An accomplished author, Moore recently released her fourth book [My Mother is a Foreigner, But Not to Me](#), based on her experiences growing up with a mother from Scotland. Her previous work includes the successful children's book series— [Freckleface Strawberry](#), [Freckleface Strawberry and the Dodgeball Bully](#), and [Freckleface Strawberry Best Friends Forever](#). Inspired by the book's main character, Freckleface Strawberry, in 2013 Moore released her Monster Maker app via iTunes which allows users to make their own monster to send to family and friends. Julianne most recently unveiled her second app Dreamtime Playtime, an app that encourages math skills at a very early age. The original book was also adapted into a successful off-Broadway musical.

After earning her B.F.A. from Boston University for the Performing Arts, Moore starred in a number of off-Broadway productions, including Caryl Churchill's "Serious Money" and "Ice Cream/Hot Fudge" at the Public Theater. She appeared in Minneapolis in the Guthrie Theater's "Hamlet" and participated in workshop productions of Strindberg's "The Father" with Al Pacino and Wendy Wasserstein's "An American Daughter" with Meryl Streep. Moore made her Broadway debut in 2006 in the Sam Mendes production of "The Vertical Hour," an original play written by David Hare.

In a short time, **MIA WASIKOWSKA (Agatha Weiss)** has established herself as a rising star of the big screen. A trained ballerina turned actress, Wasikowska has been challenging herself as a performer since the age of 9. Wasikowska made her debut to US audiences as the tormented and suicidal teen Sophie in HBO's series *In Treatment*. Directed by Rodrigo Garcia, *In Treatment* focused on the relationship between a therapist (Gabriel Byrne) and his patients. In recognition of her performance, Wasikowska was honored by the Los Angeles based organization Australians in Film (whose Host Committee includes Cate Blanchett, Naomi Watts, Nicole Kidman and Hugh Jackman, among others) with the Breakthrough Actress Award. The series was also nominated for a Golden Globe Award for Best Drama Series.

In January 2009, Wasikowska was seen in a supporting role in the film *Defiance*. Based on a true story, three Jewish brothers (Daniel Craig, Liev Schrieber and Jamie Bell) escape from Nazi-occupied Poland into the Belarusan forest where they encounter a village of Russian resistance fighters. Wasikowska plays Chaya, a young villager who builds a relationship with one of the brothers. The war film, directed by Ed Zwick was distributed by Paramount Vantage.

In 2009, Wasikowska appeared in a supporting role in Fox Searchlight's film, *Amelia* starring Hilary Swank and Richard Gere for director Mira Nair. Wasikowska portrayed Elinor, a young fan of Earhart whose motivations for building a relationship with Earhart are questioned by her reliable friend George (Gere). During the same month, Wasikowska shared the screen with Hal Holbrook in the independent picture *That Evening Sun* directed by Scott Teems. Wasikowska earned an Independent Spirit Award nomination for Best Supporting Actress for her role as a naïve Tennessee teenager.

Mia starred as the title character in Tim Burton's retelling of the Lewis Carroll novel, *Alice in Wonderland*. The Disney live and 3-D animated film co-starred Johnny Depp, Anne Hathaway, Michael Sheen and Alan Rickman. The same summer, Wasikowska co-starred in the Academy Award® nominated film *The Kids Are All Right* with Annette Bening, Julianne Moore and Mark Ruffalo. The Lisa Cholodenko film was also recognized with an Independent Spirit Award and Golden Globe Award for Best Film. In the Focus Features film, Wasikowska portrayed the teenage daughter of lesbian parents who sets out to find her sperm donor father.

In 2011, Wasikowska tackled the lead role in *Jane Eyre* in director Cary Fukunaga's screen adaptation of Charlotte Bronte's classic novel. The film released to worldwide critical acclaim, praising the performances of Wasikowska and Michael Fassbender. Also that year, Wasikowska starred in another lead role in the Gus Van Sant directed film *Restless* alongside Henry Hopper. Produced by Imagine Entertainment with Bryce Dallas Howard, Wasikowska is *Annabel*, a terminally ill girl who falls in love with a death-obsessed teenage boy. The script was penned by first-time screenwriter

Jason Lew. An official selection of the 2011 Cannes Film Festival, *Restless* was released by Sony Classics.

