



# LIFE

## PRODUCTION NOTES



A Film by Anton Corbijn

Running time: 110 minutes

Press Contacts:

Matthew Sanders/Katy Driscoll

International Rescue

[Info@internationalrescuepr.com](mailto:Info@internationalrescuepr.com)

+44 7815 130 390



Telefilm Canada, Film4, Screen Australia, Filmförderung Hamburg Schleswig-Holstein Present

# **LIFE**

In association with FilmNation Entertainment, Corner Piece Capital, Entertainment One, The Harold Greenberg Fund, Cross City Sales

A See-Saw Films, First Generation Films, Barry Films Production

A Film by Anton Corbijn

ROBERT PATTINSON

DANE DEHAAN

JOEL EDGERTON

ALESSANDRA MASTRONARDI

STELLA SCHNABEL

and BEN KINGSLEY

Directed by  
ANTON CORBIJN

Screenplay by  
LUKE DAVIES

Produced by  
IAIN CANNING  
EMILE SHERMAN  
CHRISTINA PIOVESAN

Produced by  
BENITO MUELLER  
WOLFGANG MUELLER

Line Producer  
STEVE WAKEFIELD

Executive Producers  
TESSA ROSS  
MARK SLONE

MICHEL MERKT

Executive Producers  
MARK ROBERTS  
SHELDON RABINOWITZ  
ROSS JACOBSON

Director of Photography  
CHARLOTTE BRUUS CHRISTENSEN

Production Designer  
ANASTASIA MASARO

Editor  
NICK FENTON

Music by  
OWEN PALLETT

Hair Designer  
VINCENT SULLIVAN

Make-up Designer  
DONALD MOWAT

Costume Designer  
GERSHA PHILLIPS

Casting by  
LAURA ROSENTHAL  
Canadian Casting by  
JOHN BUCHAN C.S.A. and JASON KNIGHT C.S.A.

# *LIFE*

## PRODUCTION NOTES

Anton Corbijn (*A Most Wanted Man, The American, Control*) presents *LIFE*, produced by See-Saw Films First Generation Films and Barry Films. From a script by Luke Davies (*Candy*) the film stars Robert Pattinson (*Queen of the Desert, Maps to the Stars, The Rover, The Twilight Saga*), Dane DeHaan (*Kill Your Darlings, The Place Beyond The Pines*), Joel Edgerton (*The Great Gatsby, Warrior*), Alessandra Mastronardi (*To Rome with Love, Romeo and Juliet*) and Ben Kingsley (*Selfless, Iron Man 3, Hugo*).

Inspired by the true story of a friendship that developed between Magnum photographer Dennis Stock (Pattinson) and actor James Dean (DeHaan) when Stock was commissioned to photograph the actor for *LIFE* magazine in 1955.

Stock was 26 and old before his time when into his buttoned-down world came fledgling star James Dean, a free spirit who would change popular culture from suits to jeans and from matinee idols to teenage heartthrobs. The assignment for *LIFE* magazine, which took the pair on a photographic journey across the US, from LA to New York and on to Indiana, would change Stock's life and produce some of the most iconic images of the age.

*LIFE* is produced by See-Saw Films' Iain Canning and Emile Sherman (*Shame, Tracks*) with Christina Piovesan of First Generation Films (*The Whistleblower, Amreeka*) with Wolfgang Mueller and Benito Mueller of Barry Films. *LIFE* was filmed on location in Toronto and Los Angeles.

The creative team includes director of photography Charlotte Bruus Christensen (*The Hunt, Far from the Madding Crowd*) production designer Anastasia Masaro (*The Imaginarium of Doctor Parnassus, Mama*), costume designer Gersha Phillips (*House of Cards, The Whistleblower*) and editor Nick Fenton (*The Selfish Giant, The Double*).

The film is financed by Telefilm Canada, Corner Piece Capital, LLC, Film4, Screen Australia, Harold Greenberg Fund, Michel Merkt and Union Bank, N.A in association with eOne Entertainment. FilmNation Entertainment is handling international sales.

## **SYNOPSIS** (from Luke Davies)

Young photographer Dennis Stock tries to pin down rising actor James Dean in order to give a *LIFE* magazine assignment more weight than that of a simple puff-piece. However, when Jimmy is not reluctant, he's chaotic, swept along by joy, play and mischief. And when Dennis is not annoyed, he's exasperated, trying to get the elusive Jimmy to focus—or even to show up. From the frenetic energy of New York, the two head back to the heartland—to the Indiana farm where Jimmy grew up—in order to record something of Jimmy's roots. Dennis thinks he's capturing a star in the moment before he breaks; in fact, he's documenting the last moments of intimacy and simplicity that James Dean will ever know. In the process of the journey from Hollywood to New York to Indiana, a deep affection and improbable friendship gradually develops between the two young men.

## ***LIFE'S* GENESIS:**

More than half a century after James Dean's death, he continues to fascinate. His life and death are the stuff of legend. But See-Saw Films did not set out to create a generic biopic either to celebrate the myth of James Dean or to refute it. The film-makers saw another possibility behind the icon—a story about friendship and cultural change. Two artists met: one a successful establishment photographer and the other a rebellious actor on the cusp of greatness and tragedy. Their uneasy relationship developed into a camaraderie that produced iconic images of a new generation of discontented youth and a new breed of film star.

The story See-Saw tells emerged from patient research into the lives behind the myths surrounding their subject. Producer Iain Canning observes, “There can be an instant excitement about the idea of doing a film about a real person, but that doesn't necessarily mean that there's a story worth telling.... We went through a very heavy research phase, sifting through the myths and trying to get to the truth of the story while also making sure that it was emotionally interesting or dramatically interesting enough for us to start developing into a feature film.”

Luke Davies undertook the research and writing that became *LIFE*. He had worked with See-Saw producer Emile Sherman on a film adaptation of Luke's book *Candy*, and he knew Iain and Emile well. Luke's own early life story and writing had brought the collaborators together and sown the idea for pursuing an artist—actor, musician, writer, photographer—as film subject. James Dean was discussed, and Luke took on the project. “I immersed myself in every single piece of information about James Dean,” says Davies, “and in the end I had the broad stretch of his short life”. But one part stood out:

Dennis Stock's photo assignment trip with James Dean. Luke shared the idea with See-Saw. "That's our movie," said Iain. In 2010, Luke started writing the script. It became not a full biopic with a grand sweep, but "a short arc with grand themes," says Davies.

Luke continued his investigation into Dennis Stock and the background to the famous Times Square shot of James Dean. His research included interviews with people connected to the story, including Magnum executive John Morris (played by Joel Edgerton) and Dennis Stock's son Rodney, who was seven at the time of the story. As he gathered biographical detail, he made a serendipitous discovery: "Act one, Los Angeles. Act two, New York. Act three, Indiana," says Luke. "And going back to Indiana is like a journey into Jimmy's past. Indiana represents traditional America of that era, and there is a tension between the farm and the world of fame." Davies sees "an incredible turning point in the American zeitgeist" captured in the mix. Here were the origins of the sixties revolutions to come. As Luke observes, "the kids who were fourteen and fifteen years old in 1955 watching *Rebel Without A Cause*" saw themselves represented seriously and saw a foreshadowing of the coming cultural changes they would initiate.

"As for finding the right film title, Davies says, "This one was instant. There was never another title." Dennis Stock is working on a LIFE magazine assignment, and life choices are at the heart of the story. Says Davies, "In a sense the movie is at some deeper level about how mortality should affect the way that we choose to live here and now. So it's a celebration of life and an elegy for James Dean's death."

With a thoroughly researched, well-written script in place, the development process continued. Iain and Emile approached Christina Piovesan about co-financing the film and producing it in Toronto. She had worked with the See-Saw producers before. Christina says, "Emile and Iain are among the most creative and insightful producers out there. Iain's creative and narrative skills are so honed, and it was a great opportunity to collaborate with producers who are absolutely at the top of their game."

## **THE STORY**

It is hard to imagine the James Dean story without the images Dennis Stock captured. Chance played a role in bringing together the two young men. Dean resisted Stock's photo assignment until some trust was formed and then only months later Dean was killed when he crashed his Porsche Spider, just after filming *Rebel without a Cause* and *Giant*. Dennis Stock's photographs of Dean appeared in Life magazine and he went on to have a long career living into his eighties, and James Dean became a legend. Now the personal story of that remarkable photo assignment is told.

*LIFE* explores the genesis of and layers behind Stock's famous pictures, published the day before the Times Square premier of *East of Eden* and James Dean's overnight stardom. It humanizes the person behind the James Dean myth and reveals a conflicted young artist who resists the attempts of the industry to turn him into a star. It also personalizes the other man—the artist and documentarian behind the lens and instrument of fame. The authenticity of their story resonates in an era of celebrity culture, manufactured recognition, and cameras everywhere.

The photography from that 1955 trip permanently fixed the image of James Dean and heralded the emerging youth culture. A generation gap was growing, but much of the tension in *LIFE* comes from the differing sensibilities of two young people. Iain Canning notes that “James Dean was a catalyst in popular culture, for people feeling it was acceptable to take a slightly different route in life, but for the Dennis Stock character, because he has had a family life and because that family life didn't go to plan, he is looking at this young person and wishing he could turn back the clock.” However, Dennis is “not able to be in the moment” the way that Jimmy is. Stock is struggling with the expectations of fifties conformity, while Dean is comfortably rejecting convention. Stock has been following the socially prescribed script: marriage, career, parenthood. However, he is dissatisfied. His marriage has failed, and he has fled his parental responsibility. But he is still in pursuit of conventional success and works for corporate interests. Luke Davies points out that “Dennis is the hot young photographer for *LIFE* Magazine, which is read by thirty million people a week, and Jimmy's a young actor who has made a handful of half hour TV shows and is in a movie that's about to be released and might make him famous. So at this exact point in time, Dennis is the more socially powerful character, not Jimmy, and for Jimmy it's this kind of bargain with the devil.”

*LIFE* captures James Dean's dilemma. He desires success as an actor, but he wants to maintain his integrity, and he senses “the power of Warner Brothers and publicity and so on and has very ambiguous feelings about it,” says Davies. He wants the opportunities but with independence, and he would like to elude the celebrity machine. “So Dennis is the kind of person who Jimmy's trying to avoid,” which doesn't make sense to Dennis—“who wouldn't want to have their photos take for *LIFE* magazine?” Davies calls it “a cat and mouse game” between Dennis and Jimmy. There is friction between them. Dennis sees a professional opportunity, and James fears a professional trap. Cultural tensions play out in the relationship, and the story of their friendship is one of reconciling differences and finding common ground. Eventually, they move toward what Davies calls “a kind of tentative affection” and “by the end of the film, each gives the other a profound gift about how to live. It's always tinged by the sadness that James Dean is going to die, but it makes the gift no less valuable.” Canning remarks, “We see through



this story how James Dean manages to get Dennis to open up and to embrace life in some ways, and then how James Dean is able to embrace the conflict of the commerce and the art of Hollywood.”

Canning remarks, “We live in a different age now. The documentation of celebrity has radically changed from the time when Dennis Stock was taking photographs to the current situation, and I think that in some ways the film celebrates that freedom in that Dennis Stock went on this sort of friendship trip with James Dean in L.A. and New York and Indiana, but it was just them together going off and taking these photos. It wasn’t as pre-planned or as organized or as complicated perhaps as today, and that’s very much a story of then versus now.” Canning believes that from Dennis Stock’s perspective, the trip was about “documenting this person’s spirit in some way, not capturing a stolen moment but capturing a moment through getting to know the subject, caring about that subject, and understanding them better.” It is the kind of work that has made Anton Corbijn’s work as a photographer celebrated.

