



# UNDER THE SKIN



**A film by Jonathan Glazer**  
**Written by Jonathan Glazer & Walter Campbell**  
**Based upon the novel *Under The Skin* by Michael Faber**

**Starring: Scarlett Johansson**

**TRT: 107 MIN. | U.S.A. | LANGUAGE: ENGLISH | COLOUR**

**Distribution**



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## SYNOPSIS

From visionary director Jonathan Glazer (*SEXY BEAST*, *BIRTH*) comes a stunning career transformation, a masterpiece of existential science fiction that journeys to the heart of what it means to be human, extraterrestrial — or something in between. A voluptuous woman of unknown origin (Scarlett Johansson) combs the highways in search of isolated or forsaken men, luring a succession of lost souls into an otherworldly lair. They are seduced, stripped of their humanity, and never heard from again.

Based on the novel by Michel Faber (*The Crimson Petal and the White*), *UNDER THE SKIN* examines human experience from the perspective of an unforgettable heroine who grows too comfortable in her borrowed skin, until she is abducted into humanity with devastating results.

## ABOUT THE PRODUCTION

For his third feature film, director and co-writer Jonathan Glazer had long set his sights on *Under the Skin*, Michel Faber's otherworldly novel about a female alien named Isserley who canvasses the Scottish Highlands in a tricked-out vehicle, abducting rugged male hitchhikers and harvesting their muscle — a delicacy on her native planet — for the intergalactic corporation that employs her. But many of the more specific details from the novel never made it to the film version of *UNDER THE SKIN* after its long gestation period. "I really connected with the idea of looking at the world through alien eyes," Glazer says. "That was the spark."

Producer James Wilson (*SEXY BEAST*, *DANCER IN THE DARK*, *THE FULL MONTY*) describes the central journey of the film as one in which the protagonist — an un-individuated alien life form — becomes infected with a sense of identity after inhabiting a synthetic human body and experiencing a new world and its inhabitants through human eyes. The result is an individuated self — the central essence of what it means to be human. "Jonathan was singularly interested in the idea of point of view, of re-seeing ourselves through the eyes of another," Wilson explains. "Almost like the process we go through when we watch a nature documentary about animals. There was something wonderfully suited to the medium of cinema about this, because point of view is all about looking and hearing."

After reading the book only once — back when he was still working on his previous feature *BIRTH* — Glazer composed an initial draft of the screenplay that was more or less faithful to the novel. For a subsequent draft (co-written with Walter Campbell) he preserved the central character and Scottish setting, but took serious liberties with Isserley's treatment of her victims. In the novel, the alien protagonist lures hitchhikers to a farm, where they are caged, fattened up with potatoes, mined for their muscle fibers, and ultimately released from captivity. In the movie, the humanized alien lures random men into her van, ferries them to a nearby location, seduces them, only to leave them suspended in a kind of otherworldly amniotic fluid until they resemble desiccated, soulless husks.

Much of what was written in screenplay form, including pages of dialogue, became unusable when Glazer experienced a breakthrough moment that would alter the entire direction of the production. After casting Scarlett Johansson as the predatory alien, and costuming her in femme fatale regalia, including cheap wig, heavy lipstick and fur coat, Glazer adopted the radical technique

of depositing the widely recognized A-list actress incognito into civilian life on the streets of Glasgow — where she began recruiting her prey from a wide swath of random citizens. (Willing participants later signed release forms after becoming aware of the ruse; only a few people recognized Johansson during production).

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Thus the central idea of Glazer's *UNDER THE SKIN* became about disguising the actress and dropping her into the real world, where she is left to mingle with and manipulate its unwitting citizens for much of the film's running time. "Once you make the decision that you're going to create a film in this way, you're simply dealing with the logistics of how not to be spotted," Glazer explains. "It made the scenes very tense. You could spend the day shooting with the best intentions and wind up with footage you couldn't use. But I knew in my mind this was the best way to work for this particular character and story." Director of Photography Daniel Landin (*44 INCH CHEST, THE UNINVITED*) elaborates: "Jonathan was committed to not altering what was found — whether footage or location — and this became no less intense than creating an artificial world for *UNDER THE SKIN*. Our challenges become twofold: how to put our alien character into this real environment without altering it, and how best to control that environment within the frame."

To perfect the ruse, Glazer and his crew fashioned a bespoke camera system with heads that were small enough to be hidden in various locations (inside a moving vehicle or a crowded nightclub; on the streets of Glasgow) and positioned according to the action required for coverage. When the crew walked away, Johansson stepped in, concealing any evidence that a film was being shot. During the filming of a scene in which Johansson falls in the street and is helped to her feet by passersby, Glazer experienced a freedom he had never felt before on any set. "Conventionally, you'd have to lock off the street, fill it with extras, block it, rehearse it, then shoot it," he explains. "Here, we pointed our hidden cameras at the spot where she would fall, and we waited to see what happened."