Wasikowska ended 2011 co-starring opposite Glenn Close and Janet McTeer in the Roadside Attractions drama *Albert Nobbs*. The period drama gave Wasikowska the opportunity to re-team with her *In Treatment* director Rodrigo Garcia. In August 2012, Wasikowska appeared in a supporting role in the Weinstein feature, *Lawless* opposite Shia LaBeouf, Tom Hardy and Jessica Chastain. The film is based on the non-fiction novel by Matt Bondurant, set during Prohibition in rural Virginia.

In 2013, Wasikowska starred opposite Nicole Kidman and Matthew Goode in the Fox Searchlight dramatic thriller *Stoker*. The film, directed by Chan-wook Park from a screenplay by actor Wentworth Miller, tells the story of a teenage girl (Wasikowska), who, while mourning the death of her father is introduced to her uncle who mysteriously shows up to meet the family.

Wasikowska was most recently seen starring in *The Double*, opposite Jesse Eisenberg. The comedy, directed by Richard Ayoade and inspired by the Fyodor Dostoyevsky novel, tells a story of a man driven crazy from an appearance of his doppelganger. Wasikowska also appears in the Jim Jarmusch film *Only Lovers Left Alive* alongside Tilda Swinton, Tom Hiddleston and Anton Yelchin. The story focuses on two vampires whose love has endured over the course of several centuries. Also in 2014, Wasikowska will star in the John Curran film *Tracks* that was shot in rural Australia. Based on a true story, Wasikowska portrays Robyn Davidson, a young woman who embarks on a 1,700 mile trek across the deserts of West Australia with her four camels and faithful dog. Adam Driver (HBO's *Girls*) plays the photographer assigned to document the adventure.

Wasikowska recently wrapped production on *Madame Bovary* starring alongside Paul Giamatti and Ezra Miller and directed by Sophie Barthes. The film based on the Gustave Flaubert novel, centers around a beautiful wife of a small-town doctor who engages in extra martial affairs in order to advance her social status. Wasikowska is now filming Guillermo Del Toro's *Crimson Peak*. The film also stars Tom Hiddleston and Jessica Chastain.

Wasikowska made her directorial debut (with individual but connected segments) in *The Turning*, an adaptation of Tim Winton's best-selling short story collection that was shot in Sydney, Australia and premiered in August 2013.

Wasikowska began her acting career in her home country of Australia, landing a recurring role on the popular medical drama *All Saints*. Upon securing her first major role in the independent film *Suburban Mayhem*, Wasikowska was recognized by the Australian Film Institute Awards for Best Young Actor. She followed up these projects with acclaimed performances in *Lens Love Story*, *Skin* (a short film,) *September*, and in the Australian horror film *Rogue* alongside Michael Vartan and Radha Mitchell.

With an impressive body of work spanning the course of two decades, **JOHN CUSACK (Dr. Stafford Weiss)** has evolved into one of Hollywood's most accomplished and respected actors of his generation, garnering both critical acclaim as well as prestigious accolades for his dramatic and comedic roles. In April 2012, the Hollywood Chamber of Commerce presented Cusack with the 2,469th Hollywood Walk of Fame star, honoring his long, ground-breaking career in film.



Cusack first gained the attention of audiences by starring in a number of 1980s film classics such as *The Sure Thing*, *Say Anything* and *Sixteen Candles*. Following these roles, Cusack successfully shed his teen-heartthrob image by demonstrating his ability to expand his film repertoire by starring in a wide range of dramas, thrillers and comedies including *The Grifters*, *Eight Men Out*, *Being John Malkovich*, *High Fidelity* and *Grosse Pointe Blank*.

Most recently, Cusack starred in the independent film *Adult World*, which premiered at the 2013 Tribeca Film Festival and was released by IFC Films. He also starred alongside Robert De Niro in the crime thriller *The Bag Man*. In 2013, Cusack was seen in the psychological thriller *The Frozen Ground*, in which he reunited with Nicolas Cage and in Lee Daniel's *The Butler* as President Richard Nixon.

