



Presents

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# EX\_MACHINA

**A film by Alex Garland  
(108 min., UK, 2014)  
Language: English**

*Distribution*



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## Synopsis

Caleb, a 24 year old coder at the world's largest internet company, wins a competition to spend a week at a private mountain retreat belonging to Nathan, the reclusive CEO of the company. But when Caleb arrives at the remote location he finds that he will have to participate in a strange and fascinating experiment in which he must interact with the world's first true artificial intelligence, housed in the body of a beautiful robot girl.

## Production Information

From acclaimed writer/director ALEX GARLAND (*28 Days Later*, *Sunshine*) comes EX MACHINA, a chilling vision of the not-too-distant future of artificial intelligence.

In the mountain retreat of a gifted internet billionaire, a young man takes part in a strange experiment: testing an artificial intelligence, housed in the body of a beautiful robot girl. But the experiment twists into a dark psychological battle, where loyalties are torn between man and machine.

DOMHNALL GLEESON, OSCAR ISAAC and ALICIA VIKANDER lead the cast of *Ex Machina*, an intense psychological thriller, played out in a love triangle. The film explores big ideas about the nature of consciousness, emotion, sexuality, truth and lies.

Written and directed by Alex Garland, the film is produced by DNA's ANDREW MACDONALD and ALLON REICH, with SCOTT RUDIN and ELI BUSH and Film4's TESSA ROSS serving as executive producers.

Joining Garland's creative team are director of photography ROB HARDY (*Blitz*), production designer MARK DIGBY (*Slumdog Millionaire*), costume designer SAMMY SHELDON DIFFER (*X-Men: First Class*), make-up designer SIAN GREGG (*Never Let Me Go*) and editor MARK DAY (*About Time*).

Alex Garland's first outing as a director might seem simple on paper. "It's about three people pitting their brains against each other," he says. "It's about how they test each other, try to defeat each other mentally, and form allegiances with one another."

But when one of the protagonists is a robot girl, things get a little more complicated. "*Ex Machina* works on two levels," says producer Andrew Macdonald. "At its heart it works on a genre level – it's a psychological thriller – and then it's able to use these characters to explore very fundamental, human and psychological issues."

Indeed, says Macdonald, films like *Ex Machina* fall right within the DNA of DNA Films. "I've always wanted to make films that are accessible and smart at the same time, and if there was ever one trying to balance those two, *Ex Machina* is it."

Making his directorial debut with *Ex Machina*, Garland taps topics that have long fascinated him, and plays on our fears and insecurities about technology and the role it plays in our lives. “People are paranoid about AI and computers in general,” he explains. “It’s on people’s minds, as it should be. I approach it from a slightly different angle, because I don’t exactly feel paranoid about it. With *Ex Machina* my sympathies lie with the robot.”

Garland’s debut novel, *The Beach*, was published in 1996, when he was 26. When it was adapted into a 2000 feature film by DNA Films, Garland became fascinated by the filmmaking process and went on to collaborate with the company on projects like *Sunshine*, *28 Days Later* and *Dredd*.

Garland is keen to emphasise the collaborative nature of filmmaking and insists that *Ex Machina* has been made richer by the contributions of his creative team. “Over the years I’ve had lots of different kinds of filmmaking experiences, and in my mind it all led to this film,” he insists. “I’ve put into practice a lot of things I’d learnt along the way. Mostly, it was about giving people space to do what they want to do in the best way they can.”

## **ABOUT THE PRODUCTION**

### Shaping Science

#### The Evolution of *Ex Machina*

Alex Garland always conceived *Ex Machina* with a view to directing the film. He had worked with DNA Films for many years as a screenwriter, and producers Andrew Macdonald and Allon Reich knew Garland had the talent and ability to take that next step. “We said to him, ‘Go away and write a script that anyone else would kill to direct, and you can direct it,’ remembers Macdonald. “He came back with *Ex Machina*.”

“We’ve worked together for so many years and he’s completely ready for it,” continues Reich. “He’s grasped it with a kind of calmness and sense of collaboration and I think all of the heads of department feel very supported and inspired. He has a vision of what he wants to do and he relishes talented people around him providing him with inspiration and ideas. It’s a very precious commodity when making a film that there’s a focus and everybody’s excited about what feels like a very original piece of work.”

For actor Domhnall Gleeson, who plays Caleb in the film, the collaborative environment Garland creates pushes the entire team to do its best work. “He has so much respect for, and takes so much interest and inspiration from, the different departments on the film,” says Gleeson. “He trusts people will come up with even better stuff when you test them, and that’s what has happened here. People are firing on all cylinders.”

Adds Alicia Vikander, who plays Ava: “The thing about Alex is I’ve never met a director who’s as calm and who has as much time for everyone. He invited us all out for two weeks of rehearsal to talk everything through, and he wanted to know that we were feeling safe, and on the right page.”

What happens if we invent a machine that can think like we do, but one that never gets sick, and remains at the top of its game forever? “It seems to me that quite quickly some kind of swap will start to happen,” says Garland. “At some point we become redundant, and you have to ask yourself whether that’s a good or a bad thing.”

Science fiction has explored these ideas in the past, with an emphasis on how humanity might be destroyed by the logical malevolence of a machine race. But Garland insists *Ex Machina* takes a different tack. “I find myself weirdly sympathetic to the machines,” he explains. “I think they’ve got a better shot at the future than we do.”

For Oscar Isaac, who plays Nathan, the film is an allegory for human existence. “It really delves into what it means to be a human, and what it means to think and have consciousness. How can you ever tell what the person in front of you is actually thinking, or if they think the same way you do?”

The setup is fairly simple. Gleeson plays a brilliant coder invited to his boss’s country retreat, ostensibly just to meet Isaac’s Nathan, a billionaire genius and lately a recluse. When he gets there, he finds that he’s been called to interact with a new form of artificial intelligence, housed inside the body of a robot girl, Ava.

“Caleb’s there to do a Turing Test,” explains Gleeson. “It’s where a human interacts with a computer and if the human doesn’t know that it’s a computer they’re interacting with – so they mistake it for another human being – then the test is passed.

“Caleb has no idea what he’s walking into here, and then out of one of the rooms comes this kind of humanoid figure with a girl’s face, but made of the most stunning mechanics he’s ever seen.”

The Turing Test is deceptively simple, and usually enacted in such a way that the person doing the testing doesn’t know whether or not a computer is delivering responses. Many competitions are held annually to try and pass the Turing Test, but despite big headlines that occasionally announce passes, few stand up to much scrutiny.

“The Turing Test was set decades ago in the birth of computing,” explains Garland, “when Alan Turing understood that at some point the machines they were working on could become thinking machines, as opposed to just calculating machines. He saw that it would be difficult to know whether something was really thinking or just pretending to be thinking.”

It’s that distinction that causes most failures, and stirs the controversy that follows ‘passes’ of the test. Recent news stories suggested a chat bot named Eugene Goostman had passed the Turing Test by fooling a significant threshold of judges at a competition held at the

University of Reading. But critics were quick to note that the bot, which took the form of a 13-year-old boy from an Eastern European country with only the most rudimentary understanding of the English language, relied on misdirection to fool the judges into assuming that the language barrier, and the subject's age, were what caused its machine misunderstandings.

But Ava, in *Ex Machina*, is different. Nathan's confidence in his robot's abilities is such that he leads Caleb in to meet Ava without trying to conceal the fact that she's a robot. If Caleb could be taken in by what is obviously a machine - with metallic body parts, servos and engines - could Ava represent the pinnacle of artificial intelligence? Could she really be *thinking*, as opposed to simply calculating?

"The question is whether or not she has a consciousness," says Gleeson. "And I think we pretty quickly realise that she does."

The implications of what that means, the mad brilliance of the man who built her, and the isolated environment in which the test takes place, combine to turn *Ex Machina* into a thriller like no other.

"There are tropes and ideas in this that people who have been reading Alex Garland's work from *The Beach* onwards will immediately recognise," says Reich. "But with *Ex Machina* he's found a real thriller aspect. A very unusual amount of the crew have come up to me and described their feeling of reading the script and how they had to close the door and not be disturbed, because they were so into the world and so keen to know what fate had in store for these characters."

### Finding Life

#### Casting *Ex Machina*

Amongst the biggest challenges of translating Garland's screenplay for *Ex Machina* to the screen was finding actors capable of commanding the story's nuanced approach. Despite the grand themes the film deals with, it's the emotional core that makes the whole function, and the production team looked to three distinguished up-and-comers to pull it off.

"The cast we've got is fantastic; they're all on the cusp of great things and incredibly in demand," notes Andrew Macdonald. "The most important thing was that they're absolutely perfect for their roles, and that's not always the case in films."

Domhnall Gleeson plays Caleb, the character that gives the audience it's eyes on the world the film creates, journeying into Nathan's mysterious compound and experiencing this extraordinary robot, Ava, as we do.

He's also a brilliant coder, and someone who immediately catches Nathan's eye. "He's one of those geeky guys that rule the world," notes Reich. "He's been making his way

in Nathan's technologically-advanced company, Blue Book. But he's not as forceful as Nathan; he hides his brightness. He's more sensitive, and he's totally alone when he comes here."

"It's a challenging role for Domhnall," notes Oscar Isaac, who plays Nathan. "He's on the back foot going in."

Gleeson is no stranger to the DNA Films family, having worked with Garland, Macdonald and Reich on *Never Let Me Go* and *Dredd*. "There are two things about Domhnall," explains Garland. "The first is that he's a seriously good actor. When someone's as good as him they can do a lot of different things and take any challenge you can throw at them.

"The second is that he has a vulnerability and innocence to him that is a very charming quality, and it's exactly that quality we find in Caleb. He's not an alpha male."

Echoes Macdonald: "Caleb understands machines and he's ambitious. He's a decent guy with his whole future ahead of him, and part of the reason he's been chosen for this test is he has a moral compass."