Johansson's character spends a good percentage of screen time driving aimlessly in search of victims, something Glazer did not want simulated as in conventional productions. He wanted her immersed in the function of driving, so he had his team mount cameras inside the cab of the inconspicuous van driven by Johansson during much of the film. "This way she could drive and we could film everything she did and everything she drove past," Glazer explains. "We were

photographing Scarlett and her points of view simultaneously — the cameras almost became an extension of her own eye."

The challenge here was finding a camera that could be both small enough to be concealed, and at the same time capture uncompressed cinematic material. When it was discovered that no such camera existed, Glazer and Landin reached out to Visual Effects Supervisor Tom Debenham and his colleagues at London effects house One of Us to put together the One Cam, which was developed over the year preceding the shoot. Small 16mm Schneider lenses were hidden within the reformed dashboard of the white van. All eight cameras were hard-wired to a central data station in the rear of the van, where they could be remotely switched on and monitored. "The cameras gave such good imagery that they became our preferred visual pallet," says Landin. "This footage superseded the Alexa footage (shot with Zeiss Super Speeds), which we shot where the terrain necessitated a more conventional and rugged camera."

Glazer likens the experience to taking film to the people, rather than people (or actors) being brought onto a film's set to create the subsequent work. "It's a very exciting scenario for a filmmaker, with the actor driving you around, and you in the back of the van with the few crew members you need at your side," he adds. "It's intoxicating and you can easily get lost shooting like that. Everyone on the street is unknown — they could be dangerous. Anything could happen, or nothing could happen. But it's where the film worked the best for me, putting Scarlett in disguise on the streets of Glasgow, as a kind of Trojan horse."

Johansson for her part describes the experience as nothing less than intoxicating because it allowed the very visible actress to go undercover in real life, undetected and in an entirely unpredictable fashion. "You have to get all your ducks in a row so you don't blow your own cover," Johansson explains of her process. "You also want to make sure that each take includes something useful. There were moments — and these were truly terrifying — when you felt like you couldn't do something, or you didn't know if a scene was going to emerge out of nothing. You had no choice but to go with it, which is when the scene would usually start to take shape."

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What resulted was a kind of guerrilla Dogme production, in which anything could happen — and often did — centering on a unique point of view that fuses both alien and human perspectives

into a bold cinematic vision. "I don't think any of us had worked this way before," Johansson admits. "We all had to adjust to whatever came our way and leave ourselves open to anything. Because of that, you allow yourself to be vulnerable in a way that's terrifying and liberating at the same time." Johansson was drawn to *UNDER THE SKIN* mainly out of a desire to work with Glazer — she was a fan of his previous features *SEXY BEAST* and *BIRTH*. But as she became immersed in the project, something more profound took root. "It was this idea of putting on this other skin and completely transforming into someone unrecognizable," she admits. "The trick was finding out how to do this without being recognized in a crowd. Jonathan described it as a transformation from an 'it' to a 'she.' I think that's what the film at its core is really about."

To prepare for the role, Johansson had to learn to drive on the opposite side of the road as well as adopt a credible English accent, which she perfected in the days leading up to production with the help of a voice coach, using a phonetic system of repeated word fragments to hone her diction. Some of this recorded practice dialogue was refashioned by Glazer as sound design in the opening scene of the film, as Johansson adjusts to life in new human skin, struggling to make sense of a world that is entirely foreign to her as her alien perspective melds with a human one. "It was a kind of metamorphosis, but there was also something metaphysical about playing this character," Johansson explains. "It's hard to put your finger on it and that was part of its appeal for me. This is not a genre movie. It's more along the lines of an Ingmar Bergman drama in terms of its philosophical inquiry."

For additional casting, Glazer opted for non-professionals — indeed, most of the so-called cast is comprised of random people on the street going about their daily business. For the role of The Bad Man, the ominous motorcyclist who swoops in to clean up after Johansson's mistakes, Glazer cast the professional road racer Jeremy McWilliams. Two of Johansson's roadside pick-ups were scripted and cast, including the deformed grocery shopper who is the only victim to escape from Johansson's clutches. Most everyone else in the cast, with the exception of the Good Samaritan who rescues and civilizes Johansson in the rainy Highlands and the brutal forestry official who hastens her demise, was an unwitting participant — until they found themselves characters in Glazer's covert production. "We captured real life in different ways," Johansson adds, "by picking people up in the van, driving through crowds, going shopping, going to a nightclub, eating in a restaurant — all these scenes of life pivoting around this one character."

Debenham, for his part, describes this unique run-and-gun process as a kind of heightened reality that made cast and crew alike experience filmmaking in invigorating new ways. "We were all

excited by the reality of shooting with multiple cameras — that ability to have a sustained single performance and be able to action-cut around it and not break the spell of Scarlett's performance, whether it was a single character navigating the world or an interaction between more than one character," explains the Visual Effects Supervisor. "Sometimes it was the thrill of capturing the reality of light entering a moving vehicle — or the reality of moving through a space in time. Everything we're already familiar with on a cinematic level becomes that much more intense when you know that it's real and not staged. That was the goal of this, really."