Cusack will next be seen in the sci-fi thriller *Cell*, adapted from the Stephen King novel of the same title, starring opposite Samuel L. Jackson; and *Love and Mercy*, in which he plays iconic Beach Boys songwriter and musician Brian Wilson opposite Elizabeth Banks and Paul Giamatti.

In 2012, Cusack appeared in Lee Daniels' drama, *The Paperboy*. Cusack co-starred opposite Nicole Kidman, Zac Efron and Matthew McConaughey as Hillary Van Wetter, an inmate on death row. *The Paperboy* debuted at the Cannes Film Festival in May 2012.

Cusack also starred in the independent thriller *The Raven*, where he portrayed the infamous author, Edgar Allen Poe. The film, directed by James McTiegue and produced by Marc D. Evans, tells fictionalized account of the last days of Poe's life, in which the poet is in pursuit of a serial killer whose murders mirror those in the writer's stories.

Cusack also starred in *Hot Tub Time Machine*, an R-rated comedy centered on a group of adult men, portrayed by Cusack, Rob Cordry (*What Happens in Vegas*), Craig Robinson (*The Office*) and Clark Duke (*Greek*) who take a trip back to the ski lodge where they partied as youths and are transported back in time to 1987 by the hot tub, a bubbly time machine. Cusack produced the film through his New Crime Productions banner. The film was released by MGM in March of 2010.

Additionally, in 2009 he starred in Roland Emmerich's apocalyptic thriller, *2012*. Released by Sony Pictures, the international blockbuster went on to gross more than \$766 million worldwide. In this science fiction film, Cusack and co-stars Chiwetel Ejiofor, Thandie Newton, Woody Harrelson, Danny Glover, Amanda Peet and Oliver Platt face natural disasters such as volcanic eruptions, typhoons and glaciers as a result of the world and Mayan calendar ending in the year 2012.

In spring of 2008, Cusack starred, wrote and produced the political satire, *War Inc.* The film also starred Joan Cusack, Marissa Tomei, Hilary Duff and Sir Ben Kingsley and was produced under his New Crime Productions banner. The film was shot in Sofia, Bulgaria and was directed by Joshua Seftel. Cusack wrote the screenplay with Jeremy Pikser and Mark Leyner. In the film, Cusack plays the role of a hit man hired to kill the CEO of a major corporation. Set in the future in the desert town of Turagistan, Cusack finds himself torn between obligation and love. Additionally in 2008, Cusack's voice was featured in MGM's animated feature *Igor*.

In 2007, Cusack starred in *Grace Is Gone*, which premiered at the 2007 Sundance Film Festival and was recognized with the Audience Award. In the film, Cusack plays Stanley Phillips, a young father who takes his two daughters on an impulsive road trip upon learning that his wife, Grace, has been

killed in service in Iraq. The film was written and directed by James C. Strouse, produced under Cusack's New Crime Productions banner and distributed by The Weinstein Company. That same year, Cusack starred opposite Amanda Peet, Oliver Platt and Joan Cusack as a writer who, crushed by the death of his fiancé, adopts a six year old boy who is convinced he is from Mars in the romantic comedy *Martian Child*. The film was directed by Menno Meyjes and written by Seth Bass and Jonathan Tolins.

Cusack also starred in the box office hit *1408* for Dimension Films. In this film, Cusack plays the role of Mike Enslin, a supernatural phenomena specialist who sets out to prove that a haunted New York hotel is just an urban legend. As research for his novel, Enslin stays in the notorious room 1408 only to discover the hard way that these myths and coincidences are in fact anything but. The film was directed by Mikael Hafstrom and the story was adapted by Matt Greenberg, Scott Alexander and Larry Karaszewski from the Stephen King novel of the same title.

In 2005, Cusack starred opposite Billy Bob Thornton in the dark comedy, *The Ice Harvest*. Based on a Scott Phillips novel, Harold Ramis directed the film for Focus Features. The previous year in *Runaway Jury*, he starred opposite Hollywood legends Gene Hackman and Dustin Hoffman. The film was based on John Grisham's best selling novel of the same title and was directed by Gary Fleder. In

2003, Cusack joined Amanda Peet, Alfred Molina and Ray Liotta in the thriller *Identity*, directed by James Mangold for Columbia Pictures.