## **ENTER ANTON**

In part, Iain Canning’s inspiration for a project like *LIFE* came from working on Anton Corbijn’s *Control*, a biographical film about Joy Division’s Ian Curtis. Their association continued. Anton’s renowned career began in photography with his influential work in rock music, from which he moved into music videos and then feature films. Having set up their production company See-Saw, Iain and Emile worked with Anton on projects with Depeche Mode, U2 and Coldplay. While developing their project on James Dean, they saw a natural connection for Anton.

Iain comments, “I think there’s a lot of common ground between *Control* and *LIFE* because they both bring Anton to the core of what he’s known for outside of film.” That common ground is photography and the influence of the photographer on the subject. Anton knew well the personal and creative relationships that can emerge, and in making *Control* he drew on his history of photographing Ian Curtis and Joy Division. He seemed perfect to direct *LIFE*, “a story about a photographer who works with either actors or musicians in terms of bringing out their soul and their spirit,” says Iain.

Christina Piovesan had worked with Corbijn in Montreal on a music video for Arcade Fire’s song “Reflektor” and says, “I spent hours in the car with Anton as we were location scouting, and he would tell me these amazing stories about all the people that he’s met and photographed.” Anton is “a world-renowned photographer who has experienced what the film is about in his own life as a photographer” She thinks the film spoke to him profoundly. “I remember seeing him talking to Rob in the dark room where he, as Stock, is developing the iconic photo of James Dean in Times Square. Anton was guiding

Rob through that scene and he was just so animated and seemed to feel so at home in that dark room. It was exciting to see how he was communicating his passion to Rob.”

Canning notes, “What struck a chord for Anton, was the story of how a photographer can go on a journey with an artist and end up defining the iconography of that artist.” In addition, Dennis Stock’s photo assignment occurred the year of Anton’s birth, 1955, and Canning suggests that Anton felt an attraction to the idea of the photographer-artist relationship forming at the beginning of his own life. The stars seemed to align.

Luke Davies was thrilled when Anton came onboard. He was a fan of *Control*, and he recognized that *LIFE* connected with “Anton’s background and passion” because “he started life as a photographer, so he really understood Dennis’ character.” With Anton’s strong vision for the film, Luke knew his script was “in safe hands.” Dane DeHaan and Robert Pattinson echo admiration for *Control* and confidence in Anton. Says Dane, “He’s a soft-spoken person, but he’s meticulous about the shot itself, and you leave knowing that the film is going to be shot beautifully.” Dane describes Anton creating a reassuring atmosphere of calm, and Robert comments on the “formal elegance to the way Anton shoots things.” “He knows the movie he wants to make,” says Pattinson.

Anton wasn’t initially interested in doing another biographical project, but he wanted to work on subject matter less dark than his previous films, and Iain brought him the “very well-written script” of *LIFE*. As well, Anton notes “the fact that Stock was a photographer photographing an interesting person who’s well known and who was in the arts. That’s kind of what I do.” Anton’s own career was forged from the close working relationship he established with Dutch musician Herman Brood, who became Holland’s biggest rock star ever. Anton’s photographs were instrumental in Brood’s fame and he remained friends with the musician, as Dennis Stock might have done with James Dean had he not so suddenly died; however, Anton says, “I related to the story of being a young photographer starting out with someone whose career skyrocketed and left me behind.”

Anton, of course, has achieved his own fame, but he works behind the camera, so he relates to Dennis Stock. (They even share a common inspiration in photographer W. Eugene Smith, one of “the old masters,” says Anton.) He was drawn to the project and committed to it despite a tight schedule—Anton was still working on *A Most Wanted Man* a month before starting *LIFE*. “It’s new for me to have films that close to each other, but I think we did very well...it feels like we have something special.” From Anton’s perspective, the strength of the film isn’t merely the James Dean material: “It is really the story

of Dennis Stock. We see it mostly through his eyes...and a lot of emphasis is placed on his side of the story and how he experiences this friendship.” The photographer and the actor share the stage in *LIFE*. Anton observes that “Jimmy and Dennis learn from each other; Dennis gets to look a little bit differently at his relationship to his son, and for James Dean it was quite interesting to have a friend with his own opinion, not a yes man. I don’t think Stock was that kind of guy.” As for the real people portrayed, Anton acknowledges a sense of responsibility for accuracy but also points out that his work is creative: “obviously you want to stay close to the real person and at the same time it’s a film. In a film you always search for some kind of drama, but you don’t try to make a terrible person nice and vice versa. You try to give people depth to their character and motivations.” But it takes great actors to realize a director’s vision.

## CASTING

Robert Pattinson plays photographer Dennis Stock. He was attracted to the project as “an interesting period in history and an interesting take on such a massive character as James Dean.” Pattinson says, “I read the script for quite a long time before I decided to do it,” and he was impressed by the “elegant, poetic telling of the story.” The idea of co-starring with an actor his own age was also appealing, and Robert met with Luke Davies and Anton Corbijn to discuss the film. However, he says, “My decision was so dependent on who was playing Jimmy.” Robert notes that a director of Anton’s calibre would not have cast a mere “James Dean look-alike,” but he wasn’t fully committed until Dane DeHaan came on board. (As for the idea of playing James Dean himself, Robert laughs: “Oh no. Not in a million years. Dane’s brave.”)

And just as Anton and the producers knew they wanted DeHaan, they were equally convinced of Pattinson’s part in the film. Anton recalls, “Rob was quickly on the horizon for me, and after we met I didn’t meet anyone else for that role.” The director also liked that Robert and Dane “are such different actors, and that’s a great thing for the roles they play” since the characters contrast “and you can imagine they could be friends because they’re different and that’s interesting in friendships—you offer the other person something that they don’t have.”

Writer Luke Davies said the casting was “dream news.” He describes Pattinson’s performance in *The Rover* as “incredible,” and he knew Robert would be perfect for the part of Dennis. And Dane DeHaan comments, “I really respect Rob’s bravery in jumping into films like this. He continues to challenge himself as an artist, and I’m glad I could go on this particular journey with him.”

Iain Canning observes that Pattinson “is not interested in following a sort of matinee idol concept, he really wants to play characters that are multi-layered and complicated.” Canning finds it “very interesting that Robert Pattinson’s playing a photographer taking a photograph of somebody who is on the cusp of stardom given what has happened to him in his life and his early fame through the Twilight films.” Christina Piovesan remarks on the circumstance as well: “As a young actor who has been at the center of all these photos all the time, now he gets to play the other side. It’s so exciting.”

Robert took the photographic element of his role seriously. Iain says, “Rob has been obsessed about the details of the photography and getting it right.” Robert discusses that attention to his character’s art: “A few months before production, I started shooting on the same Leica that Stock had.” He describes traditional photography as a dying art and says, “There’s something quite gentle about it compared to digital photography because you can’t force a picture. You can’t shoot as if you’re on an iPhone and just put a filter on it afterwards.” Robert even went to the Leica office in London for guidance but says, “it takes a long time to be able to take even okay pictures, let alone good ones.” Still, he wanted to understand his character’s world, both the professional and personal experiences.

Canning remarks that “In embodying the role, Rob has grappled with how important it is to understand the emotional dynamics of Dennis at the time, to understand that it was an era whereby men of twenty-seven were expected to have settled down, to be living a certain life, and Dennis Stock wasn’t living that life.” Dennis was struggling with where he fits in in the world. Canning remarks on the energy Robert brings to his performance, “a beautiful mix of empathy” and “vulnerability” in his character’s resistance to “the expectations of settling down and living your life in a certain way” and “how emotionally complicated it is to be a good father.” The character is grappling with the price of success and weighing it against the value he placed on fatherhood.

Robert was intrigued by the conflict and Stock’s rejection of his parental role: “I liked that Dennis Stock is written as being quite a bad dad. Regardless of the period or of James Dean, in a movie you don’t normally see a guy who had a kid pretty young and thinks it’s restricting his life as an artist, or whatever it is that he wants to be, and is very open about it. It’s quite frankly dealt with in the script.” Pattinson adds, “the idea of having a seven-year-old kid is interesting for me. That doesn’t happen very often for people my age.”

Dennis also questions his professional role. Robert says, “He was a step above a paparazzi and forced for financial reasons to be a commercial photographer, and he doesn’t really have any artistic flexibility in his work. He just does what he’s told, and it’s kind of suffocating him. He’s been in L.A. for a while and is beginning to think that he’s wasting his life. He’s approaching thirty and he hasn’t proven anything,

doesn't have any money, and he's abandoned his family in New York." At the same time, says Robert, Dennis has a degree of professional status. "The world wasn't so saturated in images of celebrity, so the images in LIFE magazine were heightened, and they weren't trying to knock celebrities down in the photos. There was a fascination for people, and I think the subject could trust the photographer a lot more."

But gaining James Dean's trust was still part of Dennis' challenge. Ultimately Jimmy gave Dennis a lot of access, but it took time. The effort was worth it. Robert says, "Dennis realized how famous Jimmy was going to become quicker than Jimmy did." It was a great professional opportunity for him, though Robert says, "I think Dennis's biggest problem is he can't appreciate his own work. He was taking good photos before he met Jimmy, but he just didn't regard them as anything worthwhile and wasn't being rewarded for them." The photo assignment was going to bring Dennis acclaim, but perhaps more importantly, at a personal level, "because Jimmy likes him and gives him approval of the photos, it allows him to think of himself as an artist because he respects Jimmy's work so much."

#### NOT A LOOKALIKE

The cast and crew of *LIFE* all agree that Dane DeHaan is perfect for the part of James Dean; however, he took some convincing. Anton recalls that "There were a lot of people wanting to play James, but the one meeting I really wanted to have was with Dane, who didn't want to meet me because James Dean was his favourite actor and he didn't like the idea of stepping into his shoes." Although he thought the script was excellent and he admired Anton, Dane readily admits to his reluctance and says it was a long process before he agreed: "The script came to me about a year before production, and when I first read it I thought there was no way I could do it. I think I said no to this movie five times before I finally agreed to take it on."

Dane says people were confused by his reaction because he was offered what he considered "a great script and a great director." How could he be "enthusiastic about a script and director and still not want to do the film?" The answer, Dane explains, was "because of my love for James Dean and my respect for him. He's somebody I've kind of put up on a pedestal, and I don't think of myself as like him." A turning point in Dane's thinking came from a conversation he had with producer Iain Canning: "He explained what the movie was about, and he said it is an opportunity to show people who James Dean really was. They have an idea of him, but it's inaccurate." In addition many younger people "don't know who James Dean is now," so the film is a chance to introduce him to a new audience.

Ultimately the nature of the story, the challenge of the role, and his love of acting convinced Dane. The part scared him, but he knew it would stretch his abilities and help his acting grow: “The appeal was totally the impossibility! It’s not fun to do stuff that would be easy.” Others were convinced he was perfect from the beginning.

Iain Canning recounts that “Dane DeHaan as James Dean was our dream from the start, and it was quite difficult for us because as more of Dane’s films came out, we became more obsessed about him playing the role.” The goal was to sign the best actor and not “fall into the trap of wanting to find an exact look-alike.” In fact, Anton says, “For Dane it’s quite a physical change. He’s quite slender, so he had to get this kind of body from the fifties which is different than all the abs the actors have these days—more like a farmer’s—and it was amazing.”