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From the film's inception, the rugged Scottish terrain was as powerful a component in the alien protagonist's journey at the streets of Glasgow where she tracks her quarry. The outdoor sequences needed to be as otherworldly as possible, considering the film's unique point of view. "We wanted to show a landscape which was essentially unseen by our protagonist, who intrinsically had no response to her surroundings," explains Landin. "It was important that the camera's gaze also subscribed to this objectivity. The highlands can be brutal and spectacular in the same breath — the forest is both a rich blanket enveloping and protecting, and a vicious thicket of shards and pits. By shooting in winter, we exploited a low light and a pure and virtually monochromatic pallet constantly slicked in moisture, across which our alien was a saturated pink outsider."

Locations were crucial in shaping the film's distinct visual language, a testament to the scouting work of Location Manager Eugene Strange. The Scotland seen in the film offers an alternate perspective to the conventional landscape: moors become hostile, a beach murderous. Even the picture-postcard castle visited by the protagonist in the company of a human Good Samaritan threatens to dismantle the alien visitor. "Frequently we traveled beyond the area known to locals, focusing on places generally overlooked by filmmakers and tourists," explains Landin. "The winter conditions brought technical challenges, and frequent dramatic changes in light were always throwing up new decisions to be made. But using multiple cameras meant that we were able to have coverage of some unique moments of natural and dramatic light."

Much of the cinematography in the Scottish Highlands was as stealth and secretive as the Glasgow camera work. "Frequently we filmed at night in vast stretches of barely lit roads, necessitating both enhancing existing street lighting, and in some cases replacing long vandalized

lampposts," explains Landin, "all the while maintaining a naturalism that was required to ensure there was no noticeable presence of a film unit. Scarlett was given the freedom to move within these environments without the conventional limitations of a film set, and the other players within the film were generally unaware of where the cameras were — if indeed they were aware they were participating in a film at all."

\* \* \*

As much a character in the film as the Scottish landscape or the alien protagonist is the film's hypnotic, metronomic score by the first-time composer Mica Levi, whose indie band Micachu & The Shapes is well regarded in rarefied music circles. Glazer had shot and edited most of the film by the time music supervisor Peter Raeburn approached him with scoring ideas. Raeburn played him composers like Zbigniew Preisner and Hans Zimmer, but Glazer wasn't interested in a flashy Hollywood score from an established name. On the contrary, he was looking for a young genius type composing in his or her bedroom, someone who had not worked on a film score before who could create something revelatory that would become the soul of the film. Raeburn played Glazer some work by the 24-year-old Levi, who is classically trained and had already performed concertos with the London Sinfonietta before she turned 21. Levi was approached and came on board, working with Raeburn and Glazer in the studio for months before a score began to take shape. Fast, frenzied strings combined with a plodding piston-like undercurrent resulted in film music that both underscored and refracted the central character's interior and exterior lives as she vacillates from wanton seductress to shell-shocked automaton over the course of the film.

The score was heavily processed and textured through a bedroom technique Levi employed on one of her mixtapes, *Chopped and Screwed* — which in turn derived from the woozy, slowed-down beats of Houston hip-hop performers like DJ Screw, whose musical output was frequently concocted under the influence of prescription codeine. The score resembles nothing else in movies, an alien soundscape piped in from a parallel dimension and made earthly through a human's idiosyncratic touch.

"From my perspective, the objective was transforming an imaginative, farfetched story into a mundane and real one," Levi explains. "First and foremost you want to convey that sense of unlikeliness at the heart of the story. Initially she seems a bit weird as you go through these



experiences with her — but it's also quite emotional because she's the only thing you have to latch onto. You're experiencing the world through this character, without any moral or philosophical intention. My job was to show the things you can't see — to try and express her feelings, her experiences, of love, fear, hate, confusion, curiosity."

For Glazer, the combination of sound, image and technique — placing Johansson in disguise amid a random populace — resulted in a wholly unique filmmaking experience that derived from the singular spark of wanting to examine feeling from an alien perspective. "You start with that feeling, you grow images out to try and describe that feeling, and then you try and turn those images into a story that holds together," Glazer explains of his own process. "It wasn't like I sat down and said This is what I want to achieve and this is how I'm going to get there — it didn't work that way on this film. It started with something I felt, and then I wanted to see it. We reverse-engineered things in a way."

