

# The Zero Theorem

## Production Notes

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<http://www.facebook.com/Terry.Gilliam>

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Production Notes by Phil Stubbs

## SYNOPSIS

Set in a future London, THE ZERO THEOREM stars double Academy Award® winner Christoph Waltz as Qohen Leth, an eccentric and reclusive computer genius plagued with existential angst.

He lives in isolation in a burnt-out chapel, waiting for a phone call which he is convinced will provide him with answers he has long sought.

Qohen works on a mysterious project, delegated to him by Management (Matt Damon), aimed at discovering the purpose of existence - or the lack thereof - once and for all.

But his solitary existence is disturbed by visits from the flirtatious Bainsley (Mélanie Thierry), and Bob (Lucas Hedges), Management's wunderkind son.

Yet it is only once he experiences the power of love and desire that he is able to understand his very reason for being.

VOLTAGE PICTURES presents

an ASIA & EUROPE / ZANUCK INDEPENDENT production

in association with  
ZEPHYR FILMS, MEDIAPRO PICTURES  
LE PACTE and WILD SIDE FILMS

**THE ZERO THEOREM**

CHRISTOPH WALTZ  
DAVID THEWLIS  
MELANIE THIERRY  
LUCAS HEDGES

a TERRY GILLIAM film

## **DIRECTOR'S STATEMENT**

When I made BRAZIL in 1984, I was trying to paint a picture of the world I thought we were living in then. THE ZERO THEOREM is a glimpse of the world I think we are living in now.

Pat Rushin's script intrigued me with the many pertinent questions raised in his funny, philosophic and touching tale. For example: What gives meaning to our lives, brings us happiness? Can we ever find solitude in an increasingly connected, constricted world? Is that world under control or simply chaotic?

We've tried to make a film that is honest, funny, beautiful, smart and surprising; a simple film about a complex modern man waiting for a call to give meaning to his life; about inescapable relationships and the longing for love, peopled with captivating characters, mouthfuls of wise and witty dialogue; raising questions without offering easy answers. Hopefully, it's unlike any film you have seen recently; no zombies, no caped crusaders, no aliens or gigantic explosions. Actually, I might have lied about that last item.

Having not worked with a budget this small for several decades, I was forced to work fast and instinctively, pressured only by the lack of time and money. We relied on the freedom to spin on a dime, to make outrageous creative leaps. The results surprised even me. I'm proud to have been part of THE ZERO THEOREM.

Terry Gilliam

## ABOUT THE PRODUCTION

### 1. The Development Story

The history of THE ZERO THEOREM can be traced back to 1999, when university professor Pat Rushin wrote a short story entitled “Call.” It contains many of the ideas and themes that would end up in THE ZERO THEOREM’S shooting script. Then, as Rushin says, “I showed it to a filmmaker friend of mine, who suggested that I turn it into a screenplay. So I taught myself how to write a screenplay, and I produced a draft. I’ve always been a major movie buff, so it felt very natural.”

Rushin completed the script, which he called THE ZERO THEOREM, while teaching creative writing at the University of Central Florida. He submitted it to Project Greenlight, a television series that Matt Damon and Ben Affleck produced. “It made the top 250, and I got a little bit of attention from that”, continues Rushin. “The script then ended up with Alicia Marotto at the Zanuck Company. She took it to Dean Zanuck, and then they told me it was the most original thing they’d ever read – but they said it’s now time to change it!”

Dean Zanuck was impressed, saying, “After reading it myself, I immediately wanted to produce it. Its originality grabbed me at first, yet a story doesn't succeed based on this alone. Fortunately, within the unique world presented in the script, there is humanity presented in the characters, and experiences that touched on feelings and themes that we can all relate to. This is what I connected with the most, and it made me commit to the long journey it takes to produce a film. I was aware that the commitment would be considerable, because it is so outside-of-the-box compared with the conventional genres that studios and financiers are focused on.”

There then followed a long development process, with many rewrites along the way. Rushin recalls the period as one of frustration, “There were plenty of ups and downs. Originally I thought as soon it goes to the Zanucks, of course it’s going to get produced. I thought I was going to get a great big cheque straight away, yet it didn’t quite work that way. I’ve learned a lot about the business since then.”

In 2008, the script was offered to Terry Gilliam. According to Zanuck, “It was submitted to Terry directly by my father Richard D. Zanuck, who had a very good relationship with Terry over years he’d spent in London. Terry responded favourably to the script, and spoke to Pat about changes, which were then made.”

Terry Gilliam recalls the initial approach, “Dick Zanuck originally brought it to me because he was keen to get me working on something. Dick and I had lots of lunches, and I spent a bit of time working on the script.”

Rushin was delighted that Gilliam expressed an interest. “At the time I got a call from Terry while I was in North Carolina on vacation, in the mountains. He told me he was interested in doing it. As soon as I heard Terry’s name, I remember thinking that he is the perfect guy to make this movie.”

Zanuck continues, “We connected with the perfect financier and producer Nicolas Chartier of Voltage Pictures, who is a huge fan of Terry’s work. Budgets were drawn up for various locations, and excitement was high.”

According to Chartier, “I got a call from CAA and met with Dean Zanuck. He and Richard wanted to do it with Terry Gilliam and Billy Bob Thornton. I just loved the universe of THE ZERO THEOREM. I like movies which create worlds. In fact, BRAZIL is my favourite movie; Terry has an amazing relentless imagination and I thought he could make this a crazy movie about a guy waiting for a phone call to tell him the meaning of life. We took it to Berlin to sell the international rights, which we did in five days.”

Momentum was growing... but then Gilliam had other ideas. Chartier remembers calling Gilliam’s agent, and learning that the director wanted to focus on his more personal projects, and not make THE ZERO THEOREM. Gilliam confirms, “I got distracted because I was committed to THE IMAGINARIUM OF DR PARNASSUS and THE MAN WHO KILLED DON QUIXOTE.”

But Dean Zanuck remained optimistic, “Terry went off, but despite the let-down, I had faith that someday the pieces would fall together perfectly again.”

Then in June 2012, THE ZERO THEOREM was revived, and Dean Zanuck’s faith was rewarded. He says, “A wonderful confluence of events took place. Terry became available after QUIXOTE hit a snag, and Nicolas Chartier had a conversation with Terry’s agent. Then it all became about landing the perfect lead, and once that took place we would have a movie. And within one month, Christoph Waltz had signed on. After a long development, the film could not have come together any quicker.”

Gilliam recalls, “I was looking at the year, and I said to myself, ‘This is crazy, you’ve got to shoot a film.’ I was talking to my agent and she suggested THE ZERO THEOREM. Nicolas had always been a big fan of the project. My agent called him and Nicolas said ‘Let’s do it.’ So we went very quickly from zero to full speed ahead.”

Gilliam’s attraction to the script came from the resonance of some themes, the wit, the dialogue, and its apparent simplicity. At the start of pre-production, he said, “I’ve always liked the script; it appealed immediately. It’s very well written, and there are good dialogue and characters. In fact it felt very familiar when I first read it. I thought this is comfortable territory – different bits reminded me of TWELVE MONKEYS and other projects I’ve done. And it’s actually very containable.”

Rushin worked with Gilliam on further rewrites, and recalls, “This movie has become so much more fleshed out since Terry started adding his own special brand to the whole schmeer. For example, I wrote a party scene, and it was a standard party. Terry took that party, and turned it into an African-themed party in an old house where someone is moving out, so there are packing crates around. I thought that was pretty smart, because then he didn’t have to furnish the place. I can write a party, but Terry can throw a party!”

Rushin continues, “Early in the script there is a point where the lead character Qohen goes to a sex website. In my original version, the script says ‘Dirty chat room chatter scrolls down the screen.’ Of course Terry wasn’t going to let me get away from that. He said, ‘If it’s scrolling down the screen, we need it written. I need filth, so give me filth.’ So I went online and tried to get the tenor of filth, and then I wrote it into the script. I put in Terry’s name as one of the chat room participants, and I had my name in it too. Terry approved it, but called me a ‘disgusting creature!’”

Bucharest was selected as the location to shoot both location and studio-based scenes. This was directly influenced by Voltage Pictures’ satisfactory experience working there. In fact, THE ZERO THEOREM was Chartier’s second film project in Romania in 2012. As pre-production was about to start, Gilliam said, “It’s the best, cheapest place in Europe to work right now.”

Pre-production in Bucharest officially began on Monday 13 August 2012, and Gilliam set to work with his team to ensure that THE ZERO THEOREM would be a distinctive and extraordinary experience.

## 2. Casting the Picture

Right from the outset, Gilliam was well aware that with such an idiosyncratic script, it was necessary to select carefully perfect actors for their roles. In the end, the director successfully assembled an eclectic cast for the project. As Nicolas Chartier explains, “One wonderful thing about Terry is that great actors want to work with him.”