In the controversial film, *Max*, directed by Menno Meyjes and released by Lions Gate in December 2002, Cusack portrayed Max Rothman, an elegant, sophisticated former cavalry officer who returns to his native Munich to set up an art gallery, when he meets another aspiring artist, a young Adolf Hitler (played by Noah Taylor). The film, which Cusack also produced, garnered strong reactions at the 2002 Toronto Film Festival and has been debated extensively throughout the country because of its controversial subject matter.

In 2001, Cusack was nominated for a Golden Globe Award for Best Performance by an Actor in a Motion Picture – Comedy or Musical for his role in the feature version of Nick Hornby's English novel, *High Fidelity*, for Touchstone Pictures. In addition to starring in the film, Cusack also co-produced and co-wrote the script with Steve Pink and D.V. DeVincentis. The film also stars Jack Black, Lisa Bonet, Catherine Zeta-Jones and Joan Cusack.

In 1999, Cusack starred in the dark comedy *Being John Malkovich* for USA Films. Cusack's performance earned him an Independent Spirit Award nomination in the category of Best Actor. That year, Cusack also co-starred in *Cradle Will Rock*, an ensemble drama written and directed by Tim Robbins, portraying Nelson Rockefeller opposite an ensemble cast that included Emily Watson, Cary Elwes, Angus McFadden, Susan Sarandon, Hank Azaria, John Turturro, Ruben Blades and Vanessa Redgrave. He also starred with Billy Bob Thornton, Angelina Jolie and Cate Blanchett in Mike Newell's comedy *Pushing Tin*. In the same year, he starred in HBO's *The Jack Bull*, a traditional Western written by his father Dick Cusack. John served as executive producer on this film along with Steve Pink and D.V. DeVincentis under his New Crime Productions banner.

In December 1998, Cusack appeared in the World War II combat epic, *The Thin Red Line*, based on the James Jones novel about the Battle of Guadalcanal. Directed by Terrence Malick for 20th Century Fox, the ensemble cast included George Clooney, Woody Harrelson, Nick Nolte, Gary Oldman, Sean Penn, Bill Pullman and John Travolta.

In 1997, Cusack starred opposite Joan Cusack, Dan Aykroyd and Minnie Driver in Buena Vista Pictures, *Grosse Pointe Blank*. Cusack received rave reviews for the comedy that he also produced and co-wrote about a hit man who goes through a spiritual crisis during his high school reunion. This was the first project New Crime developed and produced under their banner.

Also in 1997, Cusack starred with Nicolas Cage, John Malkovich and Steve Buscemi in Buena Vista's blockbuster, *Con Air* from director Simon West. Later that year he starred with Kevin Spacey in the Warner Bros. feature, *Midnight in the Garden of Good and Evil* directed by Clint Eastwood. Based on John Berendt's nonfiction bestseller of the same name, Cusack portrayed John Kelso, the movie version of the author/narrator. Additionally, Cusack lent his voice to FOX's full-length animated feature, *Anastasia*, opposite the voices of Meg Ryan as Anastasia, Christopher Lloyd as Rasputin and Kelsey Grammer as Vladimir.

In 1995, Cusack starred opposite Al Pacino in Castle Rock's political thriller, *City Hall*, directed by Harold Becker for Columbia Pictures. In 1994, he re-teamed with Woody Allen, who cast him in the 1991 film *Shadows and Fog*, to portray playwright David Shayne in the acclaimed *Bullets Over Broadway* for Miramax. The ensemble cast included Chazz Palminteri, Jennifer Tilly, Dianne Wiest and Tracey Ullman. Some of his other feature film credits include *The Road to Wellville*, *True Colors*, *Broadcast News*, *Stand By Me* and *Better Off Dead*. Cusack also starred in several romantic comedies, including Miramax's *Serendipity*, directed by Peter Chelsom and co-starring Kate Beckinsale; as well as starring with Julia Roberts, Catherine Zeta-Jones and Billy Crystal in *America's Sweethearts* for Sony Pictures.