## ABOUT THE CAST & CREW

### **SCARLETT JOHANSSON**

Tony and BAFTA winner and four-time Golden Globe nominee, Scarlett Johansson recently wrapped up her second run on Broadway as Maggie in “Cat on a Hot Tin Roof.” She played Barbara in Joseph Gordon-Levitt’s directorial debut DON JON, released in late 2013. She also lent her voice to Spike Jonze’s sci-fi romance HER. Most recently Johansson wrapped production on the Jon Favreau-directed comedy CHEF opposite Robert Downey Jr., Dustin Hoffman and Sofia Vergara. Up next, she will begin production on Luc Besson’s action-thriller LUCY, playing the title role opposite Morgan Freeman. Also this year she completed production on CAPTAIN AMERICA: THE WINTER SOLDIER, where she reprises her role as Natasha Romanoff/Black Widow; she will reprise the role again next year when production begins on the follow up to 2012’s hugely successful THE AVENGERS. Johansson received rave reviews and a Best Actress Award at the Venice Film Festival for her starring role opposite Bill Murray in LOST IN TRANSLATION, the critically-acclaimed second film by director Sofia Coppola. She also won a Tony for her Broadway debut in the Arthur Miller play “A View from a Bridge,” opposite Liev Schreiber. At the age of 12, Johansson attained worldwide recognition for her performance as Grace Maclean, the teen traumatized by a riding accident in Robert Redford’s THE HORSE WHISPERER. She went on to star in Terry Zwigoff’s GHOST WORLD, garnering a Best Supporting Actress award from the Toronto Film Critics Circle. Johansson was also featured in the Coen Brothers’ dark drama THE MAN WHO WASN’T THERE, opposite Billy Bob Thornton and Frances McDormand.

Her other film credits include: HITCHCOCK, opposite Anthony Hopkins; WE BOUGHT A ZOO for Cameron Crowe; the box office hit IRON MAN 2, the Weitz brothers’ film IN GOOD COMPANY, as well as opposite John Travolta in A LOVE SONG FOR BOBBY LONG which garnered her a Golden Globe nomination (her third in two years) and in Woody Allen’s MATCH POINT, which garnered her fourth consecutive Golden Globe nominee in three years. Other film credits include HE’S JUST NOT THAT INTO YOU; VICKY CRISTINA BARCELONA; THE OTHER BOLEYN GIRL; THE SPIRIT; GIRL WITH A PEARL EARRING (opposite Colin Firth); THE ISLAND (opposite Ewan McGregor); Brian DePalma’s THE BLACK DAHLIA, Christopher Nolan’s THE PRESTIGE, and THE NANNY DIARIES.

Her additional credits include Rob Reiner's comedy NORTH; the thriller JUST CAUSE with Sean Connery and Laurence Fishburne; and a breakthrough role at the age of 10 in the critically-praised MANNY & LO which earned her an Independent Spirit Award nomination for Best Female Lead. A New York native, Johansson made her professional acting debut at the age of eight in the off-Broadway production of "Sophistry" with Ethan Hawke, at New York's Playwright's Horizons.

### **JONATHAN GLAZER - DIRECTOR / CO-WRITER**

After completing art school and a degree in theatre design at Trent Polytechnic, Jonathan Glazer landed a job making film trailers. This led to music videos including Radiohead's Karma Police and Jamiroquai's Multi-MTV award winning 'Virtual Insanity' video, TV commercials and art projects. Glazer's feature debut was SEXY BEAST in 2000 and went on to direct and co-write BIRTH in 2004. UNDER THE SKIN is Glazer's first film in nine years.

### **JAMES WILSON - PRODUCER**

Wilson was a producer of Sophie Fiennes' THE PERVERT'S GUIDE TO IDEOLOGY, Joe Cornish's ATTACK THE BLOCK, James Marsh's THE KING, and served as an executive producer on Edgar Wright's SHAUN OF THE DEAD. He is currently in postproduction on Iain Forsyth and Jane Pollard's 20,000 DAYS ON EARTH with Nick Cave. After studying at the University of Sussex and the American Film Institute, he began his film career as a production executive first at Fox Searchlight Pictures and then FilmFour, where he worked on the a number of films including SEXY BEAST, DANCER IN THE DARK, THE FILTH AND THE FURY, THE LAST KING OF SCOTLAND, BUFFALO SOLDIERS, NIL BY MOUTH, THE ICE STORM, THE LOW DOWN and THE FULL MONTY.

### **NICK WECHSLER - PRODUCER**

Wechsler is an independent film producer whose producing credits are a distinctive and award winning mix of independent and studio films. Recent films include MAGIC MIKE directed by Steven Soderbergh, starring Channing Tatum and Matthew McConaughey, and THE ROAD, an adaptation of Cormac McCarthy's Pulitzer Prize-winning novel, directed by John Hillcoat and starring Viggo Mortensen, Charlize Theron and Robert Duvall. Wechsler also produced THE COUNSELOR, written

by Cormac McCarthy and directed by Ridley Scott, starring Michael Fassbender, Brad Pitt, Cameron Diaz, Penelope Cruz and Javier Bardem.