During pre-production, Gilliam expressed delight on the casting of Austrian actor **Christoph Waltz** as Qohen Leth. The casting of Waltz was crucial to the project said Gilliam, because “there is no car-chase, nor a shootout - none of those things you can fall back upon to keep a film going. It’s about the acting. And as an actor Christoph is amazing. He’s hypnotic and wonderfully watchable.”

Gilliam credits Waltz as providing major input into the direction of the film. Gilliam explains, “Christoph *is* Qohen and he is - in many ways - the determining factor of how we deal with certain scenes and ideas. He has to lead.” An example of this was when Christoph suggested a track/zoom shot. Gilliam adds, “We ended up spending an hour doing it, and it was worth it. The effect is quite appropriate to that particular moment. Christoph is just phenomenal. He’s never off screen, and it’s an astonishing performance, quite unlike anything we’ve seen him do before. It’s wonderful, he’s incredibly vulnerable.”

Gilliam had known **David Thewlis** for a long time, and had wanted to work with him. Thewlis was with the production for six days as Joby, Qohen’s boss. The director was delighted with his performance, saying “David is truly brilliant, because he just loves doing take after take, and each one is different. It’s almost gluttony for me because I did more takes just to see what he was going to do with each one. It was quite wonderful seeing David and Christoph together: they became a brilliant double act.”

Thewlis jumped at the chance to work on the project. He says, “Terry called me, and said he had something to send me – which was THE ZERO THEOREM. I was born in 1963, and I am a child of Python, and for me it’s like working with a Beatle. I’ve known Terry for 20 years, and he really is someone I’ve always wanted to work with. Terry’s work is immense.”

On what it was like working for Gilliam, Thewlis continues, “What has set this apart from many other films I’ve worked on is how collaborative it is. One feels totally invited to change things or come up with ideas. That’s always a bonus for an actor, if you feel that you can contribute without it going to big meetings, or faxes being sent to Los Angeles. It feels very creative, and I always love working that way.”

French actress **Mélanie Thierry** plays Bainsley, who attempts to engage sexually with Qohen using virtual reality technology. Gilliam describes her as an astonishing combination of Judy Holliday and Marilyn Monroe. The director adds, “When the camera rolls, she just brightens up. She’s wonderful, she’s really sexy and funny. And when she put on a costume that appealed to her, there was an amazing golden glow coming off her. She’s an extraordinary actor.”

Nicolas Chartier was surprised and delighted with Thierry. He says, “We had a lot of actresses who wanted the part of Bainsley. I wanted a more well-known actress, yet our casting director found Mélanie, and Terry was convinced she was the one. And when I see the movie I can’t believe how right he was. Mélanie is the revelation of the movie, and she will have a big international career after this film.”

Thierry was thrilled to be involved in the project, “I’m always very pleased to work in my own country, with wonderful French directors, but it is delightful to work in a different language – and it is a challenge. Bainsley is full of life; she is malicious, but sweet, playful and funny. I had been a huge fan of Terry Gilliam for years and years, and to be a part of this kind of audacious and wacky project was great for me. It is the best part I have ever had.”

Young actor **Lucas Hedges** was cast as Bob. Gilliam says, “I’d seen Lucas in MOONRISE KINGDOM. I really liked the film, and there was something about the way he played his character. I thought: there’s a guy with an attitude. It was not a big, flashy performance but an understated one, and it just stuck with me. We chased him down. He did a self-tape in New York and sent it in, and the decision was made.”

Hedges was attracted to the project based on the script and also the people involved. From the script, he realised that the character of Bob gave him the scope to offer different interpretations. Hedges says, “Filming with Terry Gilliam in Romania has been a once-in-a-lifetime experience. Working with Christoph is fantastic, because he has been so helpful in helping me find the character, and he’s really such a great guy.”

**Matt Damon** took the role of Management without having read the script. The director recalls, “Matt came into mind, I got in touch with him and he said ‘I’m on.’ It was really quite wonderful. Moments like that really made the film possible. There’s a real weight to his character and the attitude from a guy who runs a big corporation: incredibly bright, supercilious, and arrogant. I think Matt just gets better and better over the years; his range

seems to have expanded. He's just utterly solid and great fun to work with. He was around for four days, and Christoph bounced off Matt beautifully."

Gilliam was hugely impressed with how **Tilda Swinton** inhabited her character as Dr Shrink-Rom, Qohen's on-line psychologist. The director explains, "Tilda has no vanity, and we made her look pretty mousey, with false teeth and a terrible hair-do. Her Scottish accent was spot-on, and she gets to rap. Tilda loves playing, and she loves putting on costumes and disguising herself. She is a joy to work with, and her timing is brilliant and funny."

When asked how and why she became involved in the project, Swinton gives a brief answer: "I was invited to play by Terry Gilliam... enough said." Swinton was only on set for a single day, but retains some strong memories, including "learning to weep with laughter without bursting the sides of a bald cap, an Italian camera truck laden with delicatessen dispensed by a killer crew with a proper set of priorities, and more stray dogs of every shape and size than I can ever remember having seen previously."

**Sanjeev Bhaskar**, **Peter Stormare** and **Ben Whishaw** were cast as three eccentric doctors. Bhaskar was thrilled to be involved, saying, "Python was a huge influence on me as a writer. I saw Terry's films from MONTY PYTHON AND THE HOLY GRAIL onwards, and I collected them. To work on a Terry Gilliam film is a little dream come true. He's a terrific person and has a great sense of humour."

Dean Zanuck describes the cast as "outstanding - you certainly expect an exceptional cast when working with Terry, and it became clear once amazing actor after amazing actor came on board, that we had a great ensemble."

Pat Rushin too is pleased with what the actors have done. He says, "They are just great actors. I can't now imagine anyone else but Christoph playing Qohen. He's inhabiting and inventing his character. And I had a great time watching Matt Damon at work - it's a small role, and it's so nice of him to invest himself. Tilda Swinton is one of my favourite actresses of all time. And Lucas Hedges is delivering Bob's dialogue really well, in what is a difficult role."

### 3. Production Design

A very high standard of production design is expected from every Terry Gilliam film, and THE ZERO THEOREM delivers spectacular and remarkable visuals. Gilliam appointed David Warren as Production Designer, with whom he previously worked on THE IMAGINARIUM OF DR PARNASSUS. Warren gained an Academy Award® nomination for that picture.

Early in pre-production, Gilliam suggested that his team study the work of contemporary painter Neo Rauch, whose surreal works contain a rich blend of colour. Warren recalls his initial instruction from the director, "I remember getting an email from Terry: *Neo Rauch plus Ukelele Ike equals THE ZERO THEOREM*. In fact Rauch's work was pinned up on the walls of the art department, and every time Terry used to come in, he asked 'Well, can you get Neo Rauch in?' I said, 'I'm trying really hard mate!'"



In the end, the inspiration from Rauch was indirect, as Gilliam explains, “His work has so many things crammed in - elements from different centuries, and different colours - that normally you would think were disconnected, and that aspect is here in the film. We mix styles: it’s in the near future, but it’s also very retro. There are parts that are very garish, and like Neo Rauch, they are shocking, yet quite wonderfully beautiful.”

Warren explains how the future in THE ZERO THEOREM differs from other pictures, “There’s a lot of science fiction at the moment which is an elegant, beautifully-designed, uber-futurism. It is monochromatic, linear, with steel and glass. Yet Terry just riled against it. He wanted a future that is very inventive in terms of colour. Somebody described the look as Bubblegum Dystopia, because the film contains pinks, oranges and candy apple colours. Qohen himself is the only grey thing in the whole city, and that’s how he stands out, as a silhouette.”

Over half of the film’s action takes place within the dilapidated chapel, and this was built as a single, closed set at the Bucharest studio.

The chapel’s design brings together both English and Romanian churches. Warren explains, “We came to Bucharest, and had a look at the Orthodox churches here, and they have a very different architecture than Anglican or Catholic ones, in the way the interior is plotted out. We liked the fact that their inside walls are heavily frescoed or painted with all these saints. Terry liked the idea that Qohen is agoraphobic, yet is surrounded by faces all the time. There are faces at screen at work, there are faces following him around in the advertising and even when he gets into his little chapel, there are faces everywhere. So the chapel has an Orthodox interior feel, but the way it is planned out and plotted out, including an organ loft, a high altar, and an entrance vestibule, it is recognisable as Anglican.”

Warren had nine weeks to get this complex set built, dressed and ready for shooting. “When I turned up in Bucharest, I had some drawings to get going with, and we started the carpenters on the second week. Seven weeks got the bulk of it up, but Terry makes notes, and at the end there were lots of snagging and tidying up. We were right to the wire on it. We had painters in there in the ninth week, and then some finishing touches and it was dressed.”