Dane talks about the physical challenge of playing James Dean: “I had to gain twenty-five pounds in three months for the role. I worked with a trainer and ate a lot of food to get myself to look physically more like that.” He also had makeup artist Sarah Rubano, with whom he had developed “a great collaborative relationship” on *Spiderman*. “I asked her if she thought she could make me look like James Dean,” says Dane, and she did. Her attention to eye colour, hair (Dane calls James Dean’s hair “the best there ever was”), and even the details of accurate eyebrows and ear lobes lend authenticity to Dane’s portrayal. “So all in all I think every day it’s about two hours of makeup that I go through before I’m onto set.” Dane also praises Gersha Phillips, the costume designer, who he says “did a really amazing job of finding wardrobe that is pretty much exactly what he wore, like the Times Square coat that I wear a lot throughout the movie. A lot of the clothes are actually from the period.” The effort isn’t just for the audience: “When I can look in the mirror and actually see that I look like him, that gives me a lot of confidence.” His co-star is sold on the performance. Robert Pattinson thinks that DeHaan “has really locked into the character. You can see Jimmy’s mannerisms in Dane’s performance.”

But the role called for much more than physical characteristics. Canning says, “although Dane looks staggeringly like James Dean throughout the film—what was important to us was that we got the earthy beauty of James Dean. Dane has brought the voice and the physique and the temperament of James Dean, but he’s also brought the person, and that’s what’s so special. It’s not a caricature. He’s not playing the James Dean in the films, which were roles for James Dean. He has found a real person in the character behind those films.”

DeHaan was well aware of trying both to capture the real individual and to acknowledge the legend: “Everyone has an idea of who he was. So you do have a responsibility to in some ways honour that but also try hard to break down conventions and to show who he really was as a person, not who people think

he was. That's a fine line and that's where the big responsibility lies because people are going to go into the film with an idea of who he was—and they might see flavours of that—but ultimately—hopefully—they'll learn something about him.”

Dane agrees that *LIFE* is not a standard biopic. “It's two weeks of James Dean's and Dennis Stock's life, but it's a crucial two weeks.” Dane calls it “more a character study than a biopic” and notes that “At this time, no one really knew who James Dean was beyond Hollywood and his hometown. *East of Eden* hadn't come out; *Rebel Without a Cause* and *Giant* weren't even shot yet.” The James Dean of *LIFE* is on the cusp of success, and Dane says, “I could relate to what's it like to have impending fame and the mixed emotions that go along with that.” In contrast to the 1950s, celebrity culture has changed in terms of the speed and access to information and photography, but says Dane, “What hasn't changed and what's interesting about the film is that fame is complicated, especially for those people going through it. The film does a really good job of showing how what looks shiny and perfect and new and exciting on the outside can be a struggle to go through personally.”

As far as that personal experience, Dane researched his character extensively: “I had a solid three months to read every book I could get my hands on, watched a lot of his interviews and found a really great recording that he did when he went home to Fairmount with Dennis. He had one of the first hidden spy recorders, and he recorded the conversation that he had with his family at the dinner table.” Dane describes the opportunity to prepare so thoroughly “a luxury...an ideal situation.” He searched for and found the James Dean beyond the legend and the roles, the James Dean that influenced Dennis Stock's life.

Dane reflects on the relationship at the heart of the film: “Dennis especially has a huge arc in the film, and Jimmy is kind of a catalyst for that arc. They learn from each other. Jimmy's going through a lot of changes in his life, and I think in these two weeks he starts to realize how the family and the home life that he had is slowly slipping away from him, and Dennis helps him to realize that.” At the same time, Dennis “is always worrying about the future,” so he is affected by “Jimmy's ability to live in the present.” DeHaan sees *LIFE* as “a movie about two artists of a different mind coming together and finding out things they have in common and growing from that experience.”

Sir Ben Kingsley plays studio executive Jack Warner, the man who may control James Dean's acting future. Producer Christina Piovesan calls the casting perfect “because we needed someone who's charismatic but also endearing to the audience.” Iain Canning comments on Warner's embodiment of both power and mentorship, and Dean's response to the executive. Jimmy doesn't want to be controlled, but he can't ignore Warner's success in building stars, directors, and films. Canning remarks, “What's so

fantastic about the performance is Warner's mixture of being an absolute tyrant and also being the uncle you would go to for advice, and I think Ben Kingsley brings those two qualities, sometimes in the same line."

Dane DeHaan experienced the impact of that cameo: "I feel in a lot of ways that Ben shocked me into the movie because it was about the second or third day of shooting and all of a sudden he was there playing Jack Warner, who's such a powerful, intimidating kind of person." The impact wasn't limited to the performance. Dane recalls, "And then they called cut, and he started reciting Shakespeare between takes. It was the full Ben Kingsley experience, and it was really amazing. To have him on this set was something special."

Joel Edgerton plays the head of the Magnum Photo office in New York, John G. Morris, who helped put together Dennis Stock's photo shoot with James Dean for LIFE. Writer Luke Davies is a friend of Edgerton, who had casually joked with Luke about finding a cameo in the film.

Joel's initial interest came from knowing about the project through Luke, but ultimately he thought the screenplay was excellent and the subject matter a "fascinating" treatment of "one of the most mysterious figures in the history of movie making." Joel liked that the script didn't try to cover the arc found in many biopics: "there are some fantastic ones, but a lot of them feel like the same movie as in a shopping list of a person's entire life" with a formulaic rise, fall, and redemption pattern. He praises LIFE's "intense look at something very important" and relates to its message about the "dance with fame."

Furthermore, Joel was a fan of Anton's work and confident in the director "having the right team, the right aesthetic, and understanding how to tell a good story." He also knew Robert Pattinson through *The Rover* ("I was very impressed," says Joel. "He knocked me sideways a bit.") So he was pleased to take on the role of Morris, a character Iain Canning describes as "gruff but warm," qualities that Edgerton captured. Canning describes "Joel's fantastic sort of older brother and mentor quality." Morris knows "when to push and pull on Dennis Stock and the other Magnum photographers in order to set the benchmark which they've got to hit." Joel's delivery, says Iain, makes "you understand the gravitas of Magnum...because it was such a place of excellence" as an agency devoted to photojournalism and the art of photography.

Davies had interviewed the real John Morris, and Joel asked Luke a lot of questions about the agency executive. The critical thing, Luke says, was to capture Morris' "incredibly centered" personality and awareness of the important purpose of Magnum's work. Luke says, "John Morris was there on the ground making that work possible, and I think Joel got that and played him to a tee." Morris assists but



also challenges Dennis. Joel says that Morris serves as “kind of a call to arms” for Dennis and reflects Dennis’ progress because he has to “keep checking in with Morris, and through those conversations you see Dennis’ struggle” and Morris’ evaluation of him. Iain says the part “is essential to our film because it makes you feel that Dennis had to achieve something, not just for himself, but just also to deserve the title of being a Magnum photographer.” And in the end, Morris validates Dennis’ accomplishment with James Dean.

Alessandra Mastronardi plays Italian-born actress Pier Angeli, who had a romantic relationship with James Dean. She is a significant presence in a story predominantly focused on two men. Iain Canning says it was wonderful to have “the energy and soul” of Alessandra’s performance woven into the film. As well, he calls this “an important role to get right because we definitely wanted to bring an Italian actress into the film for the flavour of European filmmaking and film stars at that time.” Although she is a counterpoint to the male characters, Pier also serves “to show an actor who knew how to play the game, which is at odds with what James Dean was willing to do,” says Iain. “She understood that was not a bad thing for actors to do, that they weren’t passive in that relationship.” Pier knows how to make the career and fame work for her, and Iain says Alessandra’s performance captures that understanding. She also delivers “an energy that reacts very differently when in scenes with Dennis Stock and then in scenes with James Dean. You can feel the slight friction in the Dennis Stock/Pier scenes because in some ways they both know what James Dean is and the potential that he has.”

## ABOUT THE PRODUCTION

*LIFE* is set in Los Angeles, New York, and Indiana. Beginning February 18, 2014, principal photography was shot in Toronto and rural Ontario. The location later moved to Los Angeles where filming took place at the Chateau Marmont and Pantages Theater, which was transformed to look as it was at the 1954 premiere of *A Star is Born*. Filming wrapped on April 1, 2014.

Iain Canning talks about the design of *LIFE*: “One of the biggest challenges is to link up our film photography with the actual photography of Dennis Stock.” They had to integrate the original photography with the “poetry of the film.” It was important not to compromise the film for the sake of documentary accuracy, but the iconic photography and the emotional associations with it had to be honoured, too. Canning says, “And so to do that, we had to raise enough money to make sure the production design and the feel of the film and the look of the film made sense for people who would go back and reference the photography.” After all, this “is not a film with a gun in it. There’s no murder.” The emotional drama of the film comes from the personal stories behind the iconography. Iain says, “hopefully we managed to balance those things so that when people watch the film they can step back into a world that they had never seen because it was such an intimate journey between these two people.”

Production Designer Anastasia Masaro talks about her preparation for the film: “This movie was different for me because we were dealing with real people and real places loved by many all over the world. I wanted to be respectful while also supporting Anton's artistic vision.” Anton told Anastasia from the start “that he didn't want a stylized version of the fifties. He wanted it to look real. His framing and compositions would be the style. So, I built a colour palette for Los Angeles, one for New York and another for Fairmount (which was an amalgamation of the first two).” Her approach meant extensive research: “I read biographies on both James Dean and Pier Angeli, and watched countless movies. I had amassed a large amount of reference, but my gut told me to keep going. So my set decorator and I drove down to Fairmount, Indiana, Jimmy's hometown.” They met with Marcus Winslow, who showed them the “large and majestic” Dean family property and provided details about the house in 1955. Based on the visit, she says, “In the end we chose two houses, both on the same property in Ontario. We used one for the interior and the other for the exterior and barn.”

Marcus Winslow also had the Fairmount Museum opened for them. They were able to see some of Jimmy’s things up close and in colour. Anastasia comments, “That was huge—so much of the reference was black and white. There's a danger with black and white photos—many people think that everything is just a variation of beige, black or white. We were taking photos of colours and turning them into black and white to see how they contrasted, how they worked with each other.”

On the Indiana trip, Anastasia also visited Dave Loehr at the James Dean Gallery: "That proved a little goldmine as well—he had a binder of old photos of Fairmount's main street which were indispensable in creating our own version in Millbrook, Ontario. He also had a few of Dennis Stock's contact sheets from his trip to Fairmount with James."

Production took careful control of design, but there was no controlling the weather. Christina Piovesan of Toronto-based First Generation Films talks about the difficulty of shooting *LIFE* on location in Canada: "We were excited about having these great filmmakers here, but they happened to come during the coldest winter in Toronto's history of the past decade, so we were shooting in minus thirty-five degree Celsius." With extensive exterior shots, especially the scenes set at the Dean family farm in Indiana, the weather became a huge factor for all concerned. Anton Corbijn describes it as "an incredible challenge that was really tough at times."

Christina comments on the amount of outdoor filming: "There's a huge section that takes place exterior on a farm, and Rob and Dane are in period costumes that are so slight while the crew were covered from head to toe with only eyes showing. They were such troopers to be shooting with Anton in this brutal weather. The environment was hostile, but you can't tell when you watch it, and that's a testament to how professional they are." Despite the conditions, the actors performed and the crew persevered. Christina says, "There's one scene in particular outside amongst the livestock, and James is playing the bongo as Dennis is taking photos. It was such a sight because Dane's fingers were freezing and he's trying to play the bongo. Cows and a hog are running by, and Rob's chasing Dane, and it was just very, very funny, but at the same time the crew was shivering and it was super painful to be in that weather."