Additionally Wechsler is in post-production on SERENA, based on the novel by Ron Rash and directed by Academy Award winner Susanne Bier, starring Bradley Cooper and Jennifer Lawrence. Wechsler's other producing credits include THE TIME TRAVELER'S WIFE; WE OWN THE NIGHT, a Cannes Film Festival Palme d'Or selection; THE FOUNTAIN, a Venice Film Festival Golden Lion selection; NORTH COUNTRY for which Charlize Theron and Frances McDormand earned Oscar and Golden Globe Award nominations; REQUIEM FOR A DREAM which earned an Independent Spirit Award Best Picture nomination and an Oscar nomination for star Ellen Burstyn; THE YARDS, a Cannes Film Festival Palme d'Or selection; QUILLS, a Best Picture winner from the National Board of Review; EVE'S BAYOU an Independent Spirit Award winner for Best First Feature; LOVE JONES, a Sundance Film Festival Audience Award winner for Best Film; LITTLE ODESSA which won the Venice Film Festival Silver Lion Award; THE PLAYER, a Golden Globe Award winner for Best Motion Picture, Comedy; and DRUGSTORE COWBOY, which took Best Film honors from the National Society of Film Critics. He was also an executive producer of SEX, LIES AND VIDEOTAPE, which received the 1989 Palme d'Or Award at the Cannes Film Festival as well as an Academy Award nomination for Best Original Screenplay.

### **WALTER CAMPBELL - CO-WRITER / EXECUTIVE PRODUCER**

Walter Campbell has been a writer and art director in advertising for over 25 years. Working with many of the world's most acclaimed directors and at some of the world's best agencies, he is one of the most awarded creatives in the industry. He is now at TBWA in London where he is developing scripts with colleagues from inside the agency world and also directors with whom he has previously collaborated.

### **MICA LEVI – COMPOSER**

Born in Guildford, Mica Levi was classically trained at school, leading to her winning a scholarship to study composition at the Guildhall School of Music. During her time at the latter she released her first mixtape "Filthy Friends" with producers and MCs including Toddla T, Ghostpoet and Man Like Me. In 2009 she produced songs on DEL's debut album "GOB." It was at Guildhall that she met the band members — Raisa Khan and Marc Pell — who would become Micachu and the Shapes. With

the assistance of producer Matthew Herbert, they made their critically acclaimed debut album "Jewellery" (Rough Trade, 2009). Since then, in addition to creating its second album "Never," the group has been extremely prolific: In 2011, using unorthodox, handmade instruments, they collaborated with the London Sinfonietta — one of the world's leading contemporary orchestras — to release the album "Chopped & Screwed," recorded live in front of an audience at King's Place. Later that year Micachu and DJ/producer Kwes released the second volume of their collaborative mixtape series "Kwesachu," which featured artists such as Ghostpoet, Speech Debelle and DELS. (Volume One was released in 2009 and featured The xx, Hot Chip and Metronomy). Mica was made an artist in residence at London's Southbank Centre in 2011, the youngest individual musician to have ever been granted this unique role. UNDER THE SKIN is her first film score.

# END CREDITS

## IN ORDER OF APPEARANCE

Scarlett Johansson  
Jeremy McWilliams  
Lynsey Taylor Mackay  
Dougie McConnell  
Kevin McAlinden  
D Meade  
Andrew Gorman  
Joe Szula  
Krystof Hadek  
Roy Armstrong  
Alison Chand  
Ben Mills  
Oscar Mills  
Lee Fanning  
Paul Brannigan  
Marius Bincu  
Scott Dymond  
Stephen Horn  
Adam Pearson  
May Mewes  
Michael Moreland  
Gerry Goodfellow  
Dave Acton  
Jessica Mance

Stunt Coordinator Gareth Milne  
Stunt Performers Sian Milne  
Peter Pedrero  
Andy Merchant  
Ian Pead  
Rick English  
Gary Connery  
Gary Hoptrough

Production Manager Livia Burton  
Production Coordinator Georgie Fallon  
Assistant Production Coordinator Steven Little  
Production Assistant Fergus Cook  
Assistant to Jonathan Glazer Elizabeth Doonan  
Assistant to Scarlett Johansson Meagan Rogers  
Assistant to Nick Wechsler Felicity Aldridge

First Assistant Director Nick Heckstall Smith  
Second Assistant Director Mark Murdoch  
Third Assistant Directors Stephen Carney  
Susie Lee Co-  
Third Assistant Director Alex MacKay  
Floor Runners Jack Ivins  
Mark Rossi

Screen NETS A/D Trainee Grant Butler  
Utility Stand-Ins Alan Smith  
Jo Dutton  
Elle Wilson  
Second Assistant Director Rehearsals Mark Hopkins

Assistant Location Manager David Taylor  
Unit Manager Brodie Pringle  
Location Assistant Morven McPherson  
Location Scouts Alison Young  
Sean Barclay

Production Accountant Neil Cairns  
Assistant Accountants Paul Zieleniec  
Paul Imrie

Script Supervisor Claire Hewitt

A Camera Operator Stuart Howell  
Steadicam Operator  
A Camera Focus Puller Nathan Mann  
B Camera Focus Puller Derrick Peters  
A Camera Clapper Loader Simon Surtees  
B Camera Clapper Loader Luke Coulter  
Camera Trainee John MacTavish  
Video Playback Operator Bob Bridges  
Video Playback Assistant Stuart Bridges  
Screen NETS Camera Trainee Lewis McInnes  
Key Grip Sam Phillips  
Grips Simon Thorpe  
Steve Ellingworth  
Tim Critchell