For Gilliam, the chapel was symbolic: a metaphor for old beliefs and systems. Yet the chapel also contains Qohen’s backstory, as the director explains, “You can see that at one point he was doing some building work: Qohen has put a kitchen in. In the corner there’s a cement mixer and building materials. On the table there are plans. And there is a sexy, pink chaise longue. So it is about his life: he bought this burnt out chapel. He bought it obviously cheaply, intending to do it up. He was in love with somebody, yet that relationship fell apart.”

Situated next to the chapel set in the studio was the Mancom structure, representing the central computer containing marketing data - people’s lifestyle history, wants and needs. Originally, Gilliam had wanted to shoot the Mancom scenes at an enormous, wrecked Ceausescu-era blast furnace complex in Calarasi, in Southern Romania. The practicalities of

shooting at the site became too difficult, yet it hugely influenced the look of the studio set. Warren says, “It was a great looking building, but impossible to shoot in, and two hours away from the city. It was a 45-foot diameter concrete and iron tower with all these portholes in it, with masses of structure.”

The decision was taken to make Mancom enormous, contrary to current technological trends. Warren explains, “At the moment everybody is trying to make tiny computers. But what if in the future it all goes the other way and size becomes really important, and computers are chunky? If Mancom is the biggest one of the lot, it should be colossal, since it is meant to hold all this entity information. The whole population of the planet - all their wants, desires, needs, products - everything is inside this thing so we thought it’s got to be big. It’s steam-powered, it’s iron and concrete. We thought it was probably built 50 years ago, and it’s still there pumping away, trying to get all this stuff inside it.

“We referenced it very strongly to this blast furnace, and we ended up building it as a set with a green screen around it just to have something operational we could work with, something we could adapt. And we questioned why we would want a little computer, when you can have something the size of the Titanic!”

There were further decisions to make about the look of computers in THE ZERO THEOREM. Warren says, “Early on, we came up with the idea of liquid memory: data suspended in fluid. It was quite an arcane, messy kind of thing - downloading and uploading these tubes, one has to put them in a receptacle and out comes the information. And Terry made a conscious decision to use flat screens, but we have turned everything portrait, like pages of a book.”

#### 4. Costume Design

Italian costume designer Carlo Poggioli had worked with Gilliam before on THE ADVENTURES OF BARON MUNCHAUSEN and THE BROTHERS GRIMM, as assistant to Gabriella Pescucci. Prior to these pictures, Poggioli had been a fan of Gilliam’s work and had relished the opportunity of working with the director. When Poggioli read the script for THE ZERO THEOREM for the first time, he immediately knew it was right for Gilliam, and jumped at the chance of working with him again.

Gilliam’s concept was that the people of this future world would look happy, with colourful clothes. Everyone, that is, except Qohen. Poggioli says, “With my initial drawings of Qohen and his colleagues, I went in the wrong direction because I thought that the workers were all as sad and disengaged as Qohen. Terry immediately said, ‘No, we have to create a kind of happy world where Qohen is different from the others.’ So now, the only dark things I am using in the whole movie are for Qohen. When Terry said ‘Let’s try to make it like Qohen in Wonderland,’ I immediately realised what he was asking from me.”

The suit that Qohen wears for his virtual reality adventures, however, is bright red. It also has a large Q on its front. “That was the biggest challenge on this movie,” says Poggioli, “We were thinking about the superhero suits we have seen in SPIDERMAN or BATMAN. There was no way we could do something like that but of course Terry always has wonderful

suggestions. He suggested something simpler with some textures and with wires. In the end it is wonderful, because there is so much handiwork on it, and it looks like we are seeing the veins coming through the skin. We made three suits, and each of them took three people working for two weeks each, for many hours a day.”

With Management, the character played by Matt Damon, Poggioli opted for a chameleonic look, “The first time we see Management, we find him in a chair, but you cannot immediately see that Management is sitting there. For his suit, I used the same fabric as the chair. So you don’t really know what is there until you see the hand and the face moving, and then you realise it is him. When we see Management later in the film, Qohen finds him in front of a black and white curtain, and again his suit is exactly the same fabric of the curtain.”

The materials used are unusual, to say the least. Poggioli says, “I suggested, and Terry agreed immediately, that we use some kind of fabric that is not a real fabric. So I showed him samples of plastic shower curtain and tablecloth. I believe this will be our future, because in Italy we used to have so many places where they were producing silks or wonderful fabrics, but they have disappeared. We used these new materials, but we are using old shapes – taking inspiration from the 1940s and 1950s. The result is very strange, but it works.”

Mélanie Thierry loved most of her Bainsley costumes, saying, “Carlo was great, full of ideas, and very creative. He had no money, so he had to be very clever, and he succeeded so well. For Bainsley, we needed to find costumes that were colourful, sexy, crazy, fun and touching. The bathing suit was uncomfortable, but very fun and poetic. All the costumes for the website were great. The nurse costume, with orange shoes and pink wig, was my favourite - completely Bainsley. But the Virtual Reality suit was my nightmare, I hated this costume, we did the best we can. I even tried to cut the scene, but I didn’t achieve it!”

Sanjeev Bhaskar was taken aback by his doctor outfit, “My costume is absolutely extraordinary. The day before I flew out to Bucharest I was told that Terry would like me to dress up as a Sikh, with beard and turban. I had no idea what the costume was going to be until I arrived on set. I felt like some Sikh Elvis from his 1970s Vegas period. I had many layers and this rubber coat on top - the attention to detail was amazing.”

Terry Gilliam was very happy with the costumes, saying, “Carlo has been amazing. And had it not been for Bucharest, we wouldn’t have found the Chinese market, where he has been buying all his fabrics. The costumes are quite extraordinary: man-made fibres that are extraordinary looking, but painfully miserably to wear! We wanted to create this happy world, so with these materials we have colours, textures, reflectivity and transparency.”

The most effective costume, in the director’s opinion, was one of the simplest: when Qohen ends up in his pyjamas. “I suppose I was thinking of Max in ‘Where the Wild Things Are,’” says Gilliam, “The weird thing about the pyjamas is because they are striped, they look like they are from a concentration camp. It wasn’t planned, thought out or intellectualised, it was an accident. Yet the moment he is there, I get that resonance. There’s something about

it that I just love, it's so utterly simple yet slightly disturbing. We have costumes that are complicated and beautiful, but that just says something to me that stuck."

## 5. Hair & Make-Up

Kirstin Chalmers, the Hair and Make-up designer, describes the process to complete the characters' look, "Initially, Terry and I discussed the tone of the film, together with a look at the sets and the costume designs. Then I set to work to try and create a look that complements all of these things and that will sit well with each individual actor. Frequently, I would do make-up and hair tests which would further evolve the design. Through this, Terry and I would hone the look until we felt the character had been created."

Chalmers was pleased with the look of Management. She says, "We wanted him to be visually very different to Matt Damon's usual appearance, and to give the impression of someone aloof, authoritative and impenetrable. So I shaved his head and gave him a pure white flat top. I darkened his eyebrows and smoothed out his skin tone which ended up with Matt appearing almost otherworldly and visually striking - especially when he had his costumes on."

Chalmers had fun with Dr Shrink-Rom's look. "She is such an unusual character. Her costumes reminded me of an eighties Sloane on acid, so I gave her a very dull mouse conservative wig, and made her up like one of those women who can't colour match her foundation. So it was very orange which wasn't so noticeable until she took her wig off and started rapping. Now this was a crazy revelation, because as I had bald-capped Tilda, we realized Shrink-Rom looked very much like Qohen. So instead of giving her another wig we kept her bald, which gave Shrink-Rom another dimension to play with."

Tilda Swinton recalls a final addition to her look, "The hair sprouting from Dr Shrink-Rom's prosthetic chin mole was provided by Terry himself - hand pruned from his beard!"

Gilliam's favourite character look was Joby's. He remembers, "It's very simple: David Thewlis's hairstyle. We put a toupee on him, and playing around we put it on backwards, and it worked even better. A man who is sitting in front of a mirror, trying to get it right but he's got it completely and utterly wrong!"

## 6. Studio Work at MediaPro

Studio work was performed at MediaPro Studios, located in Buftea, a town situated thirteen miles northwest of downtown Bucharest. The studios were built in 1951, and remained in state control until 1998. Its facilities include nineteen soundstages, four indoor water tanks, a costume workshop, visual effects specialists, and a backlot including an extensive lakeside. Since 1998, a large number of international productions have filmed there, attracting filmmakers such as Costa-Gavras, Franco Zeffirelli, and Claude Lelouch.

Principal photography for THE ZERO THEOREM began on Monday October 22, 2012. The schedule comprised of 36 shooting days, which involved 28 days in the studio, and eight days on location. This was Gilliam's shortest shoot since MONTY PYTHON AND THE HOLY GRAIL. At the start of pre-production, the director said, "It's going to be very interesting to see whether someone old and long in the tooth can pretend to be a first-time director."