While **EVAN BIRD (Benjie Weiss)** is best known for portraying the role of Tommy Larson on AMC's critically acclaimed drama *The Killing*, his acting career started at the young age of 8 when he booked a national commercial for Mercedes Benz. In addition to *The Killing*, Evan's television credits include: *Falling Skies*, *Fringe*, *The Haunting Hour*, *Psych* and *Caprica*. In 2012, Evan starred opposite Vincent D'Onofrio in Jennifer Lynch's psychological thriller *Chained*.

**OLIVIA WILLIAMS (Cristina Weiss)** earned a degree in English at Cambridge University before studying drama at the Bristol Old Vic Theatre School. As a member of The Royal Shakespeare Company and the National Theatre she toured the US in "Richard III" starring Ian McKellen. A role in Jane Austen's "Emma" brought her to the attention of Kevin Costner who chose her for his film *The Postman* in which she made her feature debut.

Best known to international audiences for her starring roles in M. Night Shyamalan's *The Sixth Sense* and Wes Anderson's definitive film *Rushmore*, Olivia Williams continues to demonstrate her versatility with a range of projects across film, television and theatre. She appeared in nineteen episodes of Fox's *Dollhouse*, the television series from *Avengers* director Joss Whedon, and in the *The Heart of Me* opposite Helena Bonham Carter and Paul Bettany, for which she was named Best Actress at the 2003 British Independent Film Awards. Williams appeared in the 2009

Oscar®-nominated release *An Education*, which garnered a SAG nomination for Best Ensemble Cast, and Roman Polanski's *The Ghost Writer* opposite Ewan McGregor, Pierce Brosnan, and Kim Cattrall.

For her work on *The Ghost Writer*, Williams won 'Best Supporting Actress' from the National Society of Film Critics, 'British Supporting Actress of the Year' at the London Critics' Circle Film Awards, 'Best Supporting Actress' at the International Cinephile Society, and runner up for 'Best Supporting Actress' at the Los Angeles Film Critics' Awards. That year also saw the Ian Dury biopic *Sex & Drugs & Rock & Roll*, with Andy Serkis and Ray Winstone.

On stage, Williams appeared with Tom Hollander at the Donmar Warehouse in John Osborne's "Hotel in Amsterdam" (2003) and starred with Tom Hiddleston in "The Changeling" directed by Cheek By Jowl at The Barbican Theatre. Williams received excellent reviews for her performance as Kitty in The National Theatre's 2008 production of "Happy Now?" and as The Princess in Shakespeare's "Love's Labours Lost." Recently Williams was in Neil LaBute's "In A Forest Dark And Deep" in London's West End opposite Matthew Fox.

On television, Williams starred in the Fox sci-fi drama *Dollhouse* (2009 – 2010) with Eliza Dushku and Harry Lennix. She previously starred in the title role of the BBC biographical drama *Miss Austen Regrets* with Hugh Bonneville, based on the life and letters of Jane Austen, and in the title role in the BBC drama *Agatha Christie: A Life in Pictures* (2004) and docudrama *Krakatoa: The Last Days*.

In 2011 Williams was in the Focus Features film *Hanna* directed by Joe Wright with Saoirse Ronan, Cate Blanchett and Erik Bana. More recently Williams portrayed Eleanor Roosevelt in the Focus Features film *Hyde Park on Hudson* directed by Roger Michell reuniting her with Bill Murray, and the Universal Pictures film *Anna Karenina* directed by Joe Wright with Matthew MacFadyen and Jude Law.

In 2013 and 2014 Williams joined Ruairi Robinson's *Last Days on Mars*, chosen for the Cannes Directors' Fortnight, starring opposite Liev Schreiber, and in Legendary's *Seventh Son* directed by Sergei Bodrov with Julianne Moore and Jeff Bridges. She takes the lead in the Open Road Films feature *Sabotage* directed by David Ayer with Arnold Schwarzenegger, Terrence Howard and Mireille Enos. She recently filmed with Bill Nighy in the third part of David Hare's *Worricker Trilogy: Salting The Battlefield*.