For his innocence, Nathan perhaps underestimates Caleb. But initially he seems like the ideal candidate for his mysterious boss's brand of manipulation. "He's the cheese that Nathan dangles in front of Ava to see how she'll use her mind," explains Isaac. "Caleb has been plopped in to the middle of this singularity – the greatest scientific event of all time – and he doesn't even know it yet."

"We can all associate with the feeling of being an employee wandering into this kind of environment," notes Reich. "The sort of wide-eyed difficulties one might face when confronted by someone like Nathan. Domhnall has an empathy that I think is impossible to learn. You either have it or you don't, and it's crucial for us."

"Caleb's expectations and the reality are quite different," Gleeson says of the role. "He knows the man he's meeting is on the verge of genius, but also that he has an awful lot of power."

Gleeson thinks Caleb is formed of a mix between his own personality and Garland's, and he draws a parallel between Caleb's enthusiasm at winning the contest to meet Nathan and his landing of the role in *Ex Machina*. "I got a mysterious email from Alex saying, 'Domhnall, is this your address?' When I wrote back he replied, 'I'm going to send you a script.'"

He read it from cover to cover in an hour, and immediately expressed his interest. But he's quick to insist that the actual experience of working with Garland is a little more positive than Caleb's experiences with Nathan. "We really picked up where we left off with the last two movies together," Gleeson notes. "Except this time I was front and centre."

It's not hard to see why a man as intrigued by technology as Caleb is fascinated by Nathan. "Nathan's the boss of the world's biggest internet search engine," says Garland. "He's an enormously wealthy, powerful man."

No one has seen the reclusive genius for several years, and so Caleb is enticed by the notion of discovering the truth behind the legend. "He's spent the last few years working on this pet project of his and so he's been geographically and psychologically isolated from the world."

Garland is a noted fan of *Apocalypse Now*, as anyone who has read *The Beach*, with its many references to the film, will have noted. "Somewhere in the back of my mind there's a sort of Kurtz analogy," he says, referring to the disturbed colonel played by Marlon Brando in Francis Ford Coppola's film. "He's spent too much time up the river and has gone a bit crazy. At the point we meet Nathan, he's already tipped over the edge."

Adds Reich: "Nathan is obviously super alpha male. He's got an intellectual determination to push the forefront of technology in every way he can. His psyche is also tormented by what he wants to achieve and what its effects might be. Living alone in this kind of place for who knows how long has affected him. On one level he's very at ease and powerful, and on another he's extremely troubled and vulnerable too."

But, notes Alicia Vikander, who plays Ava, there's a certain sincerity to Nathan that isn't reflected in the other two leads. "When you first meet him he's very intimidating," she says. "But he's also the one of the three of them who's the most honest throughout the whole script, even though you might see him as the bad guy at the beginning."

To play the role, Garland tapped Oscar Isaac, an extraordinary character actor whose disparate roles in films such as *Inside Llewyn Davis*, *Drive* and *Two Faces of January* speak to his versatility and ambition. "Oscar Isaac really does just vanish into parts," notes Garland. "He disappears and you completely believe in the character he's created. It changes film by film; he changes the performance, the mannerisms and his physicality. I met him again, about three months after we'd finished shooting, and I could hardly recognise him because he'd started prepping for a new role."

Isaac worked hard to establish Nathan's physicality, defining him as a man who is as obsessed with his physical strength as he is with his genius. "I think it's important because the idea is that this guy is unbeatable," notes the actor. "Intellectually you can't beat him, physically you can't beat him, and monetarily you can't beat him. Caleb doesn't stand a chance. Stacking your odds against the hero makes it all the more compelling. How *do* you break this guy?"

Isaac had never worked with Garland before, but he remembers an audition for a role in *Sunshine* as being one of his first opportunities right out of drama school. "It was the first script I read and I became *so* obsessed with it," he laughs. "Even after I didn't get the part I

kept reading it. When *Ex Machina* came around I was immediately excited to read it, and it was just as good, if not better.”

He echoes Vikander’s comments about Nathan’s sincerity. There’s a lot about him to admire, he says. “He’s this genius, dark, drunk, disco dancing megalomaniacal beast, and it was just such a weird contradiction of aspects that Alex had put together.”

Nathan is also just as drawn to Caleb as Caleb is to him. “I think Nathan can’t help but become intrigued by Caleb,” Isaac adds. “And particularly with the way Domhnall plays him, he’s very funny and an open book, but with real intelligence. There’s a sense of respect that grows, and an intimacy that develops between the two of them, and it’s almost like they have their own little love story happening.”

But just as they're developing a relationship with each other, they're also competing for the affections of Ava, who proves to be equally as complex as the two men. Garland found every aspect of the character embodied in Alicia Vikander. "She was perfect in a lot of different ways. She's a very beautiful girl, but she's also an incredibly gifted actress, and she trained as a ballerina from a young age, so she's got extremely good control of her physicality. The way she walks, moves her hand, the slight tilt of her head."

For Vikander, *Ex Machina* checked every box she had, too. She recalls a meeting with her agent in which she outlined her interest in genre projects, contained scripts and things that were intensely character-driven. “I mentioned *Moon* as an example,” she recalls. So she was thrilled when, a few months later, Garland’s script landed with her.

She sent in a videotaped audition piece in which she’d put some white make-up on her face to lend an artificial air, and it was this tape that convinced the filmmakers to give her the role.

The part was quite a challenge for the actress, who says she has always learnt to draw on her own experiences to create the characters she plays. “Together with Alex we had to set our own rules,” she explains. “How do you create something that has never existed? As soon as we answer one question, a hundred more just appear.”

Garland explains the difficulties Vikander faced to bring Ava to life, and the patience required to play a role that was going to be later augmented with CGI: “She was wearing a suit that was very restrictive that she knew would get swapped out for VFX,” he says. “She had to make the character of a girl that’s not a girl, and push through that to be the most dominant thing in the frame. Knowing where to pitch that is very complicated, but she did a brilliant job. There’s this other level of discovery you make in the edit when you realise just how nuanced some of her decisions are.”

The goal of Vikander’s performance is to push past the CGI emotionally too. “Hopefully, at first, you’ll be amazed by Ava,” says Reich. “When we first see her in the film, she and Nathan are not trying to hide in any way that she’s a machine with this incredibly

beautiful, empathetic face of a girl. You start off amazed at her as a piece of technology, and then begin to fall for her humanity.”

“I always felt that the human connection would be more important than the robot disconnect between Caleb and Ava,” adds Gleeson. “Those would be the moments that really mattered. Alicia has had to pay heed to the fact that she’s playing a robot, and it’s been really great to sit across from her take to take. It feels like we’ve been pushing each other - like we’ve really been challenging each other from either side of the camera - and that doesn’t often happen.”

Says Isaac: “Alicia has this otherworldliness about her; her interpretation of the machine is very graceful.”

Rounding out the cast are two smaller roles that don’t necessarily impact the main storyline, but that are no less essential.

Corey Johnson plays Jay, the helicopter pilot that flies Caleb in to meet Nathan. He’s our first point of contact with Nathan’s world, and he explains just how secretive Nathan is. “I’ve never even met him,” Jay says. “I only fly this shuttle between the airport and his residence. I did see him one time, stood on one of those mountain ridges.”

Johnson sees the truth in *Ex Machina*’s fiction, and says the themes the film deals with are incredibly prescient. “When you read something like this, that has a ring of truth about it, you want to keep reading,” says Johnson. “I read this in a single sitting, which is weird because usually you skim stuff and go straight to your part! Alex knows what he’s doing, he knows what he wants, and he’s going about getting it.”

The final character is perhaps the most mysterious of all: Kyoko. Nathan’s silent assistant makes quite an impression on Caleb when she wakes him up on the morning of his second day at Nathan’s compound. “She’s in the film quite a lot, but she never speaks,” says Garland. “We needed an actor that could convey the ‘still waters run deep’ kind of thing that she has.”

It was while casting for supporting artists that Garland discovered Sonoya Mizuno. The 27-year-old dancer and model trained with the Royal Ballet, and, after expressing an interest in acting to her management, landed her first audition for supporting work on *Ex Machina*. When Garland met her, he thought her perfect to play Kyoko.

“She doesn’t have any lines, but she has a really interesting journey throughout the film,” notes Mizuno. “I think her journey really helps the story unfold, so she is really relevant to what happens.”

“You would imagine that not speaking would be quite restrictive for an actor,” says Garland. “But, like Alicia, Sonoya trained as a ballerina, and can convey an enormous amount with her physicality.”

“The part felt so right to me,” adds Mizuno. “I felt like I understood this character, and that I’ve seen a bit of her in my working past so I knew how to develop her. It’s been really fun to develop her and make her character stand out.”

### Ava from the Machine

#### Building an AI

For Alex Garland, science fiction is at its best when heavily rooted in science. The concept of building an artificial intelligence has intrigued and challenged scientists and technicians since the birth of the computer age, and it seemed an ideal topic for Garland to explore in his directorial debut. “We clearly live in a world where computers are central to our existence and we also live in a world where advances in computers have incredibly accelerated in pace,” he says. “There has to be an interesting question about where it ends and what it means for us. At some point machines will think in the way we think and there are a lot of implications to that. At some point, don’t we become redundant?”

It’s an idea that is as prescient as ever. “If some inventor came along,” says Macdonald, “and held a press conference to say, ‘We’ve invented a robot girl and here she is,’ I don’t think anyone would be all that surprised.”

With *Ex Machina*, through Ava, Garland suggests a world in which man’s creation of an artificially intelligent robot lays the foundation not necessarily for our destruction, but for our evolution into another state of being. Ava isn’t simply a robot bent on human destruction, but rather something that we might see as enticingly human.

“Because I approach this on the side of the machines, broadly speaking” he explains, “I needed to house Ava – the idea of this machine consciousness – in something that people could fall in love with. The protagonist needs to fall in love with her for the story to function.”

“The impression of Ava is that she’s a real girl,” continues Oscar Isaac. “And although she’s made up of metal and silicone and gel, she still exhibits all the traits of a human being and therefore should be treated as such.”