Patrick Newall was hired by Voltage to be the physical on-set producer and the executive producer of the film. "I had worked with Patrick on KILLER JOE with Billy Friedkin directing who was a tough director, and in Romania already that year on THE NECESSARY DEATH OF CHARLIE COUNTRYMAN directed by Fredrik Bond. Terry has a wild and wonderful imagination and I knew Patrick was a great on-set producer that could help Terry achieve his vision. Patrick was able to give him all the tools to make the best movie ever and not bust the budget. And Patrick did it."

Gilliam and director of photography Nicola Pecorini decided to shoot on film rather than digitally. The negative was processed and digitised overnight by Kodak Bucharest nearby, which meant that digital rushes were available to view in the morning. Says Pecorini, "Both Terry and I were convinced that the best way to capture the image was on film. It gives you the latitude; it gives you the greatest palette to work with."

Pecorini continues, "We had a closed chapel set, so if we had shot the chapel scenes digitally, work would have been painfully slow, because only film would allow me to light from outside, through the windows. With digital, I would have had to put lights inside the set, and we'd never have got out. With Terry and his wide angles, we had to keep the lights outside."

Gilliam found significant irony during the filming of Joby's Africa party. He says, "Everyone was dancing with these mobile devices and tablets. They are looking at each other, but not really quite connecting even when they are all dancing together. It was interesting watching the extras because they all have these things, and the minute we stopped shooting, they were all interacting with their own devices on the web. Very few of them were actually talking to each other."

Towards the end of the shoot, there were two days of shooting at the large watertank – for both the virtual reality beach scene, and also underwater shooting to simulate Qohen and Bainsley floating through space. Pecorini recalls a conversation between Waltz and Gilliam, "Christoph is fine underwater, but when Terry first mentioned it to him, Christoph's first comment was 'Terry - why do you expect me to be good underwater? I come from a landlocked country!'"

Filming at the watertank was very difficult. Prior to filming there, ground water leaking into the tank had to be fixed and the water had to be purified. On the first day, Gilliam noticed that the water pumped through the purifying system was cascading from a disconnected pipe into the tank, aerating the water and contaminating the absolute clarity required for the space sequence that was about to be filmed. The bluescreen paint on the sides of the tank was the wrong colour, and the water was cold.

Mélanie Thierry feared the watertank, saying, “Never again! I’m completely water-phobic. I know how to swim, but I had never before put my head underwater in a pool, or even in a bath, and don’t even think about the sea! And if my feet don’t touch the bottom, I panic. I had to go underwater, open my eyes, say the lines, without paddling my arms and legs, pretend it was cool, and all of that naked. And what was not fair, was to see Christoph doing it very easily, so calm, with such an interior peace.”

Gilliam is still haunted by the days at the watertank, but is very happy with the results, saying, “Everybody was so exhausted. It was horrible. Yet the fact is we pulled it off and when you see the film, you won’t sense one iota of this. It’s all beautiful and lovely and dreamlike, yet the reality was the opposite!”

### **7. Location Shooting in Bucharest**

It is the location shooting where the decision to shoot in Bucharest had the greatest impact on the finished picture. The eight shooting days away from the studio used nine locations. In order to select these locations, Gilliam used new technology. He explains, “I’d got most of the locations sorted out by using Google Earth before I first went to Romania. This is how we do location scouting these days.”

The Athenaeum, Bucharest’s major concert hall, was used as Qohen’s workplace. Gilliam says, “It has an amazing foyer, and we made it look quite unlike any corporate computing operation you have ever seen before. We filled it with workers who are colourful, happy, jolly and rushing about on skateboards, scooters and rollerblades.”

Dave Warren recalls working at the Athenaeum, dressing the set, “It was a combination of stress, sleep deprivation and - when we walked away from it - euphoria! The Athenaeum is a very beautiful location and we shot in its lobby. We put in a set that is like a carousel. It’s based on many different references, and the main one is Wall Street. It’s in lots of candy colours, and it has the feeling of a big pinball machine, which is what investment banking seems to be all about! We worked dressing the set between 4am and 4pm, in order to avoid the concerts. Every now and then we had to pack our stuff away because we’d see all these people in penguin suits with their programmes on the way to watch a bit of Brahms and Liszt.”

Two days were spent shooting in Carol Park. In the script it looked fairly simple, but Gilliam’s requests made life hard for Warren, who says, “When you read the script, you might think of a park and some trees. But following Terry’s requests, we ended up shooting at a massive post-war communist memorial, which we filled with inflatable blue arches and spikes. We had pederasts walking around, a guy dressed in a clown suit with a huge hot dog stand and Christ knows what else. That is what working with Terry is like.”

Screenwriter Pat Rushin made an on-screen appearance in the Carol Park scenes and agreed with Warren. He recalls, “When I envisioned the park scene in my head, we are in a standard park. People run, there’s grass, there’s trees. Yet Terry saw it in a different way. An urban concrete jungle, set around Halloween with kids running around in costume and so

forth. So he brings a real, quirky, signature visual style that really livens up what might otherwise have been a flat movie.”

One shooting day was spent in a huge electrical testing centre at ICPE, a technology park within Bucharest, which contains enormous, real machines which resembled something a 1930s Production Designer might have dreamt up to represent the future. Warren and his team created a small semi-transparent trapezoidal structure amongst the machines. This was for a sequence where Qohen is interviewed by three doctors. Gilliam explains, “We have a health board meeting, which is the sort of thing that conventionally takes place in a white room. Yet we have this location which is absolutely extraordinary looking, with enormous Van der Graaff generators and Tesla coils, things that have come out of a child’s science fiction world, and they are all real machines.”

Sanjeev Bhaskar, who played one of the doctors, was astonished when he saw the space. He says, “I thought it was a set at first, but it was in fact a real electricity testing station. It looked like something out of a Flash Gordon serial - futuristic, but from some time ago. It was extraordinary, and I said to the other actors that it doesn’t feel real. They process two million volts in there, and there was a lot of static electricity. Make-up and costume people would come up and shock me.”

The ambition of the project, combined with Gilliam’s exacting standards, meant that every day was full of potential pitfalls. Yet with so much that could have gone wrong, the project only went one day over schedule. Gilliam says, “It felt like disaster was looming every day, yet somehow we avoided it. Everyone worked incredibly hard, and somehow solving the problems one way or the other each day.”

But despite the frustrations, Gilliam has been very happy with what has been shot. He says, “Every day there have been wonderful moments. The surprises are what keep you going - maybe a fresh idea comes along. In fact it’s been the actors that have made this project really interesting. They have been transforming this thing every day.”

Gilliam confirms that as a result of shooting in Bucharest, both the look and the feel of THE ZERO THEOREM are very different than had it been shot in his home town London. “I’ve had to use what is around. It’s allowed me, and encouraged me, to make some rather outrageous leaps.”

The last day of shooting was Tuesday December 4, 2012.

### **8. Visual Effects**

Following principal photography, David Warren remained working on the production. There was still plenty of design work to do as part of the visual effects creation, and Warren’s continued involvement gave a consistency to the design from pre-production through to the completion of the visual effects in post-production. Over 250 visual effects shots were required.

The beach scenes featuring Qohen and Bainsley had been shot on some sand in the studio watertank. This was towards the end of principal photography, and there hadn't been much time to determine what the beach would look like. Warren says, "All we had really was a concrete ramp going down to the waterline which we extended. We made a load of big polystyrene rocks which were referenced from the Seychelles and Lake Tahoe. They provided physical interruption between the set and the blue screen. It was a pretty definite matte line. It was the best solution with the resources that we had."

In post-production, a great deal of work has been done to create a beautiful and spectacular background for what had already been shot. Warren provides the detail, "We've referenced it quite strongly to the landscape of St Lucia, with the Piton Mountains that come down to the sea. We have an incredibly vibrant orange and pink sky; it's a fantasy South Pacific poster from the 1950s, super-saturated. Although we were making it as real as we possibly can, there is an edge which obviously indicates that we are not in a real landscape - which the audience will already know. It is a fake environment; it is too perfect, the sun never sets. The clouds are frozen: an incredibly pristine lurid Technicolor environment."

A black hole is the metaphor for what Qohen fears, and it exists within his imagination. This gave the filmmakers a certain amount of liberty to not necessarily visualise an academically-accurate black hole. Warren says, "If you go on the internet and look at a picture of what a black hole is, it's not like a cosmological whirlpool in space with a vortex and a tunnel that light can't escape from, but that's what we needed. Right from the beginning, we needed the black hole to be incredibly frightening and ominous, and it needs to suck matter - like a vacuum cleaner, but sucking in everything: life, energy and light."

"It's an analogy for nothingness itself; it is what Qohen is most frightened of, being sucked into nothingness. Our black hole fulfils that, and it's been a very difficult thing to balance because there was a risk it would look too beautiful, especially when we put in beautiful Hubble telescope textures to it. Terry always has said, 'it needs to look awesome and frightening - a place you really don't want to go!'"