Luckily not all the locations were outside. But the production designer was challenged to accurately reproduce some specific sites. One was an acting studio where Dennis photographed Jimmy. Anastasia explains: "We built the Actors Studio set at a location. Research showed that the Actors Studio was undergoing a renovation at that time and the photos that Dennis took of James were actually taken at the Malin Studio in Times Square."

Another location was Dean's New York apartment: "Jimmy's apartment was a real treat to get to build." However, Anastasia says, "The only photos I could initially find were some of Dennis Stock's and some of Roy Schatt's photos of the apartment. But I couldn't find any pictures of the other side. Enter Russell Aaronson—the man who's been living in the apartment for 40 years. He very kindly let me in to measure the space, and that's when I figured out there had also been a potbellied stove in the room. Russell was extremely generous with me and gave me further reading material."

Luke Davies, the screenwriter, also gave Anastasia many leads: “We pieced together that there had been a piano in the apartment (you can see a piano bench in the famous photos). As for the rest of the details, I read and read and kept reading and tried to include as much as I could—I put some of Marcus' drawings up on his walls.”

With the design elements and period realism developed, the cinematography was established. Anton Corbijn talks about the look of the film: “The way I photograph or visualize things is darker than this film, and Charlotte Bruus, the Director of Photography, is lighter, so it’s interesting to let that come into my life a bit.” Although they hadn’t collaborated previously, Charlotte Bruus remarks, “I love Anton’s previous films and the style of the projects.” She describes their common interest in “human stories and focusing on personalities and personal development.” On that topic, Anton observes, “Like all my other films, it is still about loners, except now it’s two instead of one.” He laughs, “I’m doubling up.” Charlotte is drawn to similar material, but she notes their different backgrounds: “I’m coming from moving images, and Anton’s coming from the still images, so we kind of challenged each other in a very interesting way.” Dane Dehaan noticed the collaboration: “Working with Anton was really interesting because he comes from a background of photography. He has this beautiful collaboration with the DP that I’ve never seen before. They’ll take a lot of time setting up the shots and discussing details, and it’s an amazing thing to watch.”

Charlotte discusses the style they were striving to achieve: “The general look is trying to stay true to real world 1955.” The lighting needed to match “the documentary kind of feel of the scene so that it became James Dean’s and Dennis Stock’s actual life and not look like James Dean in the movies.” Charlotte and Anton didn’t have a lot of preparation time together before the shoot, but they had “the essential talks about the colours and what colours to avoid and the tone of the colours.” They had felt “passionate about shooting on film for this project” because of the era and the major role of 35 millimeter film photography used by Dennis Stock in the story. As well, “Anton shoots on 35 mil, and it’s just very good for shooting real life.” They felt that film would tie everything together to achieve the cinematic look they wanted; however, for financial reasons they ended up shooting digital on the Alexa camera. Still they tried to get the look of film with the price of digital. They used “some old lenses from 1955” and the compromise pushed them to find ways to get the desired effect and decide where it was more important to match the old style, and ultimately, Charlotte smiles, “Pulling out those old photographs has brought out a lot of great energy!”

## ***LIFE***

### CAST & FILMMAKER BIOGRAPHIES

#### THE CAST

##### **ROBERT PATTINSON** - Dennis Stock

Robert Pattinson 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 *Maps To The Stars* opposite Mia Wasikowska, Julianne Moore & John Cusack as well as with Guy Pierce in David Michôd's *The Rover*. Both films premiered at the 2014 Cannes International Film Festival. He recently wrapped work on Werner Herzog's *Queen of the Desert* opposite Nicole Kidman.

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.

Pattinson starred in David Cronenberg's film adaptation of Don DeLilo's *Cosmopolis* and in *Water For Elephants*, joining director Francis Lawrence and co-stars 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'Urbevilles" and "Macbeth" at the OSO Arts Centre.

## **DANE DEHAAN - James Dean**

Dane DeHaan has made a formidable impression on film and television audiences and is currently one of the industry's most sought after actors of his generation.

Currently, DeHaan is filming the independent romance drama *Tulip Fever*, directed by Justin Chadwick opposite Alicia Vikander, Christoph Waltz, Zach Galifianakis and Jack O'Connell. The film is set in the 17<sup>th</sup> century and follows the secret romance between an artist (DeHaan) who falls for a young married woman (Vikander) while he's commissioned to paint a portrait of her and her husband (Waltz.) DeHaan is currently filming in London.

Dane was most recently be seen in Sony Pictures' *The Amazing Spider-Man 2* in the role of *Harry Osbourne* opposite Andrew Garfield, Emma Stone and Jamie Foxx. Directed by Marc Webb, the action-adventure film was released on May 2, 2014 and has grossed \$694 million worldwide to-date.

Last summer, DeHaan starred opposite Aubrey Plaza in A24's dark comedy *Life After Beth*. Directed by Jeff Baena, *Life After Beth* follows Zach (DeHaan), a young man who tries to continue dating his girlfriend Beth (Plaza), after she dies and rises from the dead as a zombie. The film premiered at the 2014 Sundance Film Festival.

In 2013, DeHaan was nominated for a Gotham Award in the "Breakthrough actor" category and at the Hamptons International Film Festival in the "Breakthrough Performer" category for his leading role in Sony Picture Classics' critically acclaimed beat generation film *Kill Your Darlings*. Directed by John Krokidas, *Kill Your Darlings* is loosely based on the life of poet *Allen Ginsberg* (Daniel Radcliffe). DeHaan portrays Ginsberg's anti-establishment and rowdy friend, *Lucien Carr* and the film chronicles the untold story of a 1944 murder bringing together a young *Allen Ginsberg*, *Jack Kerouac* (Jack Huston) and *William S. Burroughs* (Ben Foster). The film premiered at the 2013 Sundance Film Festival and was shown at the 2013 Toronto International Film Festival. Sony Picture Classics released the film on October 16, 2013 to rave reviews. Also in 2013, DeHaan appeared in *Metallica: Through The Never*, a concert documentary directed by Nimrod Antal. Dehaan portrays a young roadie who is sent on an urgent mission during the band's show.

In March 2013, DeHaan starred in the critically lauded Focus Features film *The Place Beyond The Pines*, directed by Derek Cianfrance (Blue Valentine) opposite Ryan Gosling, Eva Mendes and Bradley Cooper. DeHaan portrayed the character of Gosling's young son, *Jason*. The film was recognized by the National Board of Review as one of their top 10 films of 2013.

In 2012, Dane starred in The Weinstein Company's film *Lawless*, directed by John Hillcoat (*The Road*), opposite Shia LaBeouf, Tom Hardy, Jason Clark, Gary Oldman and Guy Pearce. The film, set in a depression-era, gritty Virginia, follows three brothers who are part of a bootlegging gang, illegally selling moonshine. *Lawless* was released on August 29, 2012.

Also in 2012, DeHaan starred in 20<sup>th</sup> Century Fox's box office hit, *Chronicle*, which was released in February 2012. The film follows three high school friends (Dehaan, Michael B. Jordon and Alex Russell) who develop superpowers after making a discovery underground and find their lives spinning out of control and their bond tested as they embrace their darker sides.

DeHaan first came on the radar for his portrayal of *Jesse* on HBO's critically acclaimed drama series *In Treatment*, in which he starred in the third season of the series alongside Gabriel Byrne. His performance was praised as a "revelatory breakthrough" by Variety and "brilliant" by the Chicago Sun Times.

In 2010, DeHaan received an Obie Award for his performance on the critically acclaimed off-Broadway production of, directed by Annie Baker. A Rattlestick Theater production, *The Aliens* was given the prestigious honor of "Play of the Year" by The New York Times. DeHaan made his Broadway debut in 2008 with American Buffalo.

Other film and television credits include *Lincoln*, directed by Steven Spielberg, *Devils Knot*, *True Blood*, *Stormy Weather*, *Woodrow Wilson* and Magnolia Pictures' *Jack And Diane*, directed by Bradley Rust Gray.

DeHaan began his film career under the direction of two-time Oscar Nominee John Sayles and opposite Chris Cooper in *Amigo*, released by Variance films in 2011.

A graduate of the University of North Carolina School of the Arts, Dane currently resides in New York City.

## **JOEL EDGERTON** - John Morris

Joel Edgerton was born in Blacktown, New South Wales. He has appeared in such films as *King Arthur*, *Ned Kelly* and *Star Wars Episode II: Attack of the Clones* and *Star Wars Episode III: Revenge of the Sith*, portraying a young "Owen Lars," stepbrother of "Anakin Skywalker" and uncle to "Luke Skywalker."

Currently, Edgerton is in production on his feature directorial debut starring Jason Bateman. Filming in

Los Angeles, Edgerton will also co-star with Rebecca Hall. The story explores the relationship of Bateman and Hall who play husband and wife and seek to reinvigorate their marriage in a new town, only to have their life disrupted by a “friend” from the past. Edgerton wrote the script and is producing.

Edgerton recently completed filming Scott Cooper’s action crime-drama *Black Mass* starring alongside Johnny Depp, Benedict Cumberbatch and Sienna Miller. Based off the 2001 book by Dick Lehr and Gerard O’Neill, the story unveils the true life events of Whitey Bulger (Depp), the brother of a state senator and the most infamous violent criminal in the history of South Boston, who became an FBI informant to take down a Mafia family invading his territory. Edgerton plays Bulger’s childhood friend and corrupt FBI agent “John Connolly.” Warner Brothers is slated to release the film in the Fall 2015.

In 2014, Edgerton also completed production on *Life* starring opposite Robert Pattinson and Dane DeHaan. Directed by Anton Corbijn, the period drama centers on the friendship between photographer Dennis Stock (Pattinson) and James Dean (DeHaan) when Stock was commissioned to photograph the star for Life magazine in 1955. Edgerton will portray Magnum Photography editor John Morris, who brokered the deal for the photos with Life.

Edgerton will also appear in the upcoming Jeff Nichols’ *Midnight Special* opposite Michael Shannon and Kirsten Dunst. A contemporary science fiction chase film, *Midnight Special* is the latest in a series of A-list filmmakers that Edgerton has worked with.

Last year, Edgerton wrapped production on the Western *Jane Got a Gun* opposite Natalie Portman and Ewan McGregor. Directed by Gavin O’Connor, the film is about a woman who asks her ex-lover for help in order to save her outlaw husband from a gang out to kill him. The Weinstein Company will release the film in 2015.

On December 12<sup>th</sup>, Edgerton starred in Ridley Scott’s epic retelling of the Biblical story *Exodus: Gods and Kings*. Edgerton paired with Christian Bale as they played on-screen brothers “Moses” and



“Rhamses,” respectively. The film was produced by 20<sup>th</sup> Century Fox.

In October 2014, Edgerton appeared in the psychological thriller *Felony*, which he wrote and starred in. Edgerton portrays an officer who runs a young cyclist off the road after an evening of celebratory drinking and lies about the accident to his fellow officers which results in changing all their lives. The film also premiered at the 2013 Toronto International Film Festival.