For Vikander, the balance comes in melding the human with the otherworldly. “I could tap all the emotion and human aspects that I know myself,” she says, “and add things to it which made her a little off and a bit strange. She’s unknowing, too; she’s doe-eyed sometimes because she’s new to this world.”

Her creation raised all manner of questions for the cast and crew. Says Gleeson: “What is consciousness? How are you responsible for something if you create it? In a way, Ava is a really pretty version of Frankenstein’s monster, but today we’re closer than ever and going further and further into what is possible, combining mechanics and humanity.”

The film makes no attempt conceal the fact that Ava is a robot. When we first meet her, at the same time as Caleb, her artificial composition is laid bare. “The design itself is extraordinary; you can actually see through her to her workings,” explains Isaac. “You can see that she’s a robot. But Alicia plays her with such warmth and gravity. She pulls you in, so that you forget you’re looking at a machine even though you can see it right in front of you.”

Conceiving the design for Ava was one of the biggest challenges of the pre-production process. Like much else in the conception of *Ex Machina* it was led by a desire not to repeat what had been done in the past. “Her design was driven by Alex initially, and what he had in his mind as his concept for her,” says production designer Mark Digby. “In the early days we very collaboratively discussed this and I think he wanted something that was very different to anything else.”

“The design process started with a guy named Jock, who I’d worked with on *Dredd*,” says Garland. “We got on very well and so we sat down when I was planning the film and spent a few weeks trying to figure out what Ava looked like.”

Immediately it became clear that, in the vast pantheon of science fiction depictions of robots over the years, there weren’t too many stones left unturned. “Jock did one drawing of her where her parts were made of a gold-ish metal, and she basically looked like C-3PO,” laughs Garland. “A music video director called Chris Cunningham did a Bjork video that was very influential. Then there’s a robot girl in *Metropolis* whose image has become iconic. It’s very easy, it turns out, to make a robot girl look like the robot girl in *Metropolis*. We had to come up with something that didn’t feel like it was just referencing robots in the past.”

The breakthrough, he remembers, was cladding her form in mesh. “If you imagined it as a spider web, in certain lighting conditions you can see straight through it to the skeleton structure, but in others it caught the light, and so suddenly you’ll see a torso appear, or the shape of a neck or an arm.”

“We didn’t want her to be over-electronic or over-mechanical,” notes Digby. “There’s an overlap between the organic and the computer-driven. It was less about robotics and more about this evolved machine.”

Vikander is impressed with the design the team came up with. “It’s a piece of art they’ve created. She’s not only a machine, she’s exquisite and beautiful and I think it’ll look amazing on screen.”

Though the visual effects artists at Double Negative will have created much of what we’ll see of Ava in the final film, realising the robot girl began on set, with a costume designed by Sammy Sheldon Differ.

“We approached Sammy because she had experience making superhero costumes, and we knew we needed a costume that would be practical at times,” Garland explains. “The

costume needed to have some overt design elements, but also maintain Alicia's silhouette without bulking her out at all. It was a surprisingly complicated job."

Notes Vikander: "I tried to visualise her when I read the script, and I remember when I first met Alex he showed me a few drawings he had made at a very early stage. I did my first camera test and I don't know how many weeks it took just to make this extremely tight-fitting body suit that I wear. The prosthetics take about four or five hours to apply each morning, and then the VFX guys took one of the frames we shot in the test and showed people what it was going to look like in the end. I've been carrying that photo with me every day, because I look like a fake Spider-Man, just running around in my silver suit."

Augmenting the footage shot on set is the team at Double Negative, led by visual effects supervisor Andrew Whitehurst. "Andrew really took on the task of creating her, and continued the design process with us," says Garland. "He took it to the next level, which was to make her a three-dimensional construct. She was refined and the machinery took on subtle organic constructs and shapes."

Whitehurst is quick to insist that as much as possible of Vikander's on set performance has been translated into the CGI model. His team spent countless hours matching their animation to her movements. It was a painstaking process, though it began with a carefully constructed model that paid close mind to plausibility of Ava's construction.

"We were always looking at the images we were producing," notes Whitehurst, "and thinking about how well does this work? Why does this work? What effect does it have on the audience? Do you believe this is a machine that someone could fall in love with? They're difficult questions to grapple with.

"On top of that you have practical questions; how do we design something that works plausibly as a machine in that all the muscles and joints are connected in the right place and you believe that she would work? I think the film would fail, visually, if you had a character that didn't seem technologically plausible as well as emotionally plausible. That was a pretty narrow tightrope to walk, but a fascinating process to go through."

Just as Garland had intentionally avoided designs inspired by robots that had come before, so Whitehurst charged his team to deliver something fresh. "The only rule I put on the crew was that they weren't allowed to look at pictures of robots," he remembers. "We had a whole load of reference imagery of sculptures by Brancusi, and a lot of modernist Bauhaus sculptures as well. On top of that we looked at things like Formula One suspension, high-end concept bicycles, hundreds and hundreds of images of those sorts of things where you can start to feel an aesthetic growing out and you can build that into a robot."

It was contrasted with work the team put into researching human anatomy, to ensure that Ava moved just as we do. "You get a very interesting synthesis of what feels like an evolved form, and what feels like an engineered and manufactured form," Whitehurst says.

*Ex Machina* shot for six weeks, but the post-production process on the film lasted six months, as the visual effects team worked to build Ava. “For a British film, that’s very unusual,” says Macdonald. “But it shows how important it is for us to get Ava right.”

Completing the effect is the film’s sound design, which is similarly unprecedented. “Glen Freemantle has designed the sound on all the films I’ve been involved in over the last 10, 15 years,” says Macdonald. “He was absolutely crucial in answering that question: What does a robot sound like?”

“Ava has a whole kind of language that has been invented,” notes Garland of the work done by Freemantle. “His team didn’t record servos, which is what you’d normally hear with a machine moving about. They did things like spin gyroscopes in oil and the like, to get all sorts of odd noises. When you overlay the robot noises, she takes another massive step towards being a machine, away from being a human. That’s very important.”

For Garland, getting the sound design right meant nailing the tone of the piece. “At times this film functions like a horror movie,” he says. “It’s sci-fi, but it has horror elements, and sound design is very important in horror. One of the jobs that was necessary in the sound design is that you have these very long conversations in the film that take place in stark, silent environments, and it’s how to bring sound design very gently to that.”

#### At One With Nature

#### *Ex Machina* On Location

*Ex Machina* takes place all on one location, at Nathan’s high-tech compound home in the heart of Alaska. As Caleb is choppered in to meet the mysterious billionaire, he asks how long it’ll take to reach Nathan’s land. “We’ve been flying his estate for the past two hours,” notes the pilot.

So how does a billionaire live? “It’s the biggest challenge on low budget films,” notes Garland. “You’ve got to show the house of the richest guy in the world. How do you do that?”

The task fell to the team led by production designer Mark Digby. “We’ve worked with Mark, and Michelle Day, our set decorator, on a bunch of movies since *28 Days Later*,” explains Macdonald. “They bring an amazing continuity to a project, and they start with character, which is the real key.”

The world of the super rich is not one often seen – with endless wealth comes the opportunity for limitless privacy. “When we started trying to visualise his world we were looking at a lot of very expensive houses,” notes Digby. “But they were all millionaires’ houses, or multi-millionaires’ houses. We realised we needed to go stratospheric with this. It’s several levels beyond, and there just aren’t many people globally who are that powerful and that rich.”

Indeed, even the ones that are aren't especially inclined to open up their homes to a film crew. The drive was to find a house that could only accommodate 1% of the 1%. Notes Reich: "Nathan needed a place that was a little bit special."

Very early on, Garland hit upon the notion of situating Nathan's house within untouched wilderness. "We knew that if we found a spectacular landscape it would provide a lot of the power of the guy. If he owns this landscape, he must be spectacular too."

The team scouted a number of different locations trying to find a house that would fit the brief and a landscape that would make the house all the more special. "We needed something that had a sort of modernist architectural feel," notes Digby, "but that was also in an incredible environment."

They found what they were looking for in Norway. Notes Macdonald: "Norway doubles brilliantly for the Colorado Rockies, Canada and Alaska. It felt a bit like Scotland, where I'm from, but Scotland on super drugs. It's incredible; these vertical hills, waterfalls everywhere and deep, deep fjords and sea lochs."

It was two locations rather than one, within driving distance of one another in the Norwegian Fjords outside a town called Valldal, that combined to form Nathan's house. "We went on a great recce around Norway," remembers Garland. "We found this house and hotel, that were in quite a remote part of Norway, and they were both built by the same architect, so the house and hotel had a commonality of design."

The Fjora House, a private residence, and the Juvet Landscape Hotel offer many of the interior and exterior shots of *Ex Machina*. Both were designed by the Norwegian architects Jensen & Skodvin.

They found the house first. "We went to have a look, but we were worried it might be too small for what we needed," remembers Digby. "Then the owner said, 'Oh, the guys who built this for me have actually built another location about half an hour away. It had a lot of the same features, but it was on a different scale.'"

As chance would have it, the hotel location features a glass-walled sauna that looks out into the Norwegian wilderness. When Digby and his team were collecting images for reference, a photo of the sauna was one of their first hits. It wasn't until they turned up at the hotel that they realised this was the place in the picture. It was perfect. Notes Reich: "You stand in our hero window looking out on this extraordinary environment and you think that if you were that level of super rich, you'd want a window with this view."

Designing the interiors, says Digby, often meant turning away from the modernist architecture of the locations. "We didn't want the house to be too brutal in its modernity," he explains. "We headed for a very simple aesthetic, and we wanted to play with the balance of man-made materials and organic, natural ones."

There's a lot of life inside the walls of the house, from trees and plants to little gardens. Digby continues: "In a sense that balance mirrors what's happening with the characters too; these humans are interacting with this man-made machine."

Fjora House has a particularly distinctive design feature, in which the rock on which it's situated cuts into the corners of its living room, and plate glass has been cut to run around it and enclose it. "The idea of glass and concrete and this rock protruding into the room was something we started to get very excited about," notes Reich.