Throughout the film, Qohen is seen performing his job, a form of mathematical modelling called entity crunching. That gave a challenge to the filmmakers: how to represent this on-screen. Gilliam explains, "In films such as THE BEAUTIFUL MIND, we see many numbers and equations on screen. We've gone in a different direction, with objects. We have invented some beautiful imagery based on cubes, and to prove that all is chaos, it seems one has to do that by building something which may or may not stick together. It's also partly a way of driving poor Qohen to distraction. It's almost video game material - and it provides the film with action sequences, which otherwise would be just some guy looking at numbers on a computer screen."

Warren describes the early design, "We found a reference early on, something called a Menger cube. It's like a fractal cubic environment. The logic of this world is this massive fractal landscape, made out of conventional six-sided cubes, which are a form of packaging information. Mancom is forming a lifestyle out of entities, which are us - people. These various entities are grabbed, put together in this six-sided box, and that is an expression of a successful lifestyle. It is a way of marketing and monitoring the consumer society. The idea



was that the visual cubic modelling is higher level programming, reserved for boffins like Qohen or Bob.”

## 9. Editing

The editor on THE ZERO THEOREM is Mick Audsley, with whom Gilliam previously collaborated on TWELVE MONKEYS and THE IMAGINARIUM OF DR PARNASSUS. Working in London as the footage came in from Bucharest, Audsley was very pleased with what he saw. He says, “This is a very ambitious project for the funds available, and because of the huge budgetary constraints on this film, I was just so impressed at how Terry, Nicola and Dave - everybody in fact - had managed to produce such expansive work.”

When reviewing the first cut of the movie, both Audsley and Gilliam were happy with the content, but found a problem with the way the story was told. The editor says, “It was very much a script that was weighted towards its verbal drive and intelligence. As written, the script read well, and Terry visualised that. Yet we found that from a cinematic point of view, the storytelling was very heavy if told in a linear fashion.”

The editor and director found an alternative. Gilliam says, “We started chopping scenes in half, moving one half here, one half there. It wasn’t changing dialogue, but it was just putting things hopefully in better positions, to move the film along. Yet Christoph’s performance is not undermined at any point because of the time shifting we’ve done. When we rearranged a shot, there was always something that Christoph was doing that could be applied to various situations.”

Audsley adds, “After we had seen it all strung together we thought that, as a cinema experience, it might be best to move the sentences around in a more interesting way. That’s what we did quite easily and quickly. We took the strength of the writing and realised it in cinematic language.”

Audsley identified a further editorial challenge: given so much of the film is set inside Qohen’s chapel, it might give a negative feeling to audiences. He was concerned that this might lead the viewer to desire a cut to the next scenes. He says, “I’d always worried that we would be too locked down to the interior world of the chapel, whether that would be not necessarily a good feeling of claustrophobia because that can work for you, but it might be a less constructive one, be claustrophobic in a negative way. Terry and I had worried very much about the centre of the film.”

Yet such worry was misplaced. Audsley explains, “We found out that the chapel is where the relationships develop between Qohen and Bainsley, with Joby, and with Bob. Audiences have actually been very engaged by the relationships, so staying in the chapel - rather like a play - seemed to be much more rewarding than we’d imagined, because the relationships are so strong. In the end, the continuity of place didn’t seem to be as inhibiting to the forward motion of the film as Terry and I had thought, and that came as a surprise to both of us.”

Audsley found working with Gilliam again to be very satisfying, “Terry is such a wonderful collaborator and works in a way that many other directors don’t - which is to be involved with all aspects of the editorial process, and that’s a very joyous experience. It’s great to have somebody who not only gets a kick out of what you do as a contributor and understands what you have done, but also you can help or you can bounce things off together.”

The picture provided personal resonance to the editor, he says, “At the start, we see a guy sitting naked in front of a computer. His life is harnessed in manipulating something on screen, and that is something I can relate to as a film editor! I think it’s very much a document of our time, about the notion that in this world of communication, there’s a strong aspect of isolation. All the communication in the world does not necessary connect you spiritually.”

### 10. Score

George Fenton, the composer for THE ZERO THEOREM, joined the project just before principal photography started. At that point, he had a quick meeting with Gilliam, and amongst other things, discussed Dr Shrink-Rom’s rap. But Fenton did not start his work fully until Audsley was preparing his first cut.

Fenton’s conviction is that a score contains the truth of the picture. Therefore, he took time to understand the film, and in particular, Gilliam’s intentions and meanings. According to the composer, “I give a reading of the film, and if that is going to succeed, the most important thing is that I read it in the way that Terry sees it. And that takes a lot of thought.” He admired what he saw, “Visually, it is an extraordinary mix of gothic, high-tech, steampunk, and retro-eighties - all mixed up in a world that is uniquely Terry’s.”

The composer found inspiration through electronic music and the work of Kurt Weill. He says, “Qohen’s attempts to solve the conundrum are done in front of a computer screen, so I thought that much of the score should be realised in an electronic way. Further, the wide-ranging and iconoclastic qualities to the film suggested its attitude to be slightly Brechtian. Then I wondered if it should have a weird Kurt Weill-kind of angular music. These were the thoughts going around in my head.”

Fenton admits it is always a challenge to find the starting point for any score, and on this one it was the Africa party. “Normally I would start with a scene that was central and I would work outwards from that. I was trying to find the kinds of sounds and rhythms that would register on the face of Qohen, and what would make the world overwhelming, what could I do to him as a character, with the music, to contribute to his various predicaments.”

“Then we were looking at the first reel, and Terry asked me what we were going to do with the party scene. So I wrote three slightly wacky dance tracks, and we thought that it would be fun if the tracks became part of the score. Every score is different, yet every score emerges from something like that. You are just waiting for the moment, or the thing that says: you are going to start here. In fact, you have to let it find you.”

The composer programmed and recorded the electronic parts of the score himself on a keyboard, sometimes adding solo instruments. They were recorded as multi-tracks, and then were mixed by an engineer. Yet there were a few scenes where real instruments were required, especially the beach scene. Here, Fenton employed a string orchestra.

On this picture, Fenton has found the process “fantastically energising and enjoyable.” He adds, “I felt the pressure when I started, but Terry leaves you to find something of your own and then he embraces it. He has a child-like enthusiasm, and he is incredibly inventive. And when people come in with other stuff, for him it’s more toys to play with. That’s quite empowering. Terry is so multifarious in his thinking, and he’s got such a wide palette of references. Every frame contains so much visual richness; it is absolutely great to write music for.”

Gilliam discovered a benefit from using electronic music, saying, “George composed beautiful romantic music for the beginning of the beach scene which I thought was perfect, but when we got into the dubbing theatre we realised the scene demanded something different. Normally, with a real orchestra, this would have been impossible to alter in the time available, but George said, ‘Leave it to me,’ and came back the next morning with a freshly composed, utterly brilliant Hawaiian guitar cue. The restriction of working with electronic music allowed us the freedom to solve a problem overnight.”

The director describes the score as extraordinary, adding, “I can say without a doubt, without any hesitation, there is no other composer who could have done this so well. His music never draws attention to itself. It’s just floating in there, stroking the characters, and stroking the rhythms of the scenes.”

## 11. The Finished Film

While Terry Gilliam is keen to allow viewers to work out for themselves whatever meaning is within a film, he highlights the following important themes:

*Qohen is isolated, but he’s never lonely*

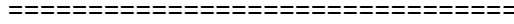
“There’s a big difference, and that’s a major theme in this film. Life has been hammering him, maybe he has had too many disappointments, and he just wants to be alone. In this super-connected world, where is the room to escape, to define yourself as to be alone, but not lonely? I’m obsessed about this. I think it’s when you are alone that you actually make sense of who you are.”

*The pointlessness of mathematical modelling to derive any meaning out of life*

“Algorithms rule our world now; everybody has such faith that you can find the equation that will make you rich. The whole banking system is based on algorithms. And look what happened last time! I just don’t buy the idea that you can measure and quantify life.”

## *Privacy issues*

“We don’t have privacy - it’s been removed already. It’s gone. In fact, we seem to have happily given it up in our desire to be connected. The NSA is harvesting all the noise now. How do you turn the tide back? You probably don’t, you have to find your own way to live with it.”



Now that the film has been completed, Pat Rushin remains satisfied that it was Terry Gilliam who directed his script. Rushin said, “I think a number of other directors would simply have taken at face value what’s on the page, and stuck to it. What Terry has contributed, you can’t put on a page. With Terry’s vision of this movie, it has really expanded outside the confines of my imagination.”

Nicolas Chartier paid tribute to all involved, “Everyone worked so hard on a small budget to make a visually-stunning, unique movie. It is a great comedy, and a great science-fiction film, but THE ZERO THEOREM in the end also evolved into a love story. When I first saw the film, I recall thinking, ‘Oh my God - it’s now a love story,’ and a beautiful one at that.”