In 2013 Edgerton was seen in Baz Luhrmann’s remake of *The Great Gatsby*. Edgerton portrayed the character of “Tom Buchanan,” starring alongside Leonardo DiCaprio and Carey Mulligan. Warner Brothers released the film, based on the famous novel by F. Scott Fitzgerald, on May 10<sup>th</sup>. It premiered that same year at the Festival de Cannes.

In December 2012, Edgerton had a pivotal role alongside Jessica Chastain and Chris Pratt in Kathryn Bigelow’s *Zero Dark Thirty*. The film chronicles the search and ultimate death of Osama Bin Laden by U.S. special troops in Pakistan and was nominated for Best Picture at the 85<sup>th</sup> Annual Academy Awards. Other recent film credits include: *The Odd Life of Timothy Green* opposite Jennifer Garner, the critically acclaimed, mixed-martial-arts drama *Warrior* opposite Nick Nolte and Tom Hardy and the prequel of John Carpenter’s *The Thing*, opposite Mary Elizabeth Winstead.

In 2010, Edgerton starred in the Australian film *Animal Kingdom*, a powerful crime drama that explores the intense battle between a criminal family and the police, and the ordinary lives caught in the middle. The film received the World Cinema Jury Prize at the 2010 Sundance Film Festival and was also awarded the Australian Film Institute/AFI Awards for “AFI Best Film” and “AFI Member’s Choice.” Edgerton was honored with an “AFI Award” for “Best Supporting Actor” on behalf of the film.

In 2009, Edgerton starred alongside Cate Blanchett as “Stanley” in the Sydney Theatre Company’s acclaimed production of *A Streetcar Named Desire*. Edgerton and Blanchett also performed the play to sold-out audiences at the Kennedy Center in November 2009, followed by a run at the Brooklyn

Academy of Music in December 2009.

Edgerton attended the Nepean Drama School in western Sydney before moving onto various stage productions, most notably at The Sydney Theatre Company - *Blackrock*, *Third World Blues* and *Love for Love* - and Bell Shakespeare - *Henry IV*. On television, Edgerton is known for playing the role of “Will” on the series *The Secret Life of Us* for which he was nominated for an “AFI Award.”

In 2008, Edgerton was seen in the film *The Square*, directed by his brother Nash Edgerton. That same year, Edgerton starred in *Acolytes*, an Australian film about teenagers who get revenge on a serial killer. In 2007, Edgerton was seen in the film *Whisper* with Josh Holloway. He also had a significant role in the 2006 American film *Smokin' Aces*.

In 2005, Edgerton appeared in the British comedy *Kinky Boots*, in a lead role alongside Chiwetel Ejiofor, as the son of a deceased shoe maker who must find a niche market in the 21<sup>st</sup> century. That same year, Edgerton lent his voice to the title character of *The Mysterious Geographic Explorations of Jasper Morello*, an Academy Award-nominated animated short film.

Edgerton currently splits his time between Australia and Los Angeles.

### **SIR BEN KINGSLEY** – Jack Warner

After earning an Academy Award, two Golden Globes and two BAFTA Awards for his riveting portrayal of Indian social leader Mahatma Gandhi, Sir Ben Kingsley continues to bring unequalled detail and nuance to each role he portrays.

Kingsley has continued to earn honors as a truly international star; earning three additional Oscar nominations for *Bugsy* (1991), *Sexy Beast* (2000) and *House of Sand and Fog* (2003). His roles have been as diverse as his talents, from a sturdy vice president in *Dave* to the scheming Fagin in *Oliver Twist*. In 1984, Kingsley was awarded the Padma Sri by Indira Gandhi and the government of India and was knighted by Queen Elizabeth II in the New Year's Eve Honors List 2001.

Most recently, Kingsley was seen in the Focus Features stop-motion animated film *The Boxtrolls* based on the novel [Here Be Monsters](#), and later this year will be seen in Ridley Scott's epic film *Exodus: Gods*

and *Kings* alongside Christian Bale, Sigourney Weaver and Aaron Paul and *Night at the Museum: Secret of the Tomb*, the third installment in the franchise, where he plays an Egyptian pharaoh on display in the museum who is revived by a magical tablet.

Currently, Kingsley is in production on *Tut*, a six-part miniseries for SpikeTV. The limited series is based on the story of King Tutankhamun, known as King Tut. Kingsley will portray Ay, the grand vizier to King Tutankhamun, who wields tremendous power and influence as the top advisor to the young Egyptian ruler. Kingsley is also currently lending his voice to the Disney live-action take on *The Jungle Book* as Bagheera, the stunning black panther who acts as a mentor to Mowgli, sternly guiding him to follow the law of the jungle.

Kingsley has completed production on six films; *The Walk*, the Robert Zemeckis dramatized biopic of tightrope walker Philippe Petit's walk between the Twin Towers in 1974; *Autobahn*, alongside Anthony Hopkins, Nicholas Hout and Felicity Jones, the film follows a young American couple who are plunged into a game of cat and mouse across Germany after they find themselves caught between two Ruthless criminals; Tarsem Singh's sci-fi thriller *Selfless*; *Learning to Drive*, where he re-teamed with his Elogy director Isabel Coixet and co-star Patricia Clarkson; *Our Robot Overlords* where Earth has been conquered by Robots from a distant Galaxy and survivors risk incineration by Robot Sentries if they venture outside.

Next year, Kingsley will begin production on *Brooklyn Bridge*, opposite Daniel Radcliffe and Brie Larson, about Washington Roebling (Radcliffe), a civil engineer and son of architect, John A. Roebling (Kingsley), who is entrusted with completing his father's famous Brooklyn Bridge.

Earlier this year, Kingsley was seen in the highly anticipated Marvel short film *All Hail the King* which has been described as an epilogue to *Iron Man 3* and a possible prologue to *Iron Man 4*. The 14-minute film was written and directed by *Iron Man 3* scribe Drew Pearce, and is included on the *Thor: The Dark World* Blu-ray. Kingsley was also seen in *War Story*, which premiered at this year's Sundance Film Festival. Directed by Mark Jackson the film is about a war photographer who retreats to a small town in Sicily after being held captive in Libya. The film also stars Catherine Keener and Hafsia Herzi.

In 2013 Kingsley was seen in the blockbuster film *Iron Man 3*, as "The Mandarin." The film has grossed over \$1 billion worldwide to date. He also starred in Summit Entertainment's *Ender's Game*, based on the novel of the same name. He was also seen in the independent films *Walking With the Enemy*,; *A Common Man*, *A Birder's Guide to Everything*, and *The Physician*.

Steeped in British theatre, Kingsley marked the beginning of his professional acting career with his acceptance by the Royal Shakespeare Company in 1967. From roles in *A Midsummer Night's Dream*, *The Tempest*, Brutus in Julius Caesar and the title roles in *Othello* and *Hamlet*, among others, his more recent and diverse stage roles include those in *The Country Wife*, *The Cherry Orchard*, *A Betrothal* and *Waiting for Godot*.

Kingsley's film career began in 1972 with the thriller *Fear Is the Key*, but his first major role came a decade later in the epic *Gandhi*. He followed this Oscar-winning performance with such early films as *Betrayal*, *Turtle Diary*, *Harem*, *Pascali's Island*, *Without A Clue* (as Dr. Watson to Michael Caine's Sherlock Holmes) and *The Children* opposite Kim Novak. During the '90s Kingsley distinguished himself through such roles as Mayer Lansky in *Bugsy*, *Sneakers*, *Searching For Bobby Fischer* and *Dave*. In 1994 he was nominated for a BAFTA Award for his memorable supporting role as Itzhak Stern in Steven Spielberg's seven-time Oscar winner *Schindler's List*.

Ben Kingsley has remained a coveted and ubiquitous talent. His past roles include *Rules of Engagement*, *What Planet Are You From?*, Roman Polanski's *Oliver Twist*, the crime drama *Lucky Number Slevin*, John Dahl's *You Kill Me* and the Roman empire saga *The Last Legion*. He also starred in the sexually charged *Elegy*, for which he was nominated British Actor of the Year by the London Critics Circle Film Awards and two films at the 2008 Sundance Film Festival: The Audience Award winning and Grand Jury Prize nominated *The Wackness*; and the crime thriller *Transsiberian*. He also starred in the thriller *Fifty Dead Men Walking*, and the crime comedy *War, Inc.* Kingsley's other roles include Sacha Baron Cohen's *The Dictator*; Martin Scorsese's films *Hugo*, which earned five Academy Awards and *Shutter Island*; Jerry Bruckheimer's *Prince of Persia* and *Stonehearst Asylum* alongside Michael Caine, Kate Beckinsale and Jim Sturgess.

#### **ALESSANDRA MASTRONARDI - Pier Angeli**

Well-known for her film and television work in Italy for over a decade, Italian actress Alessandra Mastronardi is best known to English-speaking audiences for her role as Milly in Woody Allen's 2012 film *To Rome with Love*, and most recently as Juliet in *Romeo & Juliet* directed by Enrico Oldoini.

Next up for Alessandra, a starring role in the comedy *Ogni Maledetto Natale*, directed by G. Ciarrapico and premiering at the 2014 Torino Film Festival, *The Tourist* directed by Evan Oppenheimer and *L'ultima ruota del carro* directed by Giovanni Veronesi. She is currently filming *Framed*, directed by Piotr Smigasiewicz.

Alessandra began working as a child in commercials and made her series television debut in 1997 with *Un Prete tra noi*. She went on to appear in many TV projects such as *il grande Torino* directed by Claudio Bonivento and starred for several seasons in the very popular Italian series' *I cesaroni*, and *Romanzo Criminale*.

Mastronardi's feature film credits include *La Bestia bel cuori di Cristina Comencini*, *Prova a Volare America* and *La Certosa*. Her TV movie credits include *non smettere di sognare*, *Sotto il cielo di Roma*, *Romanzo Criminale*, *Micol e le sue sorelle* and the English coproduction *Titanic*, directed by Irish director Ciaran Donnelly.

In 2007 Alessandra appeared for the first time on stage with the comedy the Prozac Family directed by Marco Costa.

## **THE FILMMAKERS**

### **ANTON CORBIJN - Director**

It has been more than 40 years since Anton Corbijn, born 1955 in Strijen, discovered photography though his love for music while still at high school in Holland. He used his father's camera for his first photos at an open-air concert in 1972. He soon moved from stage photography to portrait photography, but initially only of musicians. Anton Corbijn moved to London in 1979 to follow his love of music from there and is today widely regarded as one of the most influential photographers both in the world of music and in the world of portraiture photography.

An autodidact, he has changed his approach to photography a few times over the years but kept relatively close to his first subject matter: artists in general and specifically musicians. Some of his most well known photographs feature; Clint Eastwood, Cameron Diaz, Miles Davis, Frank Sinatra, Naomi Campbell, William S. Burroughs, Tom Waits, Allen Ginsberg, David Bowie, Joni Mitchell, Robert De Niro, Gerhard Richter, Ai Weiwei, Lucian Freud and is considered to be the 'house' photographer of U2 for the last 30 odd years and for Depeche Mode for almost as long.

Anton Corbijn is very interested in pushing the boundaries in respect to the media he works in. He has been working in film and video with some of the musicians he photographed and was in 1983 one of the first photographers to direct music videos. He has since made approximately 80 music videos; for among others U2, Johnny Cash, Arcade Fire, Depeche Mode, Nirvana, Metallica, Nick Cave, Coldplay and The

Killers.

He also made in 1993 a short film with and about Don van Vliet a.k.a. Captain Beefheart, called Some Yo Yo Stuff.