Williams has appeared in Sundance co-founder Paul Rachman's *Four Dogs Playing Poker*, Peter Cattaneo's *Lucky Break*, *Born Romantic* opposite Craig Ferguson and Adrian Lester, *The Body* opposite Antonio Banderas, and starred alongside Tim Roth, Dougray Scott and Rupert Everett in *To Kill A King*; as Mrs Darling in PJ Hogan's *Peter Pan* (2003), and in *Tara Road*, based on the Maeve Binchy bestseller. In addition, her voice was heard as 'Victoria' in the popular animated film *Valiant*. Williams also starred in Baillie Walsh's *Flashbacks of a Fool* as Daniel Craig's mother.

**ROBERT PATTINSON (Jerome Fontana)** is best known for his portrayal of the vampire Edward Cullen in *The Twilight Saga*. Most recently, Pattinson appeared on screen in David Cronenberg's *Cosmopolis* and will be seen this summer in David Michôd's *The Rover*, in which he's paired with Guy Pearce. He

recently wrapped work on Werner Herzog's *Queen of the Desert* opposite Nicole Kidman. Currently, Anton Corbijn is directing Pattinson in *Life*, a film about the friendship between Life magazine photographer Dennis Stock, played by Pattinson, and James Dean, played by Dane DeHaan.

Pattinson gained industry notice at 19 years of age when he joined the Harry Potter franchise

in Mike Newell's *Harry Potter and the Goblet of Fire*, playing Cedric Diggory, Hogwarts' official representative in the Triwizard Tournament. Last year, Pattinson starred in *Water For Elephants*, joining director Francis Lawrence and costars Reese Witherspoon and Christoph Waltz in bringing the New York Times bestselling novel to the screen. Prior, he headlined the drama *Remember Me*, directed by Allen Coulter, appearing opposite Pierce Brosnan, Chris Cooper and Emilie De Ravin. Pattinson starred in *Bel Ami*, a film based on the novel of the same name written by Guy de Maupassant in which he played a young journalist in Paris who betters himself through his connections to the city's most glamorous and influential women, played by Uma Thurman, Kristin Scott Thomas and Christina Ricci.

Pattinson began his professional career with a role in Uli Edel's *Sword of Xanten*, opposite Sam

West and Benno Furmann. He also appeared in director Oliver Irving's *How to Be*, winner of the Slamdance Film Festival's Special Honorable Mention for Narrative Feature. Pattinson played the lead role of Salvador Dali in *Little Ashes*, directed by Paul Morrison. His television credits include "The Haunted Airman" for the BBC.

As a member of the Barnes Theatre Group, Pattinson played the lead role in Thornton Wilder's "Our Town." Other stage credits include Cole Porter's "Anything Goes," "Tess of the D'Urbervilles" and "Macbeth" at the OSO Arts Centre.

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## Filmography Julianne Moore (Havana Segrand)

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2014 MAPS TO THE STARS / MAGGIE'S PLAN / HUNGER GAMES MOCKINGJAY: PART 1 / NON-STOP / 2013 FREEHELD / SEVENTH SON / CARRIE / DON JON / 2012 BEING FLYNN / THE ENGLISH TEACHER / WHAT MAISIE KNEW / 2011 CRAZY, STUPID, LOVE / 2010 ELEKTRA LUXX / EVERYBODY'S FINE / 2009 A SINGLE MAN / CHLOE / 6 SOULS / THE PRIVATE LIVES OF PIPPA LEE / THE HUNTER / 2008 BLINDNESS / EAGLE EYE / 2007 I'M NOT THERE / MORGAN'S SUMMIT / NEXT / SAVAGE GRACE / 2006 CHILDREN OF MEN / 2005 FREEDOMLAND / THE PRIZE WINNER OF DEFIANCE OHIO / 2004 TRUST THE MAN / LAWS OF ATTRACTION / 2003 MARIE AND BRUCE / THE FORGOTTEN / 2002 RETURN TO PARADISE / 2001 EVOLUTION / HANNIBAL / THE SHIPPING NEWS / THE HOURS / WORLD TRAVELER / 2000 LADIES MAN / 1999 THE END OF THE AFFAIR / MAGNOLIA / AN IDEAL HUSBAND / A MAP OF THE WORLD / 1998 CHICAGO CAB / COOKIE'S FORTUNE / PSYCHO / THE BIG LEBOWSKI / WELCOME TO HOLLYWOOD / 1997 BACK HOME / BOOGIE NIGHTS / LE MONDE PERDU : JURASSIC PARK / 1996 SURVIVING PICASSO / 1995 ASSASSINS / NINE MONTHS / SAFE / ROOMMATES / 1994 VANYA ON 42ND STREET / 1993 BENNY & JOON / BODY / THE FUGITIVE / SHORT CUTS / THE GUN IN BETTY LOU'S HANDBAG / 1991 CAST A DEADLY SPELL / THE HAND THAT ROCKS THE CRADLE / 1990 TALES FROM THE DARKSIDE: THE MOVIE / 1988 SLAUGHTERHOUSE II / 1987 I'LL TAKE MANHATTAN