The nature of the world Nathan has created for himself changes as the film progresses. Says Garland: "The design trick becomes about making a house that at first seemed beautiful, desirable and classy feel suddenly scary, claustrophobic and dangerous."

Digby and his team built Ava's observation room, as well as a number of other interior sets, on stage at Pinewood Studios, matching them to the design features of the locations and using blue-screen to add in the landscape through the windows.

"Anyone who walked out onto those sets at Pinewood was immediately wowed by them," says Reich. "It was a sort of discrete calmness, and it spoke of a particular aesthetic and money without being flash. The house, the facility, the living room, the laboratory; it's all carved into a rock face."

When Garland initially wrote the scenes in which Ava interacts with Caleb, he imagined a room separated by a pane of glass. "Mark Digby had the brilliant idea to give Ava lots of room to walk around," says Garland, "and keep Caleb in a tiny box, so that the girl who's imprisoned has the space and the guy who's breaking her out is trapped."

The observation room set literally does just this: a glass cube in its centre is where Caleb conducts his Turing Test as Ava is able to move around him. "The voyeuristic aspect of it is complete," explains Digby. "We built a glass cube within a room with an antechamber that she lives in that we can also see through, so at all times anybody observing her can see her. She's never not observed."

Designing the room like this had another benefit: "Aesthetically we found that interesting, but also pragmatically it worked very well. It allowed depth – to be able to shoot through glass, through glass – and it just broadened out the variety."

The final touch to the observation room was a small garden that Ava is unable to access. "It gives her an idea that there's an outside, and something beyond being a created object," notes Digby.

The production shot first at Pinewood before travelling for two weeks on the locations in Norway, where the stunning landscape offered the crew an opportunity to shoot a scene atop a live glacier. Guests booking rooms at the Juvet Landscape Hotel are likely to stay in the very locations featured in the film, since most of the hotel was at the production's disposal during the shoot.

“I’m glad we shot it this way around, and didn’t do two weeks in Norway and then four in Pinewood, because it’s difficult not to have your breath taken away by Norway,” says Gleeson. “At Pinewood, it was all so enclosed, and that was the idea: you feel psychologically that everything closes in. We got to some pretty intense places at Pinewood.”

Agrees Vikander: “We’ve been so locked in at Pinewood, so it felt like I was on the same kind of page as Ava. It was great to shoot those first scenes when Ava takes her first steps, and then come into the real world and it looks like he’s been creating Eden here in a way.”

Isaac is similarly impressed by the landscape chosen. “It’s Promethean out here,” he enthuses. “It’s prehistoric landscapes, and a really smart juxtaposition of technology and this machine set against the enormity of this landscape. We’re this infinitesimal speck on Earth and yet this little speck has the power to create life.”

Garland worked closely with cinematographer Rob Hardy, to light and photograph the work Digby and his team had done. Thanks to the location’s floor-to-ceiling glass windows, and high-tech security features, each of the house’s rooms takes on a different feel depending on the time of the day and the way it’s being lit. No more is this clear than within the confines of Ava’s room, which is part observation suite, part prison.

“Rob Hardy I’ve admired for a long time,” says Macdonald. “He’s a British cameraman who has done some amazing work. You want someone who is going to work well with Alex and to go on this journey with him. That collaboration is key, and that runs through every department.”

Garland confirms that Hardy, “really picked up the ball and ran with it. He transcended whatever requirement I could possibly have made of him. He elevated everything.”

For Hardy’s part, he embraced the challenge of working within a genre he hadn’t previously explored. “I’ve never worked on anything sci-fi,” he says. “This just had all the elements that interested me about any given story. It crossed the line between being accessible and also something that had good weight to it. The visual opportunities were endless, really.”

It was the human themes, in the end, on which he relied to define the film’s visual aesthetic. “We didn’t really talk much about film references and we sort of avoided the obvious ones,” Hardy explains. “We were looking at photography and thinking a lot about the philosophy behind what the characters were thinking and doing. It’s a human story, and I immediately saw it as this sort of unrequited love story with a twist. It had a dark heart to it, which really interested me.”

Completing the feel of the film is Geoff Barrow and Ben Salisbury’s score, which, like all the other elements in the film, went to conscious lengths to avoid doing the obvious. “We wanted to steer away from a certain kind of electronic score that you could easily move

towards with sci-fi and robots,” says Garland. “They gave themselves various kinds of rules about things they weren’t going to use and things they would use in particular ways. The score is, in some ways, controlled and understated, but then at times it really flexes its muscles and does something extreme. It’s a very strange score, but it’s really fantastic.”

Garland thinks their limited experience with feature film is what makes the score all the more powerful. “They didn’t arrive with any pre-conceptions and just wrote a score to what they felt it should be. That was very interesting.”

## **ABOUT THE CAST**

**DOMHNALL GLEESON** (Caleb) Domhnall most recently completed filming the screen adaptation of Colm Tóibín’s *Brooklyn*, directed by John Crowley, in which he plays the role of Jim Farrell opposite Saoirse Ronan. Prior to that he shot *Unbroken* directed by Angelina Jolie. Forthcoming projects include *Star Wars: Episode VII*, directed by JJ Abrams, and *The Revenant* directed by Alejandro González Iñárritu.

Other films include Lenny Abrahamson’s *Frank* with Michael Fassbender and Maggie Gyllenhaal, John Michael McDonagh’s *Calvary*, Charlie Brooker’s *Black Mirror: Be Right Back* for Channel 4, *About Time* directed by Richard Curtis for Working Title, Joe Wright’s *Anna Karenina*, the critically-acclaimed *Sensation* directed by Tom Hall, *Dredd* directed by Pete Travis, *Shadow Dancer* directed by James Marsh, the Coen brothers’ *True Grit*, Mark Romanek’s *Never Let Me Go*, Ian Fitzgibbon’s *Perrier’s Bounty* and *Harry Potter and the Deathly Hallows: Parts I & II*, directed by David Yates. His other film work includes *A Dog Year* for HBO films opposite Jeff Bridges, *Studs*, *Boy Eats Girl*, and the Oscar-winning short, *Six Shooter*.

His theatre credits include *Macbeth* directed by Selina Cartmell, *Great Expectations* directed by Alan Stanford, *Chimps* directed by Wilson Milam, *Well of the Saints* directed by Garry Hynes, *She Stoops to Conquer* directed by Patrick Mason at The Abbey Theatre, and The Gate Theatre’s production of *American Buffalo* directed by Mark Brokaw.

TV credits include *Your Bad Self* directed by John Butler (Domhnall was also part of the writing team) and *The Last Furlong*, directed by Kieran Carney.

Domhnall was chosen as one of Variety’s 10 Actors to Watch and received an Acting Award as part of the Hamptons International Film Festival Breakthrough Performers Program at the 20<sup>th</sup> Annual Festival in October 2012. In 2006 Domhnall was nominated for a Tony Award in the category of Best Featured Actor for the Broadway production of *Lieutenant of Inishmore* directed by Wilson Milam. Other awards for the same role include a Lucille Lortel Nomination for Outstanding Featured Actor and a Drama League Citation for Excellence in Performance. Domhnall won an Irish Film and Television Academy Award for his

performance in Nicholas Renton's *When Harvey Met Bob*, in which he starred as Sir Bob Geldof opposite Ian Hart as Harvey Goldsmith. He was also named as a Shooting Star at the 2011 Berlin International Film Festival.

Domhnall is also a writer/director whose short film *Noreen* was featured at the 2011 Tribeca, Boston, San Francisco, and Newport Beach film festivals. Domhnall's father, Brendan Gleeson, and brother, Brian Gleeson, also star in the film.

**OSCAR ISAAC** (Nathan) most recently starred as the title character in the Coen Brothers' film *Inside Llewyn Davis*. This film premiered at the 2013 Cannes Film Festival where it won the Grand Prix award, and since, has garnered numerous awards and nominations including Oscar Isaac's Toronto Film Critics Award for Best Actor, and his Golden Globe nomination for Best Actor in a Motion Picture, Comedy or Musical. Isaac shows off his skills as a singer and performer on the *Inside Llewyn Davis* soundtrack, lending an element of authenticity to his portrayal of the struggling folk singer. Isaac also recently starred in *The Bourne Legacy*, the fourth installment of the Bourne franchise, directed by Tony Gilroy, *W.E.*, directed by Madonna, Nicolas Winding Refn's *Drive* opposite Carey Mulligan, and as King John in Ridley Scott's *Robin Hood*.

Recent films include *Two Faces of January* from director Hossein Amini, *Mojave* written and directed by William Monahan and Isaac will next be seen starring alongside Jessica Chastain in J.C. Chandor's action-packed drama, *A Most Violent Year*, as a Hispanic man who immigrates to America and winds up a successful businessman during 1981, one of the deadliest years in New York City history. Isaac was most recently cast in *Star Wars: Episode VII*, the first of a trilogy planned by Disney and directed by J.J. Abrams; *Episode VII* is scheduled to hit theaters December 18, 2015. Isaac's list of upcoming projects also includes the new HBO miniseries *Show Me a Hero* alongside Catherine Keener. Isaac will star as Nick Wasickso, the youngest big-city mayor in the nation, who finds himself thrust into the center of the fight for housing desegregation in Yonkers, N.Y. in the late 1980s.

Other past films include, the Anchor Bay ensemble feature *Ten Year* for which Oscar wrote an original song that he performs in the film, Zak Snyder's *Sucker Punch*; (*NAgora*, directed by Alejandro Amenabar; *Balibo* for which Oscar received an AFI Award for Best Supporting Actor; *In Secret* based on the Emile Zola novel; Ridley Scott's *Body of Lies*; Daniel Barnz's *Won't Back Down*; Steven Soderbergh's *Che*; Vadim Perelman's *The Life Before Her Eyes*; HBO's *PU-239*; and as Joseph in *The Nativity Story*.