His music video work is highly acclaimed and has won him an MTV award for Nirvana's Heart Shaped Box, and a CADS (Creative and Design Awards) award for "outstanding achievement" for his oeuvre in 2005. A Directors series DVD was released by Palm Pictures in the same year.

Since 1990, apart from working in photography and video, Anton also worked with graphic design to create logos, posters and CD covers. Although not conventionally trained in graphic design, he has found his style by painting his own typeface. That way he successfully designed posters and record sleeves for artists like Herbert Grönemeyer and Depeche Mode and designed the logo for the Dutch city The Hague.

Anton Corbijn's exhibitions have been extremely successful in Europe and his work can be seen in museums and galleries alike as well as in 15 published books. His most recent book WAITS/CORBIJN, which was collaboration between Anton and Tom Waits, was sold out from the publisher within a week of publication. In addition his work can be seen on over 100 record/CD sleeves featuring artists like U2, R.E.M., The Bee Gees, Morrissey, The Rolling Stones, John Lee Hooker, Bryan Ferry, The Killers, Bruce Springsteen, James Last, JJ Cale, Nick Cave, Depeche Mode and Metallica. For Depeche Mode he has designed stage-sets as well as the on-stage visuals for all their world tours for the last 20 years.

In 2005 Anton Corbijn started working on (directing/co-producing/financing) his first feature film *Control*, which was filmed during the summer of 2006, and released in October 2007. It was his most ambitious projects to date and a further extension to his versatile artistic career. The film is a love story about the life, and death, of Ian Curtis, who was Joy Division's singer. This subject was very close to Anton's heart as Joy Division was the reason for why he'd moved from Holland to London as he "wanted to be closer to where their music came from". *Control* and Anton as a director won around 20 awards worldwide, including 5 BIFA's, one of those for Sam Riley as the lead actor.

Anton Corbijn has in recent years worked on a new series of portraits of painters, directed a second feature film called *The American* with George Clooney in the lead which occupied the #1 spot in the USA in 2010. His third feature called *A Most Wanted Man*, based on the novel by John Le Carré featuring the late Philip Seymour Hoffman, premiered at the Sundance Festival in 2014, and was released worldwide in September 2014 to amazingly positive reviews.

In 2014 Anton has also managed to direct a few commercials i.e. Miss Dior, Volvo and a Depeche Mode

live DVD and shot several features for Vogue (USA).

In 2011 he was awarded the highest Dutch Cultural Award, the 'Prince Bernhard Cultuurfonds Prijs', for his contribution and influence in the world of the arts.

#### **IAIN CANNING and EMILE SHERMAN - Producers**

Academy Award®-winning producers Emile Sherman and Iain Canning founded SEE-SAW FILMS in 2008. SEE-SAW is a UK and Australian company specializing in international Film and Television. Recent productions include the multi-Academy Award®-winning *The King's Speech*, directed by Tom Hooper, and starring Colin Firth, Geoffrey Rush and Helena Bonham Carter. SEE-SAW followed *The King's Speech* with Steve McQueen's award-winning *Shame*, starring Michael Fassbender and Carey Mulligan. SEE-SAW's most recent production *Tracks*, directed by John Curran and starring Mia Wasikowska, premiered in competition at the Venice Film Festival last year. In 2014 SEE-SAW's first television series, Jane Campion's *Top of the Lake*, starring Elisabeth Moss and Holly Hunter was nominated for eight Emmy's and two Golden Globe Awards.

Last year SEE-SAW completed production on *Slow West*, directed by John Maclean and starring Michael Fassbender and Kodi Smit-McPhee *Macbeth*, directed by Justin Kurzel and starring Michael Fassbender and Marion Cotillard and *Mr Holmes*, directed by Bill Condon and starring Ian McKellen and Laura Linney. *Lion*, directed by Garth Davis and starring Nicole Kidman and Dev Patel has just started filming in India and Australia.

#### **CHRISTINA PIOVESAN - Producer**

Christina Piovesan launched First Generation Films with the acclaimed movie *Amreeka*, which premiered at the Sundance Festival in 2009. The film won the FIPRESCI prize at Cannes and was named one of the Top 10 Independent Films of 2009 by the National Board of Review. FGF produced *The Whistleblower* starring Rachel Weisz and Vanessa Redgrave, which won the Audience Award at the Palm Springs Film Festival and premiered at TIFF where it was bought by Samuel Goldwyn Films. Christina was a co-producer on Rodrigo Cortes' film *Red Lights* starring Robert DeNiro and Cillian Murphy. Piovesan's most recent film, *The Lesser Blessed*, stars Benjamin Bratt and premiered at the 2012 Toronto International Film Festival.

Upcoming features include *Strange But True*, directed by The Pastor Brothers, *American English* directed

by Ian Rashid, and *Arq*, an indie sci-fi executive produced by Peter Block.

**BENITO MUELLER and WOLFGANG MUELLER** - Producers

Benito Mueller and Wolfgang Mueller launched Barry Films in 2007 with the literary adaption “The Day of the Cat” with acclaimed actor Bruno Ganz in the lead. Barry Films is based in Berlin, Los Angeles and Zurich and specialized in commercial arthouse films and television. Recent productions include the Cesar-winning screwball comedy “The Pig of Gaza”, “The Bad Intentions”, Peru’s selection for the beste foreign language Academy Award, “The Whistleblower” starring Rachel Weisz and Vanessa Redgrave, a coproduction with Christina Piovesan. Upcoming projects include the feature film “Walter” starring William H. Macy and Virginia Madsen and the TV-mini series “Woman of the Death”, a female driven revenge thriller,

**LUKE DAVIES** - Writer

Luke Davies is an internationally celebrated writer, the author of three novels (most recently *God of Speed*), four volumes of poetry (the latest, *Interferon Psalms*, won the inaugural Prime Minister’s Literary Award for Poetry, at \$80,000 Australia’s largest and most prestigious literary prize) and a co-writer, with Neil Armfield, of the feature film *Candy*, an adaptation of his own novel.

Davies’ poetry collection *Totem* won the South Australian Premier's Literary Award for Poetry, the Grace Leven Poetry Prize, the Age’s Poetry Book of the Year Award and the overall Age Book of the Year Award, an unusual feat for a book of poetry. In 2004 Davies was also awarded the Philip Hodgins Memorial Medal for Poetry.

Davies’ novels are the cult best-seller *Candy*, *Isabelle the Navigator* and *God of Speed*. *Candy* was shortlisted for the NSW Premier's Awards and has been published in France, Spain, Germany, Israel, Greece, the UK and USA. *God of Speed* will be published in the US by Rare Bird Books in Fall, 2014.

*Candy* starred Heath Ledger, Abbie Cornish and Geoffrey Rush and premiered in competition at the Berlin Film Festival. In addition to writing the adaptation, Davies had a one-line role in the film, as a milkman.



Davies won both an AWGIE Award and an AFI Award for Best Adapted Screenplay for *Candy*.

His volume *Absolute Event Horizon* was shortlisted for the National Book Council Poetry Prize. *Running With Light* won the Judith Wright Poetry Prize at the Queensland Premier's Literary Awards. His play *Stag* was produced for the Sydney Theatre Company's Wharf 2 Loud Program in 2006.

Davies is the film critic for *The Monthly*, and occasional book reviewer and essayist for other magazines and newspapers. A children's book, *Magpie*, was published by ABC Books in 2010. In 2010 Davies also won Australia's top essay prize, the John Curtin Prize for Best Essay, at the Victorian Premier's Literary Awards, for his *Monthly* essay "The Penalty Is Death", about two drug runners on Bali's death row.

Davies' short film *Air*, his first as writer/director, starring BAFTA-winning actor Andrew Garfield, premiered at the Marfa Film Festival in Texas in 2010, and also screened at the Venice International Short Film Festival, the Festival des Antipodes in St Tropez, the Bigpond Adelaide Film Festival, the Big Sur Shorts Festival and the Melbourne International Film Festival.

Also for See-Saw Films, Davies has written World War II espionage thriller *Los Alamos*, based on the Joseph Kanon novel; and, for See-Saw and Film Four in the UK, he is writing *Sunday Girl*, a biopic about Deborah Harry and Blondie. Davies' thriller *Reclaim* shot in Puerto Rico in October 2014, directed by Alan White, starring John Cusack, Ryan Phillippe, Luis Guzman and two-time Oscar nominee Jacki Weaver. His screenplay *Lion*, based on the book *A Long Way Home* by Saroo Brierley, starts shooting in Australia and India in September 2014.

Davies' memoir/essay *The Cisco Kid* was recently nominated for a Southern California Journalism Award with the Los Angeles Press Club. He has featured, as a storyteller, on the award-winning NPR (National Public Radio) programs *This American Life* and *Unfictional*

#### **ANASTASIA MASARO** – Production Designer

Anastasia Masaro is an Academy Award-nominated production designer. She has worked across Canada, in the US and the UK with many critically acclaimed directors including Terry Gilliam, Anton Corbijn, Gavin Hood, Wayne Kramer, Mikael Salomon, Vincenzo Natali, Paolo Virzi' and James Wan.

Anastasia's work, from short films to feature films, has earned her accolades around the world and has been repeatedly showcased in prestigious film festivals such as the Cannes Film Festival and the Toronto International Film Festival.

*The Imaginarium of Dr. Parnassus* marked her second collaboration with Terry Gilliam and garnered her both Oscar and BAFTA nominations, as well as other industry accolades.

Her most recent critically acclaimed feature film project was the box office hit *Mama*, directed by Andres Muschietti and executive produced by Guillermo del Toro.

*LIFE* is her second collaboration with Anton Corbijn, her first being the Arcade Fire music video “Reflektor”, for which she was nominated for an Art Directors Guild Award.

### **GERSHA PHILLIPS** – Costume Designer

Gersha Phillips’ international eye for fashion is well deserved. Born in England to parents of Caribbean and African descent, she and her family moved to Canada when she was twelve years old. Since then her work has carried her all over the world.

Formally trained in fashion design, Gersha’s earliest work experience included, window display, store merchandising, pattern making and manufacturing for an independent label, and starting her own line of clothing. One fateful day, she spied a credit for “costume designer” while watching the credits for the feature film, *Beaches* and a seed was planted. Beginning her career as a volunteer for the Canadian Film Center, Gersha graduated from assistant to lead costumer over the course of her first production. Stage works, music videos and photo-shoots quickly followed. She has been moving full steam ever since.

Her numerous film credits include *Foxfire*, directed by Leurant Cantet, and *Home Again* (Tattiana Ali, CCH Ponder), both of which premiered at TIFF in 2013.

The busy costume designer’s credits also include the TV series’ *Falling Skies* (Noah Wyle, Moon Bloodgood, Will Patton) and feature films *Defendor* (Woody Harrelson, Kat Dennings), *Traitor* (Don Cheadle, Guy Pearce), *Hurricane Season* (Forest Whitaker, Taraji P Henson), *First Sunday*, (Ice Cube), *Talk to Me* (Don Cheadle, Chiwetel Ejiofor, Taraji Henson), *A Raisin in the Sun* (Sean Combs, Phylicia Rashad, Audra McDonald, Sanaa Lathan), *Narc* (Ray Liotta, Jason Patrick), *Walking Tall* (The Rock,

Johnny Knoxville), *Are We There Yet?* (Ice Cube, Nia Long) and *Owning Mahoney* (Phillip Seymour Hoffman, Minnie Driver).