## ABOUT THE ACTORS

**1. Christoph Waltz** (Qohen Leth) became widely known around the world for his impeccable performance as Colonel Hans Landa in Quentin Tarantino's *INGLOURIOUS BASTERDS*, released in 2009. He won Best Supporting Actor from the Academy Awards®, the Golden Globe Awards, and BAFTA. He also was given the Best Actor Award at the Cannes Film Festival.

Since then, Waltz has appeared in Michel Gondry's *THE GREEN HORNET* (2011), Francis Lawrence's *WATER FOR ELEPHANTS* (2011), Paul WS Anderson's *THE THREE MUSKETEERS* (2011), and Roman Polanski's *CARNAGE* (2011).

Waltz was born in Vienna in 1956 to parents who worked in the film industry – his father was a set builder, and his mother was a costume designer. He studied acting at the Max Reinhardt Seminar in Vienna, and at the Lee Strasberg Theatre and Film Institute in New York City. From then on, Waltz worked on television, stage and in film - mainly in Germany, Austria and the United Kingdom.

Waltz returned to work with Tarantino again on *DJANGO UNCHAINED*, released in 2012, which gained him a further Academy Award® Best Supporting Actor award for his role as Dr King Schultz. Following his work on *THE ZERO THEOREM*, Waltz has played Mikhail Gorbachev in Mike Newell's *REYKJAVIK*, and will appear in Tim Burton's *BIG EYES*.

**2. David Thewlis** (Joby) first came to prominence as Johnny in Mike Leigh's dark feature film *NAKED*, released in 1993. The role won him Best Actor accolades from the Cannes Film Festival, the Evening Standard British Film Awards, the London Critics Circle, the National Society of Film Critics, and the New York Film Critics Circle.

Thewlis has subsequently appeared regularly in feature films, including Michael Hoffman's *RESTORATION* (1995), John Frankenheimer's *THE ISLAND OF DR MOREAU* (1996), Jean-Jacques Annaud's *SEVEN YEARS IN TIBET* (1997), Paul McGuigan's *GANGSTER NO. 1* (2000), Ridley Scott's *KINGDOM OF HEAVEN* (2005), Terrence Malick's *THE NEW WORLD* (2005), Mark Herman's *THE BOY IN THE STRIPED PYJAMAS* (2008), Luc Besson's *THE LADY* (2011), and Steven Spielberg's *WAR HORSE* (2011).

He was chosen by Alfonso Cuarón to appear in *HARRY POTTER AND THE PRISONER OF AZKABAN* (2004) as Remus Lupin, and he has reprised the role in the subsequent films *HARRY POTTER AND THE ORDER OF THE PHOENIX* (2007), *HARRY POTTER AND THE HALF-BLOOD PRINCE* (2009), *HARRY POTTER AND THE DEATHLY HALLOWS* parts 1 & 2 (2010, 2011).

In 2008, Thewlis was awarded the Richard Harris Award for Contribution to Film at the British Independent Film Awards. Thewlis wrote and directed a short film, *HELLO HELLO HELLO* in 1995, which featured Kathy Burke and was nominated for a BAFTA award. He wrote, directed and starred in *CHEEKY*, a feature film, in 2003.

Thewlis stood out in the third PRIME SUSPECT drama, alongside Helen Mirren. Further television work includes A BIT OF A DO, ORANGES ARE NOT THE ONLY FRUIT, DANDELION DEAD, and DINOTOPIA. His role as twin brothers Joe and Harry Jennerson in the second series of THE STREET (2007) won Thewlis a Golden Nymph award for Outstanding Actor from the Monte-Carlo Television Festival.

Born in Blackpool, England, Thewlis studied acting at the Guildhall School of Music and Drama in London. He has written a novel, THE LATE HECTOR KIPLING.

**3. Mélanie Thierry** (Bainsley) is a French actress from Yvelines, near Paris. After having worked on French television projects in the late 1990s, Thierry's first feature film was Giuseppe Tornatore's LA LEGGENDA DEL PIANISTA SULL'OCEANO/THE LEGEND OF 1900 (1998).

Since then, Thierry has performed in a large number of feature films, mainly in French projects, including 15 AOUT/AUGUST 15TH (2001), JOJO LA FRITE/ACCIDENTAL SAINT (2002), ÉCORCHÉS/TWISTED SOULS (2005), CHRYSALIS (2007), BABYLON A.D. (2008), LE DERNIER POUR LA ROUTE/ONE FOR THE ROAD (2009), L'AUTRE DUMAS/DUMAS (2010), OMBLINE (2012), L'AUTRE VIE DE RICHARD KEMP (2013) and POUR UNE FEMME (2013).

Thierry received critical praise for her lead role in Bertrand Tavernier's LA PRINCESSE DE MONTPENSIER/THE PRINCESS OF MONTPENSIER (2010). Since shooting THE ZERO THEOREM, Thierry has taken the lead role in Denys Arcand's DEUX NUITS (2014).

**4. Lucas Hedges** (Bob) is a young American actor who made a strong impression in Wes Anderson's MOONRISE KINGDOM (2012) as Redford, the villainous scout.

He subsequently had roles in Dante Ariola's ARTHUR NEWMAN (2012), and Jason Reitman's LABOR DAY (2012). He recently joined the cast of Michael Cuestas's KILL THE MESSENGER (2014).

He lives in Brooklyn, NY.

**5. Matt Damon** (Management) was born in Cambridge, Massachusetts in 1970 and studied at Harvard University. He had early roles in SCHOOL TIES (1992), GERONIMO: AN AMERICAN LEGEND (1993), COURAGE UNDER FIRE (1996), and CHASING AMY (1997).

His first big success was GOOD WILL HUNTING (1997), for which he received an Academy Award® for Best Original Screenplay (with Ben Affleck), and also an Academy Award® Nomination for Best Actor.

He has gone on, over fifteen years, to remain very much in demand as an actor, working on projects for some of the most visionary contemporary directors. Credits include THE RAINMAKER (1997), SAVING PRIVATE RYAN (1998), ROUNDERS (1998), DOGMA (1999), THE

TALENTED MR RIPLEY (1999), THE LEGEND OF BAGGER VANCE (2000), THE BOURNE IDENTITY (2002), THE BOURNE SUPREMACY (2004), Terry Gilliam's THE BROTHERS GRIMM (2005), SYRIANA (2005), THE DEPARTED (2006), THE BOURNE ULTIMATUM (2007), INVICTUS (2009), WE BOUGHT A ZOO (2011), PROMISED LAND (2012) and ELYSIUM (2013).

Damon has enjoyed a collaboration with Steven Soderbergh lasting over 10 years, including OCEAN'S ELEVEN (2001), OCEAN'S TWELVE (2004), OCEAN'S THIRTEEN (2007), THE INFORMANT! (2009) and CONTAGION (2011). In his most recent work with Soderbergh, Damon received critical acclaim for his portrayal of Liberace's lover Scott Thorson in BEHIND THE CANDELABRA (2013).

**6. Tilda Swinton** (Dr Shrink-Rom) is a British actress who has had considerable success in both avant-garde and mainstream film projects.

Swinton studied at Cambridge University, where she was involved in a number of theatre projects. Following her studies, she collaborated with Derek Jarman, appearing in a number of his works: CARAVAGGIO (1986), THE LAST OF ENGLAND (1988), WAR REQUIEM (1989), THE GARDEN (1990), EDWARD II (1991), BLUE (1993) and WITTGENSTEIN (1993). Swinton performed the title role in Sally Potter's ORLANDO (1992), for which she won awards at film festivals in both Seattle and Thessaloniki. Swinton has also appeared in a number of works by Lynn Hershman Leeson, including CONCEIVING ADA (1997), TEKNOLUST (2002) and STRANGE CULTURE (2007).

Further credits include Tim Roth's THE WAR ZONE (1999), Danny Boyle's THE BEACH (2000), Spike Jonze's ADAPTATION (2002), Norman Jewison's THE STATEMENT (2003), David Mackenzie's YOUNG ADAM (2003), and Jim Jarmusch's BROKEN FLOWERS (2005). Swinton has also appeared as the White Witch in the CHRONICLES OF NARNIA series of films: THE LION THE WITCH AND THE WARDROBE (2005), PRINCE CASPIAN (2008), and THE VOYAGE OF THE DAWN TREADER (2010).

More recent projects include the Coen Brothers' BURN AFTER READING (2008), David Fincher's THE CURIOUS CASE OF BENJAMIN BUTTON (2008), Lynne Ramsay's WE NEED TO TALK ABOUT KEVIN (2011) and Wes Anderson's MOONRISE KINGDOM (2012).

Swinton has won a number of awards throughout her career, most notably the Academy Award® for Best Supporting Actress for MICHAEL CLAYTON (2007).