Off-Broadway, Isaac appeared in Zoe Kazan's play *We Live Here* at Manhattan Theatre Club, as Romeo in *Romeo and Juliet*, and in *Two Gentlemen of Verona*, the latter productions for the Public Theater's Shakespeare in the Park. Oscar also appeared in *Beauty of the Father* at Manhattan Theatre Club and in MCC Theater's *Grace*.

Additional theatre credits include: *Arrivals and Departures*, *When It's Cocktail Time in Cuba* and *Spinning into Butter*. Oscar Isaac studied performing arts at the famed Juilliard School in New York City.

**ALICIA VIKANDER** (Ava) is one of the most promising young actors of our generation. In 2011, Vikander won a prestigious Guldbagge Award (Sweden's version of the Oscars) for Best Actress in a Leading Role, for her performance as Katarina in the 2010 Swedish drama *Pure*, which most impressively was Vikander's film debut. In 2012, Vikander was highlighted by the European Film Awards as one of their 'Shooting Stars' and in February 2013, she was nominated in the 'Rising Star' category at the internationally renowned EE British Academy Film Awards.

Since making her film debut in *Pure*, directed by Lisa Langseth, Vikander has garnered international recognition and has burst on to the international film scene, most noticeably with her role as Caroline Mathilde in Nikolaj Arcel's critically acclaimed *A Royal Affair*, in which Vikander starred in the lead female role opposite Mads Mikkelsen. In 2013, the film was nominated for an Oscar in the Best Foreign Film category.

Vikander was most recently seen in *The Fifth Estate* directed by Bill Condon, in which she starred as Anke alongside Benedict Cumberbatch and Daniel Bruhl, about the formation of Wikileaks and the relationship between its founders Julian Assange and Daniel Domscheit-Berg. In October last year, Vikander starred in the Swedish film *Hotell*, reuniting her with director Lisa Langseth. Vikander plays Erika, a young woman who has recently given birth to a brain damaged baby and attends group therapy where she meets other people suffering from various forms of trauma. Erika and this eclectic group decide to get away to deal with their problems and check into hotels - a place of complete anonymity where they can feel like different people.

Other releases in 2015 are; *Testament of Youth*, the adaptation of Vera Brittain's memoirs. Set during World War I, Vikander will take on the lead role of Vera Brittain opposite Kit Harrington in the James Kent directed feature; *Man From U.N.C.L.E.*, directed by Guy Ritchie, in which she stars alongside Armie Hammer and Henry Cavill. Based on the 1964 series of the same name, the story is set in the early 1960s, and follows CIA agents as they participate in a joint mission against a mysterious criminal organization; Julius Avery's *Son of a Gun*, in which she stars alongside Ewan McGregor and Brenton Thwaites; and Legendary Pictures' film *The Seventh Son*, directed by Sergei Bodrov - an 18th century adventure story centred on a young man named Thomas, who is apprenticed to the local Spook to learn to fight evil spirits. Other cast include Jeff Bridges and Julianne Moore.

She has just finished filming *Tulip Fever* a 17th century romance in which an artist falls for a married young woman while he's commissioned to paint her portrait. The two

invest in the risky tulip market in the hope of building a future together. The film also stars Jack O'Connell, Dane DeHaan and Christoph Waltz and is produced by The Weinstein Company.

Vikander is currently filming the Derek Cianfrance film, *The Light Between Oceans* based on the M.L Stedman novel opposite Michael Fassbender. The film follows a lighthouse keeper and his wife living off the coast of Western Australia raise a baby they rescue from an adrift rowboat.

Early next year, she will film the Working Title/Tom Hooper feature, *The Danish Girl* starring opposite Eddie Redmayne.

Other film credits include, Joe Wright's *Anna Karenina*. This saw her play the frivolous Kitty alongside Keira Knightley and Jude Law and *The Crown Jewels*, which screened in Berlin.

**SONOYA MIZUNO** (Kyoko) was born in Tokyo but raised in England, and trained at the Royal Ballet School from the age of 11 to 20. She has toured with the Royal Ballet and also danced with the Dresden Semperoper Ballett and the Scottish Ballet. She has worked with prolific dance choreographers including Wayne McGregor, Matthew Bourne and Liam Scarlett.

As well as Mizuno's dance career she has appeared in music videos and short films. *Ex Machina* marks her feature film debut.

## **ABOUT THE FILMMAKERS**

**ALEX GARLAND's** (Director/Writer) writing credits include *28 Days Later*, *Sunshine*, *Never Let Me Go*, and *Dredd*. He has producing credits on *28 Weeks Later*, *Never Let Me Go*, and *Dredd*, and he also wrote the novels *The Beach* and *The Tesseract*, both of which have been made into films.

**ANDREW MACDONALD** (Producer) produced his first film in 1993 at the age of 27: *Shallow Grave* for Channel 4. Written by John Hodge and directed by Danny Boyle, the film was a major box office success and won the BAFTA for Best British Film. The same creative team went on to make a number of films together: the critically acclaimed and cult classic adaptation of the Irvine Welsh novel *Trainspotting*; *A Life Less Ordinary*; the 30-minute science fiction film *Alien Love Triangle*; and the big screen adaptation of Alex Garland's book *The Beach*, starring Leonardo DiCaprio.

Since 1997, Macdonald has headed DNA Films. Through DNA, Macdonald has produced *Beautiful Creatures*, *Strictly Sinatra*, *The Final Curtain*, *The Parole Officer*, *Heartlands*, *Separate*

*Lies, The Last King of Scotland, Notes on a Scandal* and *The History Boys*. For DNA Films and Fox Searchlight, Macdonald has also produced the highly successful *28 Days Later*, *28 Weeks later*, *Sunshine* and *Never Let Me Go*.

DNA Films and Alex Garland collaborated again in 2012 with the UK box office number one film, *Dredd*. Autumn 2013 saw the release of Scottish musical *Sunshine on Leith*. Another DNA film, a Fox Searchlight picture, *Far From The Madding Crowd*, directed by Thomas Vinterberg and starring Carey Mulligan, has completed filming and is due for release in 2015.

**ALLON REICH** (Producer) has been producing partner to Andrew Macdonald at DNA Films since November 2002, working on all of DNA Films' recent projects. They include: *The History Boys, The Last King of Scotland, Notes on A Scandal, 28 Weeks Later, Never Let Me Go, Dredd, Sunshine On Leith* and the forthcoming *Far From the Madding Crowd*. Formerly, Reich was at Miramax, where he had been the Head of Film UK and executive produced Shekhar Kapur's *Four Feathers*, Damien O'Donnell's *Heartlands* and Stephen Frears' *Dirty Pretty Things*. Previously at Film4, he worked on many productions including *Four Weddings and a Funeral, Shallow Grave, The Madness of King George, Brassed Off* and *Trainspotting*.

**TESSA ROSS** (Executive Producer) was recently appointed as chief executive of the National Theatre, joining outgoing director Nicholas Hytner in November 2014.

Previously Controller of Film and Drama at Channel 4, Tessa headed up Film4 and was responsible for all film production and development within the channel.

Film4 is known for working with the most exciting and innovative talent in the UK, whether new or established, and has built a reputation for developing and financing many of the critically acclaimed and successful British films of the past 30 years. Films such as Danny Boyle's *Slumdog Millionaire*; Kevin Macdonald's *The Last King of Scotland*; Shane Meadows's *This is England*; Steve McQueen's *Hunger*; Roger Michell's *Venus*; Ben Wheatley's *Sightseers*; and Martin McDonagh's *In Bruges & Seven Psychopaths*.

More recent releases include Steve McQueen's *12 Years a Slave*, Kevin Macdonald's *How I Live Now*, Clio Barnard's *The Selfish Giant*, Roger Michell's *Le Week-End*, Lenny Abrahamson's *Frank* and Jonathan Glazer's *Under the Skin*. Forthcoming projects under Ross's stewardship include Richard Ayoade's *The Double*, Anton Corbijn's *A Most Wanted Man* and Mike Leigh's *Turner*.

Ross joined Channel 4 in 2002 from the BBC's Independent Commissioning Group where she was Head of Drama, and where she commissioned and executive produced Stephen Daldry's multi-award-winning *Billy Elliot*.

Ross was previously a governor at the NFTS and the BFI, a member of the ICA

council and an external examiner for the MA in Screenwriting at the Northern Film School. She is currently an honorary associate of the London Film School and a member of the National Theatre board. Tessa was one of eight film industry representatives on the panel of the 2012 Film Policy Review, chaired by Chris Smith, and was appointed CBE in the New Year 2010 Honours List. In 2013 she received the special BAFTA award for Outstanding Contribution to British Cinema.

**SCOTT RUDIN**'s (Executive Producer) films include *The Grand Budapest Hotel*; *Inside Llewyn Davis*; *Captain Phillips*; *Frances Ha*; *Moonrise Kingdom*; *The Girl with the Dragon Tattoo*; *Extremely Loud & Incredibly Close*; *Moneyball*; *Margaret*; *The Social Network*; *True Grit*; *Greenberg*; *It's Complicated*; *Fantastic Mr. Fox*; *Julie & Julia*; *Doubt*; *No Country For Old Men*; *There Will Be Blood*; *Reprise*; *The Queen*; *Margot at the Wedding*; *Notes on a Scandal*; *Venus*; *Closer*; *Team America: World Police*; *I Heart Huckabees*; *School of Rock*; *The Hours*; *Iris*; *The Royal Tenenbaums*; *Zoolander*; *Sleepy Hollow*; *Wonder Boys*; *Bringing Out The Dead*; *South Park: Bigger, Longer & Uncut*; *The Truman Show*; *In & Out*; *Ransom*; *The First Wives Club*; *Clueless*; *Nobody's Fool*; *The Firm*; *Searching for Bobby Fischer*; *Sister Act*; and *The Addams Family*.