Data Lab  
Digital Imaging Technicians Mark Purvis  
Grant McPhee  
Data Lab Technicians Chris Nunn  
Jody Neckles  
James Willett  
Digital Imaging Technician Trainee Lewis McInnes

one-cam  
Technical Supervisor Louis Mustill  
Camera Engineer Arron Smith  
Software Developers Ian MacKinnon  
Colin Phillips

Production Sound Mixer Nigel Albermaniche  
Boom Operator Andrew Quinney  
Sound Assistant Bryn Duffy

Art Director Emer O'Sullivan  
Standby Art Director Martin McNee  
Assistant Art Director Nicki McCallum

Graphic Designer Philip Barrett  
Art Department Assistant Helen Allingham  
Screen NETS Art Department Trainee Marianne Gallagher

Props Buyer Craig Menzies  
Assistant Props Buyer Carly Parris  
Props Master Jim Elliot  
Standby Props John Booth  
Chris McMillan  
Dressing Props Matt Mooney  
Alan Harley  
Roddy Garden

Carpenters Jamie McCallum  
Brian Boyne  
Painters Sam Curran  
Iain Geddes  
Jane Harvie  
Paul Curran

Action Vehicles Design and Build MGM Cars  
Action Vehicle Coordinator Ben Dillon  
Assistant Action Vehicle Coordinator Paul "H" Smith  
Action Vehicle Technician Terry Smith  
Tracking Vehicles Bickers Action

Construction Manager Derek Fraser

HOD Greensman Roger Holden  
Standby Greensmen Will Holden  
Ollie Campbell  
Greensmen Jon Colson  
Gavin Johnson

Costume Supervisor Clementine Charity  
Standby Costume Nat Van Halle

Make-Up and Hair Artists Helen Barrett  
Jessica Cruickshank

Special Effects Asylum Model & Effects  
Senior Special Effects Supervisor Mark Curtis  
Senior Mechanical Supervisor Tony Skinner  
Mechanical Live Action SFX Crew  
Ken Batten Antony Turner  
Sam Hue-Vashon Andrew Walsh  
Ben Lewens David Plewis  
Senior Prosthetic Supervisor Kate McConnell  
Prosthetic Crew  
Becky Cain Esteban Mendoza  
Tom Curtis Sunita Parmar  
Marianne Gallagher Annie Toop  
Ian Jones Faye Windridge  
Joe Yabsley



Modelmaking Supervisor Mark Ward  
Modelmaking Crew  
Paul Carter David Payne  
Michael Cox John Pennicott  
Frank Farman John Sims  
Kerry Flynn Tsia Stuart  
Marek Grochal Lee Sutton  
Craig Leong Peter Tilbe  
Ali McKay Roger Wotton  
Toni Malyan Dan Wright  
Jacky Wu

Mould Shop Supervisor Adam Sankey  
Mould Shop  
Eloise Anson Nigel Swift  
Jenny Denham Francesca Walker  
Andy Geddes Amanda Ward

Pyrotechnic Supervisor Paul Dunn  
Pre-Vis Artists Conor Breen  
Simon Allen  
Sculptors Andy Garner  
Jonathan Hateley  
Roland Stevenson

Production Support Toni Maddox  
Heidi Munn  
Geraldine Purcell-Lynch  
James Reynolds  
Maria Smith

Dental Technicians Kevin Morris  
Darren Grassby  
Plowman Craven

3D Scanners 4D Max

Casting Associate Caroline Stewart  
Casting Assistant Danny Jackson  
Crowd Casting Caroline Stewart

Gaffer John Colley  
Rigging Gaffer Vince Madden  
Best Boy Paul Bates  
Genny Operator Ross Grainger  
Electricians Emily Grainger  
Callum Milne  
Donald Campbell  
Arthur Donnelly  
David Ritchie  
David Wilson

Riggers Billy Wilson  
Iain Harrison  
Steve Howe

Wiremen Alex Wilmington  
Simon Hillman  
Paul Evans

Unit Drivers Driven Scotland  
Driver to Ms Johansson Lee Isgar  
Unit Drivers Andy Finnie  
John Burns  
Martin Auld  
Ian McBain  
Minibus Drivers Drew Moore  
Alan Davidson  
Stewart Brown  
Drivers David Harrop  
Stephen Harrop

Facilities Company Movie Makers  
Facilities Captain Geoff Gowland  
Facilities Drivers Carl McGreevey  
Jefferson Gowland  
Darrell Woods

Catering BBC TV Caterers  
Chefs Charlie Duffy  
Brendan Diver  
Alexander Urquhart  
Robert Halpern  
Tommy Gibb