**7. Sanjeev Bhaskar** (Doctor 1) is a British actor, writer and broadcaster, who first came to prominence as writer and actor on GOODNESS GRACIOUS ME, a sketch comedy series that lasted from 1996 to 2001 on BBC radio and television. He then fronted and co-wrote a subsequent BBC spoof chat show, THE KUMARS AT NO. 42, which ran for seven series and won International Emmy awards in 2002 and 2003.

Also on television, Bhaskar has had major roles in a large number of TV films and series, including ANGELL'S HELL, LIFE ISN'T ALL HA HA HEE HEE, CHOPRATOWN, and THE INDIAN

DOCTOR. In 2007, he wrote and presented INDIA WITH SANJEEV BHASKAR, a television documentary of his travels within the country.

He has appeared as a character actor in a number of feature films, including NOTTING HILL (1999), THE MYSTIC MASSEUR (2001), THE GURU (2002), ANITA AND ME (2002), SCOOP (2006), L'ENTENTE CORDIALE (2006), JHOOM BARABAR JHOOM (2007), IT'S A WONDERFUL AFTERLIFE (2010), and LONDON BOULEVARD (2010).

Bhaskar has also had success on stage, where his credits include ART in 2002 and MONTY PYTHON'S SPAMALOT in 2008.

**8. Peter Stormare** (Doctor 2) has appeared regularly in motion pictures since his memorable performance as Gaear Grimsrud, a criminal with few words, in the Coen Brothers' FARGO (1996).

Subsequent film credits include THE LOST WORLD: JURASSIC PARK (1997), THE BIG LEBOWSKI (1998), ARMAGGEDON (1998), 8MM (1999), DANCER IN THE DARK (2000), CONSTANTINE (2005), THE KILLING ROOM (2009), and IVORY (2010).

More recently, Stormare has appeared in THE WAYSHOWER (2011), INSEPARABLE (2011), AUTUMN BLOOD (2013) and EDUCAZIONE SIBERIANA (2013).

Born in Sweden, Stormare worked with the Swedish Royal Dramatic Theatre at the start of his career, before taking on a senior role at the Tokyo Globe Theatre. He then moved to New York City prior to his performance in FARGO.

Previously for Terry Gilliam, Stormare appeared as the Italian inquisitor Cavaldi in THE BROTHERS GRIMM (2005), and as the President in THE IMAGINARIUM OF DR PARNASSUS (2009).

**9. Ben Whishaw** (Doctor 3) is an English actor who trained at RADA before embarking on a acting career on stage and screen. He had early success in feature films ENDURING LOVE (2004), LAYER CAKE (2004), and STONED (2005).

The actor's first leading role in a feature film was as Jean-Baptiste Grenouille in Tom Tykwer's PERFUME: THE STORY OF A MURDERER (2006). This was followed by I'M NOT THERE (2007) and BRIDESHEAD REVISITED (2008). Whishaw's more recent roles include THE INTERNATIONAL (2009), BRIGHT STAR (2009), THE TEMPEST (2010), SKYFALL (2012), and CLOUD ATLAS (2012).

Following the production of THE ZERO THEOREM, Whishaw took the lead role in Hong Khaou's LILTING.

In the theatre, Whishaw's stand-out role was Hamlet in Trevor Nunn's 2004 production at the Old Vic. He has also appeared in Nicholas Wright's play of Philip Pullman's HIS DARK



## **The Zero Theorem**

## **Production Notes**

MATERIALS and Chekhov's THE SEAGULL at the National Theatre, Mike Bartlett's COCK at the Royal Court Theatre, John Logan's PETER AND ALICE (alongside Judi Dench) at the Noel Coward Theatre, and Jez Butterworth's MOJO at the Harold Pinter Theatre.

## ABOUT THE FILMMAKERS

**1. Terry Gilliam** (Director), over a forty-year filmmaking career, has directed a number of visually stunning pictures, which have championed the power of imagination and dared cinemagoers to view the world differently.

Born near Minneapolis, Minnesota, Gilliam settled in London in the 1960s where he became a member of the Monty Python team, contributing the animations. He co-directed MONTY PYTHON AND THE HOLY GRAIL (1975) with Terry Jones. He was production designer for MONTY PYTHON'S LIFE OF BRIAN (1979), for which he was also actor, writer, and animator. For MONTY PYTHON'S MEANING OF LIFE (1983), Gilliam's chief contribution was a typically eccentric short film, THE CRIMSON PERMANENT ASSURANCE.

Gilliam's first outing as sole director was JABBERWOCKY in 1977, which he then followed with TIME BANDITS (1981), an anarchic time travel romp featuring Sean Connery and John Cleese. In 1985, Gilliam released his ambitious BRAZIL, a satirical take on both Britain and America, which was given a Best Film award from the Los Angeles Film Critics, and two Academy Award® nominations (Original Screenplay and Art Direction). This was followed by the sumptuous THE ADVENTURES OF BARON MUNCHAUSEN (1988), shot in Rome with John Neville, Robin Williams and Oliver Reed. It gained four Academy Award nominations.

Gilliam made his next three feature films in the United States. New York City-set THE FISHER KING (1991), starring Jeff Bridges and Robin Williams, won the Silver Lion at the Venice International Film Festival and gained its director a Golden Globe nomination. It was nominated for five Academy Awards®, and won one for Best Supporting Actress Mercedes Ruehl. TWELVE MONKEYS (1995) followed, a critically-acclaimed time travel story, featuring Bruce Willis and Brad Pitt. In 1998, FEAR AND LOATHING IN LAS VEGAS was released, adapted from Hunter S. Thompson's novel, featuring Johnny Depp and Benicio del Toro.

In 2000, Gilliam went to Spain to make THE MAN WHO KILLED DON QUIXOTE. Shooting was suspended after severe weather and actor injury, as described in the film LOST IN LA MANCHA (2002). Gilliam then made THE BROTHERS GRIMM (2005) in Prague with Matt Damon and Heath Ledger. He then made the haunting TIDELAND (2005), with Jodelle Ferland and Jeff Bridges.

Gilliam co-wrote and directed THE IMAGINARIUM OF DR PARNASSUS (2009) with Heath Ledger, Christopher Plummer and Andrew Garfield. Ledger died during the production, and his role "Tony" was completed by Johnny Depp, Jude Law and Colin Farrell. The project collected two Academy Award® nominations.

In 2011 he wrote and directed a 20 minute short film, THE WHOLLY FAMILY, which was awarded The Best Short Film by the European Film Academy. Gilliam made his opera debut the same year at London's English National Opera in May 2011, directing The Damnation of Faust by Hector Berlioz. His latest film is THE ZERO THEOREM written by Pat Rushin and starring Christoph Waltz, Lucas Hedges, Mélanie Thierry, and David Thewlis.

Terry Gilliam still lives in London, and may yet make his QUIXOTE picture. He recently said, “I just want to get it out of my life. I become possessed by ideas, and until I can have catharsis they linger and gnaw at every part of my life.”

**2. Pat Rushin** (Screenwriter) teaches creative writing in the English Department at the University of Central Florida in Orlando. He has earned degrees from the University of Dayton (1976), the Ohio State University (1979), and the Johns Hopkins University (1982).

His book of short stories, PUZZLING THROUGH THE NEWS, was published by Galileo Press, and his stories have appeared in various literary magazines, including The North American Review, Indiana Review, North Atlantic Review, Kansas Quarterly, American Review, and “a whole bunch of other place-specific reviews”.

His short story SPEED OF LIGHT was made into a short film, called NO ORDINARY SUN, in 2004. THE ZERO THEOREM is Rushin’s first feature film script to be produced.

**3. Nicolas Chartier** (Producer), the Academy Award winning producer of *The Hurt Locker*, has been involved in the financing, production and sales of a diverse range of films for the past 10 years. In 2005, he founded Voltage Pictures, an International financing, sales and production operation. He has handled over 150 movies in the past 6 years. *The Hurt Locker* was Voltage Pictures first in-house production and claimed 6 Oscars in 2009, including Best Picture. *Killer Joe* was Voltage’s second in-house film, directed by William Friedkin and starring Matthew McConaughey and Emile Hirsch, which was released by LD Entertainment. Recently Nicolas produced *The Company You Keep*, directed by Robert Redford and starring Robert Redford, Shia LaBeouf, Nick Nolte, Susan Sarandon, Julie Christie and Brit Marling which premiered at the 2012 Venice Film Festival. More recently Nicolas executive produced *The Necessary Death of Charlie Countryman* directed by 6-time nominated DGA director Fredrik Bond, starring Shia LaBeouf and Evan Rachel Wood. He also executive produced *Don Jon* directed by Joseph Gordon-Levitt, starring Joseph Gordon-Levitt, Scarlett Johansson and Julianne Moore which will be released by Relativity Media in September 2013.