Theatre includes *Passion*; *Hamlet*; *Seven Guitars*; *A Funny Thing Happened on the Way to the Forum*; *Skylight*; *The Chairs*; *The Blue Room*; *Closer*; *Amy's View*; *Copenhagen*; *The Designated Mourner*; *The Goat, or Who Is Sylvia?*; *Caroline, or Change*; *The Normal Heart*; *Who's Afraid of Virginia Woolf?*; *Doubt*; *Faith Healer*; *The History Boys*; *Shining City*; *Stuff Happens*; *The Vertical Hour*; *The Year of Magical Thinking*; *Gypsy*; *God of Carnage*; *Fences*; *The House of Blue Leaves*; *Jerusalem*; *The Motherf\*\*ker With the Hat*; *The Book of Mormon*; *One Man, Two Guvnors*; *Death of a Salesman*; *The Testament of Mary*; *Betrayal*; and *A Raisin in the Sun*.

**ELI BUSH** (Executive Producer) works with Scott Rudin at Scott Rudin Productions. Last year, Bush executive produced the critically praised Paul Greengrass movie *Captain Phillips*. Credits as a co-producer include *The Grand Budapest Hotel*; *Frances Ha*; *Moonrise Kingdom*; *Extremely Loud & Incredibly Close*; and *The Girl with the Dragon Tattoo*. Bush is in post-production as executive producer on *Rosewater* from director Jon Stewart, and has recently wrapped shooting on Chris Rock's *Top Five*, a first credit as producer. On television, Bush is the co-producer on Aaron Sorkin's *The Newsroom*.

**ROB HARDY** B.S.C. (Director of Photography) is one of Britain's hottest cinematographers. He recently shot *Testament of Youth* directed by James Kent.

Other credits include *Every Secret Thing* directed by Amy Berg; Ralph Fiennes's *The Invisible Woman* starring Fiennes and Felicity Jones; *Broken* by multi-award-winning director Rufus Norris; the award-winning *Red Riding: 1974* directed by Julian Jarrold; Josh Marston's second feature *The Forgiveness of Blood*, which won a Silver Bear in Berlin; Justin Chadwick's film based on a true story, *The First Grader*; Lionsgate's action movie *Blitz*; and Dom Rotheroe's chilling *Exhibit A*. As well as *Is Anybody There?* starring Michael Caine, Hardy worked with director John Crowley on the highly acclaimed Channel 4/Weinstein Co.'s *Boy A*, starring Andrew Garfield and Peter Mullan, for which he won a BAFTA award for Best Cinematography, 2008.

Hardy's most recent television credits have seen him re-team with director Justin Chadwick on the BBC film *Stolen* for which he won a BSC Award for Best Cinematography, 2011.

**MARK DIGBY's** (Production Designer) most recent projects have included Pete Travis's *Dredd* and Ron Howard's *Rush*. Other credits include DNA Films' *Never Let Me Go* and Danny Boyle's smash hit *Slumdog Millionaire*, *28 Days Later* and *Millions*. For *Slumdog Millionaire*, Digby was nominated for a BAFTA Award, and won the Excellence in Production Design Award from the Art Directors Guild and the Evening Standard British Film Award for Best Technical Achievement.

Digby's production design and art direction credits include: Michael Winterbottom's *Genova*, *A Mighty Heart*, *24 Hour Party People*, and *Code 46* and the Michael Winterbottom/Mat Whitecross documentary drama film, *The Road to Guantanamo*. He also worked on Tony Grisoni's *Kingsland No 1: The Dreamer* and *The Lives of the Saints*.

**SAMMY SHELDON DIFFER** (Costume Designer) most recently completed *Ant Man* directed by Peyton Reed. Other credits include *Kick-Ass 2*, directed by Jeff Wadlow, having previously designed *Kick-Ass* for director Mathew Vaughn, Mathew Vaughn's *Stardust* and *X-Men: First Class*, for which she was nominated for a Costume Designers Guild Award.

Differ also designed the costumes for Rob Letterman's *Gulliver's Travels*, Paul Greengrass's *The Green Zone*, Guillermo del Toro's *Hellboy 2: The Golden Army*, James McTeigue's *V For Vendetta*, Julian Jarrold's *Kinky Boots*, Garth Jennings's *The Hitchhiker's Guide to the Galaxy*, Michael Radford's *Merchant of Venice*, Richard John's *The Calcium Kid* and Ridley Scott's *Black Hawk Down*.

**SIAN GRIGG** (Make-up and Hair Designer) has worked with some of the biggest names in the industry. In 2005 Grigg shared a BAFTA with Morag Ross and Kathryn

Blondell for the best make-up and hair for Martin Scorsese's *The Aviator*, in which Grigg did the personal make-up for Leonardo DiCaprio. Grigg has also work as DiCaprio's personal make-up artist on Martin Scorsese's *The Wolf of Wall Street*, *The Departed*, *The Aviator*, *Gangs of New York* and *Shutter Island*; Quentin Tarantino's *Django Unchained*; Baz Luhrmann's *The Great Gatsby*; Clint Eastwood's *J Edgar*; Ridley Scott's *Body of Lies*; Sam Mendes's *Revolutionary Road*; Edward Zwick's *Blood Diamond* and Stephen Spielberg's *Catch Me If You Can*.

Grigg previously collaborated with DNA Films designing the hair and make-up on Mark Romanek's *Never Let Me Go* and working on *The Beach* and *28 Days Later*. Her other film credits include working as Tobey Maguire's personal make-up artist on Jim Sheridan's *Brothers* and Gary Ross's *Seabiscuit*, and as Kate Hudson's personal make artist on Andy Tennant's *Fool's Gold*.

Grigg's other credits as chief of crowd on John Madden's *Captain Corelli's Mandolin* and Anthony Minghella's *The Talented Mr Ripley*, and as make-up artist on Steven Spielberg's *Saving Private Ryan* and James Cameron's *Titanic*.

Most recently Grigg finished working with Carey Mulligan as make up and prosthetics designer on Sarah Gavron's *Suffragette*.

**MARK DAY** (Editor) recently completed the romantic comedy *About Time*, starring Domhnall Gleeson and Rachel McAdams. It was his second collaboration with Richard Curtis, having worked with him on *The Girl in the Café*, starring Bill Nighy and Kelly Macdonald, which earned Day an Emmy Nomination for outstanding single camera picture editing.

He won two BAFTA Awards for Best Editing for the TV Dramas *State of Play* and *Sex Traffic*. He also won a Royal Television Society Award for Best Tape and Film Editing for *Sex Traffic* and earned a nomination for *The Young Visitors*, all directed by David Yates.

Day's feature film credits include collaborating with Yates on four of the *Harry Potter* features: *Harry Potter and the Deathly Hallows: Part 1 & II*, *Harry Potter and the Half-Blood Prince* and *Harry Potter and The Order of the Phoenix*; *The Mystics* directed by David Blair; and *The Theory of Flight* directed by Paul Greengrass. Most recently Day worked with Robert Redford on the soon to be released *The Company You Keep*, starring Shia LaBeouf and Robert Redford.

Day has edited a number television films and dramas working with such directors as David Yates, John Schlesinger, David Blair, Paul Greengrass and Jack Clayton.

Day is currently working with David Yates on *Tarzan*.

**ANDREW WHITEHURST** (Visual Effects Supervisor) is based at London's Double Negative VFX. Prior to *Ex Machina* he supervised Double Negative's work on Sam Mendes' *Skyfall*. He has recently completed working on *Paddington* for Paul King.

**GEOFF BARROW (Composer)** is a British music producer, composer and founding member of the band Portishead. He wrote the original score, and was music supervisor for graffiti artist Banksy's Oscar Nominated 2010 documentary feature film *Exit Through The Gift Shop*. Portishead's tracks have featured in more than 60 films and TV dramas.

Together Geoff and composer Ben Salisbury also write and perform as electronic act Drott, and in 2012 they released to universal acclaim 'for its cinematic style', the album *Drott: Music Inspired By Mega-City One*.

**BEN SALISBURY (Composer)** is an Emmy Nominated film and television composer, whose recent credits include the 2013 documentary feature *Beyonce - Life Is But A Dream* as well as the last three of the BBC's David Attenborough's *Life Of ...* series.

Ben has more than 100 film and TV composing credits to his name, he met Geoff Barrow playing football in Bristol where they both live and first worked together on a unique concert at Bristol's famed Colston Hall venue featuring acts from Geoff's own Invada Records label and the iconic Emerald Ensemble for which Ben did the arrangements.

Cast  
in order of appearance

Caleb DOMHNALL GLEESON  
Jay COREY JOHNSON  
Nathan OSCAR ISAAC  
Ava ALICIA VIKANDER  
Kyoko SONOYA MIZUNO  
Lily CLAIRE SELBY  
Jasmine SYMARA TEMPLEMAN  
Jade GANA BAYARSAIKHAN  
Katya TIFFANY PISANI  
Amber LINA ALMINAS

Crew

Stunt Coordinator ANDY BENNETT  
Stunt Performers HEATHER PHILLIPS  
PABLO VERDEJO  
Unit Production Manager SARA DESMOND  
First Assistant Director NICK HECKSTALL-SMITH  
Second Assistant Director RAY KENNY  
Supervising Art Director DENIS SCHNEGG  
Production Buyer KATHRYN PYLE  
Post Production Supervisor CLARE ST JOHN  
First Assistant Editor HERMIONE BYRT  
Visual Effects Editor TINA RICHARDSON SMITH  
Music Editor YANN MCCULLOUGH  
Unit Publicist SARAH CLARK  
Production Coordinator SAMANTHA BLACK  
Assistant Production Coordinator ELLA DAINES-SMITH  
Third Assistant Director GAYLE DICKIE  
Key Set PA MARK ROSS  
Production Assistant RORY JOHNSTON  
Set PA / Stand-In KURTIS PARKER  
Production Set PA KWESI MCLEOD  
Casting (UK) LIORA REICH  
Casting Associates (US) KATHY DRISCOLL-MOHLER  
MELISSA KOSTENBAUDER  
Extras Casting UNIVERSAL EXTRAS  
Location Managers ALEX GLADSTONE  
HUGO SMITH BINGHAM  
Unit Manager DAVE GUNKLE  
Location Assistant SABA KIA