For the stage, Gersha has also received a Dora award nomination for her work on Florence Gibson's *Belle*.

### **CHARLOTTE BRUUS CHRISTIENSEN** – Cinematographer

There was no shortage of praise for *The Hunt*'s director of cinematography Charlotte Bruus Christensen from the critics, yet the cinematographer won the technical prize Prix Vulcain de l'Artiste Technicien at the Cannes Film Festival as the first Dane ever.

Charlotte Bruus Christensen graduated from the National Film and Television School in England in 2004. She worked on a series of shorts in England and also directed her own award-winning short film *Between Us* along with her husband and fellow graduate, Stefan Mørk. Director Thomas Vinterberg saw this – and the rest of her showreel on her website – and hired her for *Submarino* (2010) which was her first feature film. The pair had a good working relationship which they resumed with *The Hunt*.

Bruus Christensen's next work can be seen in Jonas Elmer's upcoming improvisational multi-plot drama *IRL*, about four main characters searching for love online.

CAST (in order of appearance)

Dennis Stock	ROBERT PATTINSON
Nicholas Ray	PETER LUCAS
Natalie Wood	LAUREN GALLAGHER
Messy Actress	KENDAL RAE
Boyfriend	DREW LEGER
James Dean	DANE DEHAAN
Pier Angeli	ALESSANDRA MASTRONARDI
Raymond Massey	JOHN BLACKWOOD
Journalist	JASON BLICKER
Publicity Trooper	EMILY HURSON
Roger	KRISTIAN BRUUN
John Morris	JOEL EDGERTON
John Morris' Secretary	EMMA PEDERSEN
Norma	STELLA SCHNABEL
Jack Warner's Assistant	ALLISON BRENNAN
Jack Warner	BEN KINGSLEY
Marshall (ASIB)	PHILIP MAURICE HAYES
Premiere Driver	DAVID ROSS PATERSON
Photographer #1	MARK JAMES FERNANDES
Photographer #2	STUART MCLEAN
Premiere Photographer	ANTON CORBIJN
Building Manageress	PAULETTE SINCLAIR
Rodney	JACK FULTON
Barber	SALVATORE ARGANTE
Elia Kazan	MICHAEL THERRIAULT
Julie Harris	CAITLIN STEWART
Reporter #1	DAVID TALBOT
Reporter #2	JIMI SHLAG
Reporter #3	STEVE CUMYN
Lee Strasberg	NICHOLAS RICE
Veronica	KRISTEN HAGER
Male Actor	JULIAN DeZOTTI
Carol	JESSICA ROSE
Eartha Kitt	KELLY MCCREARY
Bar Girl	REBECCA EADY
Waiter	DWIGHT IRELAND
Uncle Marcus	RON WHITE
Markie	KASEY LEA

Aunt Ortense	EVE CRAWFORD
Grandma Dean	BARBARA GORDON
Grandpa Dean	REG DREGER
Senior Boy	STEPHEN JOFFE
Senior Girl	JESSICA CLEMENT
High School Hop Girl	SARA WAISGLASS
High School Hop Boy	ADAM CABRAL
Tailor	GERRY MENDICINO
Cab Driver	RENATO RIZZUTI
Reporter	ANDY TRITHARDT
Mother	JUNO RINALDI
Son	JAKE JANUARY RINALDI

Associate Producer                      KATHERINE BRIDLE

Co-Executive Producers                      SASHA BURROWS  
ALICE CLOUGH  
ALEX LALONDE

Production Manager	STEVE WAKEFIELD
1st Assistant Director	JACK BOEM
2nd Assistant Director	GERROD SHULLY

## PRODUCTION

Production Coordinator	SABINE GRAHAM
Assistant Production Coordinator	KIRAN SINGH
Office Production Assistants	LUKE GENIK EDWARD GAUDET JAMES JARVIS
Replacement APC	NAYA GUZMAN
Script Supervisor	SHANE SCOTT
Producer's Associate	JENNIFER SHIN
Director's Assistant	MONICA AXELSSON
Assistant to Mr Pattinson	JEFFREY HAWKES
Security to Mr Pattinson	DEAN MCMANUS
Assistant to Ben Kingsley	LOUISE MUSKALA
Dialect Coach	NADIA VENESSE

Tutor SAT SIDHU

ASSISTANT DIRECTORS

3RD Assistant Director DIVYA D'SOUZA  
4th Assistant Director LAURA ELLIOTT  
Set Production Assistants WILL ROBERTS  
ANDREA SHEPPARD  
BG Wrangler MICHAEL BURGESS

ART DEPARTMENT

Art Director KIM ZAHARKO  
1st Assistant Art Director ERIC DEROS  
1st Assistant Art Director/Graphics Designer ARLENE LOTT  
2nd Assistant Art Director VICTOR MARE  
Art Department Trainee JENNIFER MORDEN  
Storyboard Artist ROB BALLANTYNE

CAMERA

A Camera Operator DINO LAURENZA  
1ST Assistant Camera / A Camera RUSSEL BOWIE  
2ND Assistant Camera / A Camera JOHNATHAN HOLMES  
Camera Utility MELANIE TEIXEIRA  
Camera Trainee LAUREN CARSON  
Digital Image Technician JASPER VRAKING  
MP Video Coordinator RYAN CZYZEWSKI  
Camera Car Drivers KERRY LEGER  
BOB HARPER  
Remote Head Tech BRIAN BLACK

ELECTRICAL

Gaffer MICHAEL HALL  
Best Boy Electric KEVIN BARNES  
Electricians DAVID ALLAN  
VINCE BORG  
TOM LOO  
JOHN CROCKFORD  
Generator Operator JOHN IRWIN  
Basecamp Genny Ops ALLAN ANGUS  
SAM ELDRIDGE  
Rigging Gaffer DAVIDSON TATE

Rigging Electric Best Boy                    CODY EASON  
Weekly Rigging Electrics                    ARIC ACZEL  
    DAVID SZALAI  
Rigging Electric Driver                    ROBERT MOYLES

#### GRIP

Key Grip                    DAVID "STRETCH" PAMPLIN  
    Best Boy Grip                    MIKE BURAK  
    Dolly Grip                    MARK MAVRINAC  
    Grips                    JESSE MORIARTY  
    LUKE PAMPLIN  
    MARK FEENSTRA  
    CRAIG CAMPBELL  
Weekly Grips                    CHRISTIAN DRENNAN  
    JAMES PARK  
Key Rigging Grip                    WALTER LIPSCOMBE  
    Best Boy Rigging Grip                    HUGH BRULE  
Weekly Rigging Grips                    RON SCHROEDER  
    MARKO WILLIS  
Rigging Grip Driver                    FRANK VARGA

#### SOUND

Sound Mixer                    JOHN THOMPSON  
Boom Operator                    ALAN ZIELONKO  
    Cable Puller                    PAT CASSIN  
Daily Sound Utility                    SEAN KOCH

#### SPECIAL EFFECTS

Stunt & Motorcycle Coordinator                    JAMIE JONES

#### CASTING

US Casting Associates                    JODI ANGSTREICH  
    KIM OSTROY  
Canadian Casting Associate                    CAITLIN STEWART  
    Extras Casting (Canada)                    DONNA DUPERE  
    Extras Wrangler (Canada)                    NANCY PERNA

#### COSTUME

Assistant Costume Designer                    DAMIAN SALIANI

Costume Supervisor	LINDA PETTY
Set Supervisor	LINDSAY WALKER
Truck Supervisor	JENNIFER BURTON
BG Coordinator	CHRISTINA BARRY
Costume Cutter	TANYA BATANAU-CHUIKO
Wardrobe Buyers	MAUREEN BROCK
	KIMBERLEY STANLEY
Key Breakdown Artist	URS DIERKER

MAKE-UP & HAIR

Personal Make-up Artist to Dane Dehaan	SARAH RUBANO
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Make-up Department Head	DONALD MOWAT
Assistant Make-up	JO-ANN MACNEIL
Hair Department Head	VINCENT SULLIVAN
Assistant Hair	CAROL HARTWICK

PROPS

Prop Master	VIC RIGLER
Assistant Prop Master	PETER STRANGE
Props Buyers	RON HEWITT
	JONATHAN KOVACS

SET DRESSING

Set Decorator	PATRICIA CUCCIA
Set Dec Leadman	GREG LANGHAM
Set Dec 2nd Leadman	GREG DAVIES
On Set Dresser	KARL BROWN
Set Dressers	MICHAEL J. HALL
	VINCENT HARPER
	GREG CARSON
	MATT CEOLIN
	DAVID MILNER
Set Dec Buyers	DANIELLE FLEURY
	SANDY GLUD
	PATRICIA LARMAN
Set Dec Drivers	VAUGHAN POOTS
	RICHARD WEISS
Weekly Set Dressers	BERNADETTE WARREN
	BRENDAN DORAN
	TREVOR CRIPPS



ANNA SMITH  
DAVID GRUER

Key Greens                      JIM PETERS  
Lead Greens                      CHRIS PETERS  
Greens Driver                      LARRY BEELIK

ANIMALS

Animal Handler                      IAN KRUIS  
Lead Animal Wranglers                      ALEXANDRA BEEKEN  
KRISTYN PURDY  
RYAN TEGBOGT  
KEVIN ROWSELL

LOCATIONS

Location Manager                      ANNE RICHARDSON  
Assistant Location Managers                      JEREMY PINARD  
DAVID McILROY  
KATI MOORE  
Locations Production Assistants                      NOAH BAYNES  
MARC BEAULIEU

CONSTRUCTION

Construction Coordinator                      IAN FRASER  
Head Carpenter                      STEVE IWAN  
Assistant Head Carpenters                      MAURICE ROY  
RICHARD MCSTAY  
Construction Tracker                      LARA ALEXANDER  
On Set Carpenter                      STEVE JOHNSTONE  
Carpenters                      CATTY DOUGLAS  
DAN GOETZ  
BLAIR SLOPEK  
DAN ENGLAND  
TYSON SNELLS  
SCOTT STEIN  
FRED SEEMANN  
FRANK PERNE  
JOE NOONAN  
THOMAS PEARCE  
ARTHUR MCCONVILLE  
DELBERT LECKY  
ANDREW DININIO

ZACHERY KELLY  
WILLIAM HARVEY  
PAUL DZATKO

Construction Laborers SCOTT FRASER  
TREVOR ROACHE  
MICHAEL ROY  
DELANO UPSHAW  
MATTHEW STEVENS

Construction Drivers JOHN YOUNG  
Paint Laborer JUSTIN BOWER  
Key Scenic Artist JOE BOWER  
Head Painters REET PUHM  
MIRO DZIWIK  
On Set Painter CHRIS MUSCAT

STAND-INS

Stand-In (Dennis Stock) TOMMY MATEJKA  
Stand-In (Jimmy) KYLE LIMKILDE  
Stand-In HEIDI MALLEY

POST PRODUCTION

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EMMA ZEE

Post Production Paperwork LAUREN DARK

Music Supervisor IAN NEIL  
Music Supervision BERNARD GALBY and KATE DEAN  
MANA MUSIC

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Editorial Office THE POST REPUBLIC & TRIGGER HAPPY

Dailies by TECHNICOLOR TORONTO  
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Digital Imaging Manager Patrick Duchesne  
Dailies Operator Mike Turner  
Technical Operations Manager Brian Reid  
Manager of Colour & Front End Services Graham Hoselton