Health and Safety Advisor Alan Cousins  
Unit Medic Services Star Nurses  
Unit Medics Julie Falconer  
Pauline More  
Paramedic Fraser Tolmie

Personal Security to Ms Johansson Steven Caldwell  
Security provided by Media Security Services  
Lead Security Hugh McGurk  
Security Drew McGurk  
Andrew Ross  
Don McInnes  
Marc McCarthy  
Martin Blytheway

LONDON STUDIO SHOOT  
Standby Carpenter Tom Walker  
Standby Props Paul Cutler  
Stagehand Mike Scanlon  
Art Department Assistant Georgina Gordon-Smith  
Art Department Trainee Anna Smith  
3rd Assistant Director Marilyn Edmond  
Stand-ins Catherine Woolston  
Adam Nowell  
Louise McKusker  
Clapper Loaders Gregoire Thevenot  
Rana Darwish  
Camera Trainee Alex Teale  
Caterers Red Chutney

Adam Gilbert  
Sylvie Nowik-Nowika  
Rigger Metro Rigging  
Damon Graham  
Desk Operator Andy Mountain  
Electricians Vinny Madden Jr  
Bruno Martins  
Robert Gavigan  
Grips Malcolm Huse  
Keith Mead  
Unit Medic Phil Walton  
Drivers Tina Faulkner  
David Rush  
Crane Technicians George Powell  
Steve Hideg  
Libra Head Technician David Freeth  
Motion Control Technician Justin Pentecost  
Stunt Riggers Dave Cronnelly  
Tom Struthers  
Animal Handler Trevor Smith

#### UNDERWATERSHOOT

Coordinator Trevor Evans  
Camera Operator Mark Silk  
1st Assistant Camera Danny Preston  
2nd Assistant Camera Matt Wesson  
Gaffers Bernie Prentice  
Pip Keeling  
Electricians Andy Duncan  
Jason Lobb  
Olly Crouch  
Dive Supervisor Fred Woodcock  
Divers Stuart Grosse  
Dan Travers  
Richard Gunner  
Diving Doubles Josh Tuersley  
Lenny Woodcock  
Medic Geoff Smith  
Catering Chrissie Saunders

#### 2ND UNIT / ADDITIONAL PHOTOGRAPHY

2nd Unit Director Tom Debenham  
1st Assistant Director David Gilchrist  
Brian Horsburgh

#### PICK UPS

Production Manager Mark Murdoch  
Production Assistant Iain Canning  
Art Department Assistant Imogen Toner  
2nd Assistant Director Marilyn Edmond  
3rd Assistant Director Laurie Mahon  
Utility Stand in Stephanie Snowden  
One Cam Director of Photography Tom Debenham  
B' Cam Focus Puller Simon Surtees

A' Cam Clapper Loader Laura Dinnett  
B' Cam Clapper Loader Alasdair Boyce  
Camera Engineer Arron Smith  
Camera Trainee Peter Tarran  
Camera Car Driver Rob Snooks  
Catering Guy Cowan  
Costume Supervisor Nat Van Halle  
Gaffer Alan Martin  
Electrician Stuart Farmer  
Key Grip Dave McAnulty  
Assistant Grip David Littlejohns

Post Production Coordinator Katie Bullock-Webster  
Assistant Editor Paul Dawber  
Additional Assistant Editor Andy Hague

Design and Visual Effects One Of Us  
Visual Effects Executive Producer Rachael Penfold  
Visual Effects Supervisors Tom Debenham  
Dominic Parker  
Visual Effects Producers Chaya Feiner  
Earle Stuart Callender  
Senior Visual Effects Coordinator Laura Lynch  
Visual Effects Coordinator Leila Nicotera

Visual Effects Data Wrangler Greg Fee  
Visual Effects Editor Andy Hague  
Element Shoot Coordinator Robert Timmins

Look Development / CG Supervisor Stephen Murphy  
Senior Character TD Andrea Falcone  
Effects TD Sam Swift-Glasman  
Texture Artist Richard Hopkins  
Cloth TD Adrian Pinder  
3D Artist Samuel John Joseph Walsh  
Effects Artist Dan Warder  
Compositing Supervisor Petra Schwane  
Digital Compositors  
Jorge Canada Escorihueza Lewis Saunders  
Lucien Fostier Abigail Scollay  
Richard Frazer Tom Sparks  
Andrew Hogden Victor Tomi  
Jeanette Monero Pat Wong  
Cecile Peltier Nicholas Zissimos  
Emmanuel Pichereau Christophe Dehaene  
Mike Pope  
Digital Artists Barny Stoppard  
Cristina Vozian

3D Camera Tracker Sarah Byers  
Rotoanim Artists Christina Mandia  
Ritchie Hoyle  
Dan Moore

Systems Administrator Matt Power

Data I/O Operators Tomas Tombakas  
Roland Watson

Visual Effects Consultant Tim Field  
Additional Visual Effects WebVFX

Digital Intermediate by Dirty Looks

Colourist John Claude  
Online Editor Gareth Bishop  
DI Producer Helle Absalonsen  
DI Technical Supervisor Tom Balkwill