For DNA FILMS

Development Executive LEAH CLARKE  
Production Assistant ALEX KENDALL  
Producers' Assistants REBECCA CRONSHEY  
AGNES MEATH BAKER  
Office Assistant JONNY WRATE  
Art Director KATRINA MACKAY  
Stand-By Art Director LISA MCDIARMID  
Graphics ANDREW TAPPER  
Assistant Art Director KETAN WAIKAR  
Concept Artist JESSICA SINCLAIR

Draughtsman	MATTHEW KERLY
Art Department Assistant	LAURA SAVAGE
Art Department Runner	LAUREN DOSS
Assistant Production Buyers	JOANNA BERGLUND
	EMMA FIELD RAYNOR
Ava Concept Artist	JOCK
Clearances	CHARLES EDWARDS
Storyboard Artist	KEITH WEIR
Screen Graphics by	TERRITORY
Construction Manager	DAN CRANDON
Construction	HOD TIM POWIS
Supervising Carpenter	TONY HOSKINS
HOD Scenic Painter	LARA MURRAY
HOD Plasterer	JAMIE POWELL
Supervising Plasterer	GLEN MEES
Camera Operator	ROB HARDY BSC
B-Camera / Steadicam Operator	STUART HOWELL ACO
1st Assistant Camera	JENNIE PADDON
2nd Assistant Camera	TIM MORRIS
Camera Trainee	ANDREA FISHBURN
Camera Trainee/Go Pro Operator	TOM STOREY
D.I.T.	JAY PATEL
1st Assistant 2nd Camera	CHRIS BAIN
2nd Assistant 2nd Camera	SOPHIE MONNERET
Video Assist	RICHARD SHEAN
Daily 1st Assistant Camera	SALLY LOW
	CLIVE MACKEY
Script Supervisor	SAN DAVEY
Aerial DOP	JEREMY BRABEN
Aerial Technician	OLIVER WARD
Production Sound Mixer	MITCH "WOOKIEE" LOW
Boom Operator	STEPHANE MALENFANT
Sound Assistant	JACK WOODS
Digital Lab Supervisor	THOM BERRYMAN
Digital Lab Assistant	LUKE MOORCOCK
Operations Manager Pinewood Digital	JAMES CORLESS
Choreographer	ARTHUR PITA
Dialect Coach	JILL MCCULLOUGH
Stills Photographer	LIAM DANIEL
Production Accountant	NUALA ALEN-BUCKLEY
Assistant Accountants	DAN BUDD
	TIM ORLIK
	DAVINA PEM
Post Production Accountant	TARN HARPER
Post Production Assistant Accountant	LINDA BOWEN
Costume Supervisor	NICOLE YOUNG
Costume Assistant	KATE WALLING
Costume Cutter	JOSIE PLEDGE
Costume Fabricator	BECKY JOHNSON
Costume Maker / Assistant	NADIA MERABTI
Costume Maker	JOANNA NICHOLLS
Make-Up Artist	CHARLOTTE ROGERS
Key Prosthetic Artist	TRISTAN VERSLUIS
Prosthetic Technician	CHRIS FITZPATRICK
Prop Master	NICK THOMAS
Prop Storeman	CHRIS BURTON

Prophands	SEAN BOARD IAN COOPER JOE LINFIELD MARTIN ROOTES
Stand-By Prophands	JOSH HARTNETT PAUL ROBINSON
Fabricators & Model Makers	GUSTAV HOEGEN PROP SHOP MILLENNIUM FX LTD. ARTEM LTD.
Special Effects Supervisor	RICHARD CONWAY
Special Effects Technicians	NICK SMITH MARK WHITE
Gaffer	LEE WALTERS
Best Boy	PAUL SHARP
Electricians	ROSS BUSBY ANDREW NOLAN TERRY ROBERTS
Desk Operator	ARTURO OLLANDINI
Rigging Electricians	PAUL HARRIS PETER HARRIS MARK PACKMAN DAN TYLER
Practical Electricians	KEVIN FITZPATRICK COLIN FIELD DAN MCGEE TERRY WALTERS
Key Grip	SAM PHILLIPS
Best Boy Grip	DAVE WELLS
Stand-By Carpenter	GARRY MOORE
Stand-By Rigger	DAVID GRAY
Stand-By Painter	JONNY HEXT
Grip Trainees	IAN OGDEN ELLIOTT POLLEY
Carpenters	JASON HTAY KEVIN MCAULEY BOB NOBLE CARADOC CURTIS-ROUSE TOM NEWTON-CHANCE MARK WALLIS GEORGE AUGSBURGER SEB PALMER KEITH MOWATT STEVE DEANS BOB JACKSON STEVE WILLIAMS GARY BIRD DAN MARSDEN TIM COOK
Stagehands	PAUL RIGBY KELLY WILSON GARY CAMPBELL
Scenic Painters	CLARE HOLLAND NIGEL KIRK JOE VASSOLLO MATT PARSONS ANDREA BOND SIMON HUTCHINS DONNA TURNER MATT AMOS TESS SCOTT
Painter	AL BAKER
Scenic Sculptor	BRUCE GORDON
Plasterers	JAMIE GOODFELLOW DAVE KEARY
Riggers	GINGER MCGATHY MARTIN SMITH DANNY SANSOM
Health & Safety Advisors	JAKE EDMONDS LARRY EYDMANN
Unit Drivers	MARTIN BIRMINGHAM

	CHRIS DUDLEY
Catering Supplied by	FIRST UNIT CATERERS
Caterers	ALAN SPRINGFIELD KEVIN CHAMBERLAIN KIRSTY SAVORY JOHN STANLEY
Production Services in Norway provided by	LOOPFILM AS
Line Producer	JARLE TANGEN
Location Manager	PER-HENRY BORCH
Production Manager	TOR ARNE ØVREBØ
Second Assistant Director	TONJE ROLLAND
Art Department Runner	LEO REFNES
2nd Camera Boom Operator	JAN ATLE BLICHFELDT
Key	PA MONICA HOVDEN LARSEN
Helicopter Pilot	MORTEN IVERSEN
Helicopter Technician	REIDAR ISAKSEN
Helicopters by	ORANGE AERIAL
Cast Drivers	JONAS CHRISTIANSEN JARLE HOEL MERETE SVARSTAD
Minibus Drivers	RICHARD VON LØWENSPRUNG NIELS CHRISTIAN STEPHENSON
Driver / Scout	HÅVAR HEGGEN
Driver / PA	HELENE NÆSS
PA / Humpers	ANNE SOFIE LINGE VALLDAL ARNSTEIN STORÅS BABACAR DIALLO DAG HENRIK BERLI ELIAS VINDSNES INDREEIDE ELISABETH MURI JØRGEN GJERDE MAY SIRI LIANES SANDNES OLAV HÅVARD STORÅS RAYMOND KUSH STRØM
Catering by	MURITUNET AS SJØHOLT CATERING
Catering	PÅL TANGEN
Catering Assistant	EBBA TANGEN

Thanks to  
 BJØRN INGE RUSET – MAYOR OF VALLDAL  
 KNUT SLINNING  
 JUVET LANDSCAPE HOTEL

#### POST PRODUCTION

Assistant Editor	ERLINE O'DONOVAN
Visual Effects Data Wrangler	IZZY FIELD
Post Production Consultant	STEVE HARROW, STEEPLE POST
Title Design	MATT CURTIS
Sound Design & Post Production	SOUND 24
Supervising Sound Editor	GLENN FREEMANTLE
Sound Design Editors	NIV ADIRI BEN BARKER
Sound Effects Editor	DANNY FREEMANTLE
Dialogue/ADR Editor	GILLIAN DODDERS
Assistant Sound Editor	NICHOLAS FREEMANTLE
ADR Recordists	MIKE TEHRANI MIKE RIVERA

ADR Recorded at	GOLDCREST POST, LONDON HARBOR PICTURE COMPANY, NEW YORK
Design FX Foley Artist	NICHOLAS BECKER
Design FX Recordist	KEN YASUMOTO
Foley Mixer	GLEN GATHARD
Foley Editor	PETER HANSON
Foley Artist	PETER BURGIS
Assistant Foley Mixer	JEMMA RILEY-TOLCH
Foley recorded at	SHEPPERTON STUDIOS
Design FX recorded at	MIDLIVE
Re-recording Mixers	IAN TAPP CAS NIV ADIRI CAS
Sound Mix Technician	ROLF MARTENS
Re-recorded at	PINEWOOD STUDIOS
Picture Post Production	MOLINARE TV & FILM LTD
Colourist	ASA SHOUL
Online Editor	GARETH PARRY
Senior DI Producer	TODD KLEPARSKI
DI Supervisor	MATT JAMES
DI Coordinator	FRANCOIS KAMFFER
DI Conform Editors	JAMIE WELSH TIM DREWETT MICHELLE CORT TOM SUGDEN STEVE OWEN KIRSTY DUA
Digital Restoration Producer	FATEMEH KHOSHKHOU
Digital Restoration Technicians	BEREN CROLL KELVIN DALEY MIKE ANDREW
Restoration System Administration	GINA HERRMANN
Data Transfer	JOHNATHAN DICKINSON LIZZIE NEWSHAM
DI Consultant	JUSTIN LANCHBURY
Film Consultant	LEN BROWN
Visual Effects by	DOUBLE NEGATIVE
2D Supervisor	PAUL NORRIS
CG Lead	MARK ARDINGTON
Match Move Supervisor	ALEX MACIEIRA
CG Supervisor	STUART FARLEY
Compositing Supervisor	STEVEN MUANGMAN
Visual Effects Executive Producer	FAY MCCONKEY
VFX Producers	CARRIE RISHEL DARCIE MUANGMAN
VFX Line Producer	ZELDA TINSKA
VFX Coordinators	BENJAMIN CARLSON MICHELLE KUGINIS
VFX Editors	RICHARD DIVER STUART NELHAMS
Concept Artist	SIMON GUSTAFSSON
Lead Match Move Artists	WEI KIAN ANG ALEXANDER MELVILLE ELLIS PARRY YOSAFAT PRAYOGO DALE ROSTRON ELIOT SPEED
Body Track Artists	DANIEL CAFFREY CHRIS CHADWICK YANG CHENG DAX CHEW MATTHEW CROWE LIAM FARNHAM SAM HANOVER JACK KERSEY