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## Filmography Mia Wasikowska (Agatha Weiss)

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2014 MAPS TO THE STARS / CRIMSON PEAK / MADAME BOVARY / 2013 ALICE IN WONDERLAND : INTO THE LOOKING GLASS / THE BIG SHOE / THE DOUBLE / TRACKS / ONLY LOVERS LEFT ALIVE / 2012 LAWLESS / STOKER / 2011 ALBERT NOBBS / JANE EYRE / RESTLESS / 2010 ALICE IN WONDERLAND / EVERYBODY'S FINE / 2009 AMELIA / SEPTEMBER / THAT EVENING SUN / 2008 DEFIANCE / 2007 ROGUE / SUBURBAN MAYHEM



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## Filmography Evan Bird (Benjie Weiss)

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2014 MAP TO THE STARS / 2012 FALLING SKIES (TV) CHAINED / FRINGE (TV) / 2011 THE KILLING (TV) 2010 PSYCH

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## Filmography Robert Pattinson (Jerome Fontana)

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2014 MAPS TO THE STARS / LIFE / MISSION : BLACKLIST / QUEEN OF THE DESERT / THE LOST CITY OF Z / THE ROVER / 2013 HOLD ON TO ME / 2012 BEL AMI / COSMOPOLIS / THE TWILIGHT SAGA: BREAKING DAWN - PART 2 / 2011 WATER FOR ELEPHANTS / THE TWILIGHT SAGA: BREAKING DAWN - PART 1 / 2010 LOVE & DISTRUST / REMEMBER ME / THE TWILIGHT SAGA: ECLIPSE / 2009 ROBSESSED / THE TWILIGHT SAGA: NEW MOON / TENTATION / UNBOUND CAPTIVES / 2008 HOW TO BE / LITTLE ASHES / TWILIGHT / 2007 HARRY POTTER AND THE ORDER OF THE PHOENIX / THE BAD MOTHER'S HANDBOOK / 2006 THE HAUNTED AIRMAN / 2005 HARRY POTTER AND THE GOBLET OF FIRE / 2004 CURSE OF THE RING / 2003 VANITY FAIR, VANITY FAIR

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## Filmography John Cusack (Dr. Stafford Weiss)