Title Design Farrow  
Mark Farrow  
Gary Stillwell

Audio Post Production Services At Wave Studios Ltd London & Amsterdam

Supervising Sound Editor Johnnie Burn  
Sound Effects Editors Ed Downham  
Steve Browell  
First Assistant Sound Editor Simon Carroll  
Foley Editors Barnaby Smyth  
Joe Mount  
Foley Recordist Billy Mahoney  
Foley Artists Jason Swanscott  
Alissa Timoshkina  
Margarita Osepyan  
Dialogue Editor Jussi Honka  
ADR Recordist Stuart St. Vincent Welch  
Additional SFX Editor Alex Nicholls-Lee  
Mix technician Ashley Smith Re-  
recording Mixers Johnnie Burn  
Steve Single

Re Recorded at Goldcrest Post Production  
Technicolor Sound Services London

Publicity Jonathan Rutter  
Premier

PMA Film & Television

EPK Producer Pip Ayers  
EPK Director Tom Savage

Stills Photographer Niall O' Brien

Production Legal Services Lee and Thompson LLP

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Rebecca Pick  
Completion Guarantor Film Finances  
Neil Calder  
Ruth Hodgson  
Clare Hardwick  
James Shirras

World Revenues Collected and Distributed by Freeway CAM B.V.

Production Auditing Steve Joberns  
Shipleys LLC

Insurance Media Insurance Brokers Limited

John O'Sullivan  
David Johnstone

Dialect Coach Paula Jack

Deborah Hecht

Storyboard Artist Adrian Marler

Creature Feature and Trainer David Stewart

Armourer Jim Elliott

Script Clearances Debbie Banbury

Payroll Sargent Disc Ltd

Camera Equipment Movietech

Lighting Equipment Panalux

Rigging Equipment Blitz Rigging Ltd

Cranes supplied by Arri Media

EPL Skylift

Genie Booms supplied by AFI Uplift

Data Lab Mission Digital

Location Equipment SP Locations

Radios Audiolink

Post Production Script Sapex

Additional Cutting Rooms The Quarry

Tor Adams

Avids from Hireworks

Lawrie Read

Stock Footage John Miles / Cooper Estate

Freemantle Media

The Scottish Parliament

BBC Radio Scotland

On behalf of Film4

Development Sam Lavender

Business Affairs Harry Dixon

Production Tracey Josephs

Commercial & Brand Strategy Sue Bruce-Smith

For BFI Film Fund

Director of the Lottery Film Fund Ben Roberts

Senior Production and Development Executive Christopher Collins

Head of Production Fiona Morham

Director of Business Affairs Will Evans

Business Affairs Executive Sarah Caughey

Head of Production Finance Ian Kirk

On behalf of Silver Reel

Irene Gall

Uta Fredebeil

Gerd Schepers  
Gero Bauknecht

Legal services for Silver Reel provided by David Quli  
Daniel Whybrew  
of Wiggin LLP

On behalf of Creative Scotland  
Development and Production Robbie Allen  
Business Affairs Linda McClure  
Legals Brehon & Co (Mary Brehony)

WORLDWIDE SALES BY FilmNation Entertainment

Music arranged by Mica Levi and Peter Raeburn  
Music Supervisor Jay James  
Orchestrator & Associate Music Producer Evan Jolly  
Music Editor Gerard McCann  
Score Engineers Luis Almau  
Goetz Botzenhardt  
Score Mixer Jake Jackson  
Additional Score Mixer Simone Filiali  
Technical Coordinator for Music Dan Gay  
Technical Assistant Samuel Karl Bohn  
Music Research Alex Benge  
Julian Guidetti  
Technical Programming Rael Jones

Score Recorded at Soundtree Studios  
Score Mixed at Soho Sound Kitchen

Score Performed by Mica Levi  
Vincent Sipprell  
Oliver Coates  
Max Baillie  
Emma Smith  
Eugene Feygelson  
Anisa Arslanagic  
Rebecca Gardiner  
Max Ruisi  
Charlotte Kerbegian  
Harriet Scott  
Laura Murphy  
Marc Pell  
Benjamin Griffiths

Fixer Bridget Samuels of Orchestrate

“Real Gone Kid”

Performed by Deacon Blue

Words & Music by Ricky Ross

Published by Sony/ATV Music Publishing (UK) Ltd.

Licensed courtesy of Sony Music Entertainment UK  
Limited

“Sandstorm”

Performed by Darude

Written by Virtanen / Salovaara

Published by Universal Music Publishing MGB Ltd

Licensed courtesy of 16 Inch Records

“C90”

Performed by Soundtree

Written by Almau/Raeburn

Published by Soundtree Music Publishing Ltd

Licensed courtesy of Nowever Records

In Loving Memory

Mark Mason      Terry Smith

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Family and friends



soundtree

**THE QUARRY**





**Filmed on location in England and Scotland**

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