TAN SENG KIAT STELLA NG  
 ROBERT NZENGOU-TAYO KEVIN SAN  
 ANTON SMIT VISHWANATH TATTI  
 MALCOLM WATTS CHRISTOPHER  
 WRIGHT  
 ESTHER YAP  
 Camera Track Artists JOSH CHAPPELL KIM DUNNE  
 ESTHER LOPEZ RODRIGUEZ YANTI  
 SURYATI  
 JONATHAN WEBB  
 TD Artists MARTIN BOHM JERLY CHANG  
 TOM COULL ALISTAIR DARBY  
 MAX DECROIX PAOLO GIORDANA  
 SAM GUNN JAMES GUY  
 OWEN MCGONIGLE GLEN SWETEZ  
 HELGA YEO  
 Ava Modellers RICHARD DURANT  
 ALEXIS LEMONIS  
 Rigging Artist FERNANDA MORENO  
 Lead Compositors MICHAEL RANALLETTA  
 FRANCISCO PALOMARES  
 KATE PORTER  
 Compositing Artists JOEL AGUILAR ADAM BRODERICK  
 LESTER BROWN FRANCESCO COSATTI  
 JOZEF CZAPSKI RICARDO FERREIRA  
 VARUN HADKAR VIJIN LAITHAMBIKA  
 CHARLOTTE MERRILL JOHN MOFFETT  
 CAMILLE PALENI MARK PAYNE  
 RICHARD STAY THOMAS STEINER  
 Prep Artists OLIVER ATHERTON MICHAEL  
 BALDEMORO  
 EDUARDO CARDOSO RICKY CHEUNG  
 JULES LISTER MICHAEL LOWRY  
 KEVIN NORRIS ANDREAS OPFERKUCH  
 GUY PENWILL GREGORY SHIMP  
 Roto Artists KANIKA ANDREW NICK CHIANG  
 NICHOLAS MILLOT AARON  
 NOORDALLY  
 THOMAS SMITH HUW WHIDDON  
 On Set VFX Support ARRON ROEBUCK  
 ANDREW SCRASE  
 Studio Support MILES DRAKE LAURIE PELLARD  
 KAT TYSOE PHIL PENDLEBURY  
 R&D and Pipeline Crew RUSSELL DARLING  
 ADAM MIELS  
 MARK BOORER  
 Facilities Crew SANA JAMIE  
 RACHEL CADDEN  
 Additional Visual Effects by MILK VFX  
 Visual Effects Executive Producer NICK DREW  
 Visual Effects Supervisor SARA BENNETT  
 Visual Effects Line Producer NATALIE REID  
 Visual Effects Coordinator MARIANGELA SUMA  
 Visual Effects Editor COLLETTE NUNES  
 CG Supervisor NICHOLAS HERNANDEZ  
 Lead FX TD LUCA ZAPPALA

Lead Lighting TD	JAN SCHUBERT
Lighting TD	DOMINIC ALDERSON
Lead Matchmover	AMY FELCE
Matchmovers	JOE TARRANT NOEL O'MALLEY DAVID JONES TJ SINGH
Modeller	STEFAN BROWN
Lead Compositors	ELEANOR SUTTON MATTHEW MCDUGAL JAMES MOXON
Compositors	CLEMENT HINGRAI HENNING GLABBART IYI TUBI LUAN HALL LUKA LESKOVSEK NEIL ALFORD SARAH IDUWE
Prep	VASCO CERQUEIRA ELISA SIMONCELLI
Additional Visual Effects by VFX Supervisors	UTOPIA JOHN LOCKWOOD STEVE STREET
Digital Supervisor	ALEX SMITH
CG Supervisor	CHAS CASH
Art Direction/Texturing	HAYLEY EASTON STREET
Head of R&D/Systems	PETER MEDROW
Additional Visual Effects by	WEBVFX

For SCOTT RUDIN PRODUCTIONS

Associate Producer	JASON SACK
Assistants	JASON SHRIER DAN SARROW ROBERT HOFFMAN

For FILM4

Business Affairs	GERALDINE ATLEE
Production	TRACEY JOSEPHS
Commercial & Brand Strategy	SUE BRUCE-SMITH

Music

Guitars	JERRY CROZIER-COLE
Vibraphone and Glockenspiel	JOBY BURGESS
'Credits' performed by	THOUGHT FORMS
Music Recorded at	INVADA STUDIOS BRISTOL
Recording Engineer	STUART MATTHEWS
Assistant Recording Engineer	STEVE BRUCE
Additional Music Recorded at	THE VICTORIA ROOMS BRISTOL
Additional Music Recording Engineer	JONATHAN SCOTT
Music mixed at	AIR STUDIOS
Mixed by	RUPERT COULSON FOR AIR MANAGEMENT
Assistant Engineer	LAURENCE ANSLOW
Bank financing provided by	COUTTS & CO
Director, Media Banking	JUDITH CHAN
Director, Media Banking	DAVID CAMPBELL
Officer, Media Banking	GRAHAM WATTS
Legal Advisor to Coutts & Co	MICHAEL MAXTONE-SMITH of REED SMITH LLP
Construction	HEDGEHOG CONSTRUCTION LTD

Camera and lenses supplied by

MOVIETECH

Anamorphic lenses supplied by PANAVISION  
Lighting equipment supplied by PANALUX LONDON

SCHUBERT PIANO SONATA  
no.21 IN B FLAT MINOR  
Composed by F. Schubert  
Performed by Alfred Brendel  
Courtesy of Decca  
Under license from  
Universal Music Operations Limited

ENOLA GAY  
Written by Andrew McCluskey  
Performed by  
Orchestral Manoeuvres in the Dark  
Published by BMG Dinsong Limited,  
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UNACCOMPANIED CELLO SUITE #1  
IN G MAJOR BWV 1007 – PRÉLUDE  
Composed by J.S. Bach  
Performed by Yo-Yo Ma  
Courtesy of Sony Masterworks

GET DOWN SATURDAY NIGHT  
Written by Cheatham & McCord  
Performed by Oliver Cheatham  
Published by Universal/MCA Music Ltd  
Courtesy of Geffen  
Under license from  
Universal Music Operations Limited

BUNSEN BURNER  
Written by Anthony Tombling Jnr.  
Performed by CUTS  
Produced by CUTS  
Licensed from Invada Records UK  
Published by Sentric Music UK

HUSBANDS  
Written by Thompson, Hassan,  
Milton & Berthomier  
Performed by Savages  
Published by  
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Travel MICHAEL DOVEY / THE APPOINTMENT  
GROUP  
MEDIACOM 24-7  
Accommodation Agent LIL & KATE, LONDON LTD  
Film Laboratory CINELAB LONDON

Production Legal Services  
WIGGIN LLP / GUY SHEPPARD, MILES KETLEY

Auditors

SHIPLEYS LLP / KEN ROBERTS

Insurance services provided by  
GALLAGHER ENTERTAINMENT / KEVIN O'SHEA

Completion Guarantor  
FILM FINANCES

Special thanks to  
CHRIS MENGES

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WALTER DONOHUE RICHARD RUSSELL  
KAZUO ISHIGURO ANDY COOPER  
THE MOLINARE RUNNERS BLOOMBERG LP  
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THE EVENTS, CHARACTERS AND FIRMS DEPICTED IN THIS PHOTOPLAY  
ARE FICTITIOUS. ANY SIMILARITY TO ACTUAL PERSONS LIVING OR DEAD,  
OR TO EVENTS OR FIRMS IS PURELY COINCIDENTAL.  
C UNIVERSAL CITY STUDIOS PRODUCTIONS LLLP 2014

49152

# **I. “EX MACHINA” – FRONT CREDITS**

13 October 2014

## **BEGINNING OF THE FILM**

### **ANIMATED LOGOS WORLDWIDE**

UNIVERSAL; FILM4; DNA FILMS

### **ON SCREEN - BEGINNING TITLES**

#### **A. ENGLISH SPEAKING TERRITORIES AND FESTIVAL SCREENINGS WORLDWIDE**

1	UNIVERSAL PICTURES INTERNATIONAL AND FILM4 PRESENT (shared card)
2	A DNA FILMS PRODUCTION (single card)

#### **B. NON-ENGLISH SPEAKING TERRITORIES**

1	UNIVERSAL PICTURES INTERNATIONAL PRESENTS
2	IN ASSOCIATION WITH FILM 4
3	A DNA FILMS PRODUCTION

## **END OF THE FILM**

### **ON SCREEN CREDITS**

1	DOMHNALL GLEESON
2	ALICIA VIKANDER
3	SONOYA MIZUNO
4	And OSCAR ISAAC
5	<b>EX MACHINA</b>
6	WRITTEN AND DIRECTED BY ALEX GARLAND

7	PRODUCED BY ANDREW MACDONALD AND ALLON REICH
8	EXECUTIVE PRODUCERS SCOTT RUDIN AND ELI BUSH
9	EXECUTIVE PRODUCER TESSA ROSS
10	LINE PRODUCER CAROLINE LEVY
11	ASSOCIATE PRODUCER JOANNE SMITH
12	DIRECTOR OF PHOTOGRAPHY ROB HARDY B.S.C.
13	EDITOR MARK DAY
14	PRODUCTION DESIGNER MARK DIGBY
15	SET DECORATOR MICHELLE DAY
16	COSTUME DESIGNER SAMMY SHELDON DIFFER
17	MAKE-UP AND HAIR DESIGNER SIAN GRIGG
18	VISUAL EFFECTS SUPERVISOR ANDREW WHITEHURST VISUAL EFFECTS PRODUCER TIM FIELD
19	SOUND DESIGNER GLENN FREEMANTLE
20	MUSIC BY BEN SALISBURY AND GEOFF BARROW
21	<i>CASTING BY FRANCINE MAISLER</i>