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DI Project Supervisor                GREGOR PFÜLLER  
DI Supervisor                      TOBIAS SCHAARSCHMIDT  
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In-house Coordinator                PETRA KADER-GÖBEL  
Online and Conforming              NILS PETERSEN  
LARS MÖLLER

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Fimlab                      LISTO Videofilm eU Vienna  
Digital Intermediate Filmrecording                      Herbert Fischer  
ColorTimer                      Gerhard Frank

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Sound Designer                      NOEMI HAMPEL  
Dialogue Editor                      JAC RUBENSTEIN

Foley Re-recording Mixer                      MATTHIAS SCHWAB  
Foley Mixer                      CHRISTOPH WIECZOREK  
Foley Artist                      MARTIN LANGENBACH  
Foley Assistant                      ULI HIMSTEDT  
Foley Edit                      KUENILL SONG  
MARCUS SUJATA  
MANUEL LAVAL

Re-recording Studio                      LOFT TONSTUDIOS  
Re-recording Assistant                LASSE KRÖGER  
Troubleshooter Loft                    ANDREAS HENKE  
Supervisor Loft                      SASCHA HEINY

Re-recording Studio                      THE POST REPUBLIC HAMBURG  
Re-recording Assistant                MARKUS WUSTER, PASCAL MORGAN  
In-house Supervisor                    ANDRÉ STIEBE  
Sound Conform                      SABRINA NAUMANN

ADR Recorded at                      HARBOR STUDIOS, WILDFIRE STUDIOS  
THE POST REPUBLIC, FFS STUDIOS, DELUXE TORONTO, SOUND ART ROME

Loop Group Coordinator                      DANN FINCK  
ADR Technician The Post Republic                      ALESSANDRO MONGARDINI  
ADR Stage Editor LA                      LISA J. LEVINE

Dolby Consultant                      David Ziegler

VFX

Visual Effects Supervisor                      JAMES ROGERS

Visual Effects                      ILOURA

Visual Effects Producer                      JAMES WHITLAM

Visual Effects Set Supervisor                      DAVE AXFORD

Visual Effects Set Supervisor                      CHRIS BANKOFF

Compositing Supervisor                      GABRIEL REICHLÉ

CG Supervisor                      SEB RAVAGNANI

VFX Coordinators                      EMILY KILLICK

MATTHEW T. GRIFFIN

Compositors                      DUSTIN CUMMING

REMUS SAN DIEGO

DAVEE RAMOS-SAN DIEGO

BRAD DUNN

WILLIAM GAMMON

JAI KENWAY

THOMAS MIDDLETON

GENEVIEVE SERNA

WILL TOWLE

Digital Matte Painters                      JACEK IRZYKOWSKI

JONATHAN "ZAM" TARANTO

PETER TOUFIDIS

ISTVAN VERESS-KOVACS

Effects TD                      VAN AARDE KRYNAUW

Modeller                      JOHN PAUL MOLLOY

Surfacer                      KENT CHIU

Trackers                      NATHAN SHELDRIK

VAUGHN WHITE

Visual Effects Editor                      DAVE QUINN

I/O Data Ops                      MARK DEDAJ

DAVID ORMAN

Additional Visual Effects                      THE POST REPUBLIC

VFX Supervisor                      Jean Michel Boulblil

VFX Coordinator                      Marlies Schacherl

3D Artists                      Tim Leydecker

Héctor Robles Fernández

Compositing Artists	Ernest Dios
	Gilberto Arpioni
	Jack Dunn
	Benoit Imbert
	Maxi Fröhlich
	Johannes Masanz
	David Zaretti
Mattepainting Artist	Gordana Ristic

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Transportation Captain	ROB DAVIS
Transportation Co-Captain	WAYNE IRELAND
Unit Man	BILL JACKSON
Drivers	GARY CANALE
	LOWELL GREENSPOON
	DAVID CLEMENTS
	RANDY HASTINGS
	STEPHAN PYKE
Weekly Drivers	BRUCE RAYMER
	DAVE MELLING
Honeywagon Operator	REG REYNOLDS
Picture Vehicle Captain	PIERRE NADAY
Picture Vehicle Co-Captain	TED NOBLES
Picture Vehicle Wrangler	DAVE WILSON
Unit Mover – Honeywagon	NADY GHOBRIAL

#### ACCOUNTING

Production Accountant	DANIEL HORVAT
1st Assistant Accountant	MICHELLE RAMEZ
Payroll Accountant	SHAMU NAIDU
3rd Assistant Accountant	MICHELE KOKKINAKIS
Accounting Clerk	SHIRLEY YAO
Accounting Trainees	ANDREW GAL
	RACHEL SYLVESTRE
Post Production Accountant	STEFFI HILLER

Payroll Services provided by Entertainment Partners Canada & Entertainment Partners

Tax Credit Administrator                      GLOBAL INCENTIVES  
LEN PENDERGAST

BANK

Canadian Bank                      HSBC BANK CANADA  
MORRIS GLUCK

CATERING

Catering                      ENROUTE CATERING  
Catering Manager                      PETER MALLANY  
Craft Service                      STARGRAZING  
Craft Service Manager                      DAVID KINNERSLY  
Craft Servers                      JEFF BRUSH  
JULIA ALLEN

MEDICAL

Standby Medics                      OSMAN HUSSAINI  
KIMBERLY DIETRICH  
1st Unit Fire and Safety                      DAVE SMITH

PUBLICITY

Unit Publicist                      LISA SHAMATA  
EPK Camera Operator                      JULIE NG  
Stills Photographer                      CAITLIN CRONENBERG

INSURANCE

Insurance                      FRONT ROW INSURANCE  
Production Insurance Agent                      DAMIAN SCHLEIFER

SECURITY

Security for Mr Pattinson                      SISS LTD  
Locations Security                      HELIE FILM SUPPORT SERVICES  
JEFF SHEWCHUCK  
Transportation Security                      SECURTRUST PROTECTION  
DIANE LUCKHAM

LOS ANGELES UNIT

Line Producer	BERGEN SWANSON
Unit Production Manager	SARAH J DONOHUE
Second Assistant Director	JARED MERCIER
Production Coordinator	RYCE HETHERINGTON
Production Secretary	DREW GRANT
Office Production Assistants	PETER JENSEN
	MAGAN RUTLEDGE
1st Assistant Accountant	JENNIFER JACOBS
Payroll Accountant	SUE MURPHY
2nd 2nd Assistant Director	AREK BAGBOUDARIAN
Set Production Assistants	DANIEL ERIKSON
	CARLOS VEGA
	RICHARD DALTON
	ERIC WILLIAMS
	ERNEST CROSBY
	AMY ERGLE
B Camera Operator	GARRETT BENSON
A Camera 2nd Assistant Camera	ABE MARTINEZ
B Camera 1st Assistant Camera	PETER LEE
B Camera 2nd Assistant Camera	LARISSA SUPPLET
Digital Imaging Technician	MATTHEW LOVE
Loader	LEE SUMMERS
Still Photographer	ANN MARIE FOX
Video Assist Operator	MIKE PICKEL
Art Director	CATE BANGS
Graphic Designer	BEN NOWICKI
Key Grip	JOHN BERAN
Best Boy Grip	REGINALD DONALDSON
Dolly Grip	DIEGO MARISCAL
Rigging Key Grips	JOHN SHINE
Best Boy Rigging Grip	BRIAN ASHFORD
Chief Lighting Technician	MICHAEL TOLOCHKO
Rigging CLT	ANDREW KORNER
Rigging Assistant CLT	LARRY RICHARDSON
Location Manager	SCOTT TRIMBLE
Key Assistant Location Managers	LEO FIALHO
	CLAY DODDER
Second Unit Casting	BILL DANCE
Second Unit Casting Associate	TERENCE HARRIS
Extras Payroll	CENTRAL CASTING

Catering	NICK MATOSIAN
Assistant Craft Service	LUCY MANGASSARIAN
Key Make-up Artist	MELANIE ROMERO
Make-up Artists	SIAN RICHARDS
	MICHELLE GARBIN
	MOLLY TISSAVARY
	TONIE KEATON PAUL
Key Hair Stylist	JOY ZAPATA
Hairstylists	DONNA ANDERSON
	CATHY CHILDERS
	FRANCIS MATHIAS
	TAMMY KUSIAN
	PAVY OLIVAREZ
	SUSAN MAUSY
Sound Mixer	FELIPE BORRENO
Boom Operator	COLIN CAMPBELL
Sound Utility	JESSY BENDER
2nd Unit Property Master	SCOTT NIFONG
Assistant Prop Master	CHRIS LANGEVIN
Costume Supervisor	NANROSE BUCHMAN
Key Costumer	MICHAEL CHAPMAN
Costumers	BARBARA MARKO
	TERRY GORDON
	AUSTIN MEYERS
	GIL ZAMORANO
	PAT WELCH
Costume Production Assistant	CHRISTINE CASAUS
Set Decorator	SOPHIE NEUDORFER
Leadman	JOHN PATRICK
Gang Boss	RICK DOBSON
On Set Dresser	KEVIN MILLER
Swings	JON MOBERG
	CAROLINE A FIORITO
	JP FITTING
	ADAM SANTANA
Standby Painter	JOSEPH GENITEMPO
Set Medic	RUBEN RICO
Lifeguard	JOEL MARKMAN
Transportation Coordinator	JIM CHESNEY
Transportation Captain	JOE FEENEY
Transportation Office Coordinator	TIFFANIE REYES

FOR SEE-SAW FILMS



Corporate Director	BARRY SECHOS
Head of Development (UK)	KATHERINE BRIDLE
Head of Production (AUS)	SIMONE NICHOLSON
Head of Production (UK)	AMY JACKSON
Production Executive (UK)	SAMANTHA JOLY
Head of Business Affairs (AUS)	SASHA BURROWS
Head of Business Affairs (UK)	ALICE CLOUGH
Publicity	EMMA DAVIE
Accountant	LAYLA ZHANG

FOR FIRST GENERATION FILMS CANADA INC.

"Executive in Charge of Production and Business Affairs "	ALEX LALONDE
Business Affairs Associate	EMILY KULASA

FOR BARRY FILMS GMBH

Production Executive	KATHLEEN SCHINKOWSKY
Production Assistant	ANIC FRAEFEL
Intern	JENNY REUSSE

FOR FILM4

Head of Business Affairs	GERALDINE ATLEE
Commissioning Executive	SAM LAVENDER

FOR SCREEN AUSTRALIA

CEO	GRAEME MASON
Head of Production Investment	ROSS MATTHEWS
Head of Production	SALLY CAPLAN
Investment Manager	SALLY REGAN
Creative Director	VERONICA GLEESON
Screen Australia Constultant	TRIS MIALL
Project Manager	SUE COLLINS

LEGAL

UK Legal Affairs	ASLAN CHARLES KOUSETTA LLP
UK Lead Legal Counsel	HAKAN KOUSETTA
UK Legal Counsel	NICK MILLER

Canadian Legal Affairs	DENTONS LLP
Canadian Attorney	KEN DHALIWAL
Canadian Project Attorney	JAYME ALTER
Canadian Associate	CINDY STONELL

German Legal Affairs	UNVERZAGT VON HAVE
	ANDREAS PENSE

Australian Legal Affairs	MARSHALLS + DENT LAWYERS
Australian Legal Counsel	BRYCE MENZIES

Auditing Accountant	KAY & RICHARD WARBURTON
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Product Placement & Clearances	MARA MCSWEENY
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