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2014 MAPS TO THE STARS / DRIVE HARD / RECLAIM / THE BAG MAN / THE PRINCE / 2013 CELL / DUE PROCESS / KICKBACK / LOVE & MERCY / THE NUMBERS STATION / ADULT WORLD / GRAND PIANO / THE BUTLER / SALINGER / SUSPECT / 2012 THE RAVEN / PAPERBOY / WOODY ALLEN : A DOCUMENTARY / 2011 THE DICTATOR / 2010 HOT TUB TIME MACHINE / SHANGAI / 2009 2012 / 2008 SUMMERHOOD / WAR, INC. / 2007 1408 / GRACE IS GONE / IGOR / JOE STRUMMER : THE FUTURE IS UNWRITTEN / MARTIAN CHILD / 2006 THE CONTRACT / 2004 THE ICE HARVEST / MUST LOVE DOGS / 2003 BREAKFAST WITH HUNTER / IDENTITY / RUNAWAY JURY / 2002 ADAPTATION / 2001 COUPLE DE STARS / MAX / SERENDIPITY / 2000 HIGH FIDELITY / 1999 CRADLE WILL ROCK / BEING JOHN MALKOVICH / THE JACK BULL / PUSHING TIN / THIS IS MY FATHER / 1998 CHICAGO CAB / THE THIN RED LINE / 1997 ANASTASIA / CON AIR / MIDNIGHT IN THE GARDEN OF GOOD AND EVIL / GROSSE POINTE BLANK / 1996 CITY HALL / 1994 THE ROAD TO WELLVILLE / BULLETS OVER BROADWAY / FLOUNDERING / 1993 MAP OF THE HUMAN HEART / MONEY FOR NOTHING / 1992 BOB ROBERTS / ROADSIDE PROPHETS / THE PLAYER / 1991 SHADOWS AND FOG / TRUE COLORS 1990 THE GRIFTERS / 1989 FAT MAN AND LITTLE BOY / SAY ANYTHING... / 1988 EIGHT MEN OUT / TAPEHEADS / 1987 BROADCAST NEWS / HOT PURSUIT / 1986 ONE CRAZY SUMMER / STAND BY ME / 1985 BETTER OFF DEAD... / THE SURE THING / NATTY GANN / 1984 GRANDVIEW, U.S.A. / SIXTEEN CANDLES / 1983 CLASS



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## Crew

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Director & screenwriter	David CRONENBERG
Scenario	Bruce WAGNER
Producers	Martin F. KATZ Saïd BEN SAÏD Michel MERKT
Executive producers	Renée TAB Patrice THEROUX Benedict CARVER
Co-producer	Alfred HÜRMER
Line producer	Joseph BOCCIA
Director of photography	Peter SUSCHITZKY
Costume Designer	Denise CRONENBERG
Editor	Ronald SANDERS
Production Designer	Carol SPIER
Casting	Deirdre BOWEN
Composer	Howard SHORE
Sound mixing	Nicolas CANTIN
Make up and hair designer	Stephan DUPUIS



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## Filmography David Cronenberg

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2014 **MAPS TO THE STARS** / 2012 **COSMOPOLIS** / 2011 **A DANGEROUS METHOD** / 2007 **EASTERN PROMISES** / 2007 **CHACUN SON CINEMA (Segment)** •**AT THE SUICIDE OF THE LAST JEW IN THE WORLD IN THE LAST CINEMA IN THE WORLD** / 2005 **A HISTORY OF VIOLENCE** / 2002 **SPIDER** / 2001 **CAMERA (short film)** 1999 **EXISTENZ** / 1996 **CRASH** / 1993 **M. BUTTERFLY** / 1991 **Naked Lunch** / 1990 **SCALES OF JUSTICE (TV Serie)** •**REGINA VS LOGAN** •**REGINA VS HORVATH** / 1988 **Dead Ringers** / **Friday the 13th (TV Serie)** •**FAITH HEALER** / 1986 **The Fly** / 1983 **DEAD ZONE** / 1983 **VIDEODROME** / 1981 **SCANNERS** / 1979 **CHROMOSOME 3** / 1979 **FAST COMPANY** / 1977 **RAGE** / 1976 **TELEPLAY (TV Serie)** •**THE ITALIAN MACHINE** / 1975 **Shivers** / 1975 **PEEP SHOW (TV Serie)** •**THE LIE CHAIR** •**THE VICTIM** / 1972 **LAKESHORE** / 1972 **FORT YORK** / 1972 **IN THE DIRT** / 1972 **SCARBOROUGH BLUFFS** / 1972 **WINTER GARDEN** / 1972 **PROGRAMME X (TV Serie)** •**SECRET WEAPONS** / 1972 **DON VALLEY** / 1971 **JIM RITCHIE SCULPTOR** / 1971 **TOURETTES** / 1971 **LETTER FROM MICHELANGELO** / 1970 **CRIMES OF THE FUTURE** / 1969 **STEREO** / 1967 **FROM THE DRAIN** / 1966 **TRANSFER**