Prior to forming Voltage, Chartier was VP of sales and acquisitions at Myriad Pictures. He has been involved in the sales of a diverse range of films there such as *The Good Girl* and *Van Wilder*. As the president of Vortex Pictures, he sold titles such as *My Big Fat Greek Wedding* and Nicolas Cage’s *Sonny*. As head of sales and acquisitions at Arclight Films, Chartier acquired Dean Devlin’s *The Librarian*, 2006 Academy Award winner *Crash* and *The Matador* starring Pierce Brosnan. During his time at Arclight, Chartier also sold *Lord of War* starring Nicolas Cage and *The Merchant of Venice* starring Al Pacino.

**4. Dean Zanuck** (Producer) represents the third generation of one of Hollywood’s most illustrious film families. His grandfather was the legendary Darryl F. Zanuck, co-founder and chairman of 20th Century Fox and his father was the Academy Award®-winning producer Richard D. Zanuck. Dean Zanuck’s first producing effort was ROAD TO PERDITION (2002),

directed by Sam Mendes, starring Tom Hanks, Paul Newman and Jude Law. The film was nominated for six Academy Awards®, winning one.

A native of California, Zanuck grew up in Los Angeles and attended Harvard High School. Following graduation from the University of Colorado where he majored in History, he learned every aspect of production working in various capacities on the films CLEAN SLATE (1994), WILD BILL (1995) and MULHOLLAND FALLS (1995). He later became an assistant to producer Brian Grazer during the production of APOLLO 13 (1995). Dean joined The Zanuck Company in 1995 as Vice-President of Development.

At The Zanuck Company, he oversaw production on the blockbusters DEEP IMPACT (1998), PLANET OF THE APES (2001), and CHARLIE AND THE CHOCOLATE FACTORY (2005). He also served as a production executive on the critically acclaimed films TRUE CRIME (1999), starring and directed by Clint Eastwood, RULES OF ENGAGEMENT (2000) starring Tommy Lee Jones and Samuel L. Jackson, BIG FISH (2003), starring Ewan McGregor and SWEENEY TODD: THE DEMON BARBER OF FLEET STREET (2007), starring Johnny Depp.

In 2009, Dean formed Zanuck Independent, a production company focused on producing high quality independent films. The company's first release was GET LOW (2009), directed by Aaron Schneider, starring Robert Duvall, Sissy Spacek and Bill Murray. GET LOW was Sony Pictures Classics's highest grossing film of 2010 and won the coveted Independent Spirit Award.

**5. Patrick Newall** (Executive Producer). With his wide range of experience - and true to his Brooklyn roots - Newall has a well-earned reputation as a scrappy, no-nonsense, blue-collar producer. He started making low-budget films soon after moving to LA, and he wrote, produced and co-starred in his first feature BOROUGHS OF KINGS with Olympia Dukakis and Philip Bosco, which was distributed by Lionsgate.

He co-produced KILLER JOE directed by William Friedkin and starring Matthew McConaughey and Emile Hirsch, and recently served as an executive producer on THE NECESSARY DEATH OF CHARLIE COUNTRYMAN directed by Fredrik Bond, starring Shia LeBeouf, Evan Rachel Wood and Melissa Leo.

Most recently, he produced THE KEEPING ROOM directed by Academy Award® Nominated Daniel Barber starring Sam Worthington, Brit Marling, and Hailee Steinfeld. Among some of his other credits are WHISKEY BAY with Willem Dafoe and Matt Dillon and RESIDENT EVIL: AFTERLIFE directed by Paul W.S. Anderson.

Newall is a graduate of Brooklyn College. He lives in Santa Monica, CA with his wife and three young daughters.

**6. Nicola Pecorini** (Director of Photography) has collaborated with Terry Gilliam as Director of Photography since 1998's FEAR AND LOATHING IN LAS VEGAS.

Born in Milan in 1957, Pecorini grew up with a love for photography. This was inherited from his grandfather, a pioneer of Italian photojournalism. Pecorini became a photographer's assistant, and left his home country to be part of the New York City fashion scene of the late 1970s. Bored by the repetition of fashion photography, Pecorini moved to Switzerland, and joined its state television service as a cameraman. There, he learned the language of motion pictures.

Pecorini attended a Steadicam workshop in 1981, when it was in the early stages of technical development, and went on to found the Steadicam Operators' Association, with its inventor Garrett Brown. Pecorini shot Steadicam footage for many movies, including *THE LAST EMPORER* (1987), *THE SHELTERING SKY* (1990), *LITTLE BUDDHA* (1993) and *STEALING BEAUTY* (1996) for Bernardo Bertolucci. He was also Steadicam operator for *BITTER MOON* (1992) and *DEATH AND THE MAIDEN* (1994) for Roman Polanski, *CLIFFHANGER* (1993), *THE AMERICAN PRESIDENT* (1995) and *BULWORTH* (1998).

After working up to become a cinematographer, Pecorini won the Best Cinematography prize at the 2000 San Sebastián Film Festival for Élie Chouraqui's *HARRISON'S FLOWERS* (2000). Pecorini also has the following credits as cinematographer: *RULES OF ENGAGEMENT* (2000), *THE ORDER* (2003), *TUTTA LA VITA DAVANTI* (2008), *LA PRIMA COSA BELLA/THE FIRST BEAUTIFUL THING* (2010) and *RA.ONE* (2011).

In collaboration with Terry Gilliam, Pecorini has been Director of Photography for *FEAR AND LOATHING IN LAS VEGAS* (1998), *TIDELAND* (2005), *THE IMAGINARIUM OF DR PARNASSUS* (2009), and the short film *THE WHOLLY FAMILY* (2011).

**7. David Warren** (Production Designer) studied at Gloucestershire College of Arts and Technology, and continued his education at Middlesex University. As part of his studies, Warren interviewed Terry Gilliam for a thesis he was writing on the filmmaker. This led to Warren working with Gilliam and Dante Ferretti on designs for the director's unmade picture *THE DEFECTIVE DETECTIVE*. Warren subsequently worked for Ferretti on *INTERVIEW WITH A VAMPIRE* (1994), and has worked in the film industry ever since.

In the 1990s, Warren worked in the art department for *FIRST KNIGHT* (1995), *EVITA* (1996), *EVENT HORIZON* (1997) and *GODS AND MONSTERS* (1998).

He was Art Director for a number of pictures from 1999, including *WHATEVER HAPPENED TO HAROLD SMITH?* (1999), *BRIDGET JONES'S DIARY* (2001), *JOHNNY ENGLISH* (2003), *SUNSHINE* (2007), *SWEENEY TODD: THE DEMON BARBER OF FLEET STREET* (2007) and Martin Scorsese's *HUGO* (2011).

Warren worked again with Gilliam on *THE IMAGINARIUM OF DR PARNASSUS* (2009), providing original designs and art direction. He received an Academy Award® nomination for his work on this film.

**8. Mick Audsley** (Film Editor) is one of Britain's most experienced editors, having cut a large number of significant British films.

He was born in Rochester, Kent and studied at Hornsey College of Art and the Royal College of Art. Audsley worked as a sound editor, and then a picture editor on various projects for the BFI Production Board. Audsley's first feature film as editor was Bill Douglas's *MY WAY HOME* (1978).

Audsley started editing pictures for Stephen Frears in the early eighties, and their series of collaborations has stretched across thirty years. Starting with *WALTER* (1982) and its sequel *WALTER AND JUNE* (1983), the titles they worked on include *THE HIT* (1984), *MY BEAUTIFUL LAUNDERETTE* (1985), *PRICK UP YOUR EARS* (1987), *THE GRIFTERS* (1990), *ACCIDENTAL HERO* (1992), *THE VAN* (1996), *HIGH FIDELITY* (2000), *TAMARA DREW* (2010) and *LAY THE FAVOURITE* (2012). Audsley won a BAFTA award for editing *THE SNAPPER* (1993) and was nominated for a BAFTA award for editing *DANGEROUS LIAISONS* (1988), both for Frears.

Audsley has also edited a number of pictures for both Mike Newell and John Madden. For Newell, he edited *DANCE WITH A STRANGER* (1985), *MONA LISA SMILE* (2003), *HARRY POTTER AND THE GOBLET OF FIRE* (2005), *LOVE IN THE TIME OF CHOLERA* (2007), and *PRINCE OF PERSIA: THE SANDS OF TIME* (2010). For Madden, he edited *CAPTAIN CORELLI'S MANDOLIN* (2001), *PROOF* (2005), and *KILLSHOT* (2008)

For Terry Gilliam, he edited *TWELVE MONKEYS* (1996) and *THE IMAGINARIUM OF DR PARNASSUS* (2009). He also edited Gilliam's short film *THE WHOLLY FAMILY* (2011).

Other pictures edited by Audsley include Bill Douglas's *COMRADES* (1986), Ken Russell's *LADY CHATTERLEY* (1993), and Neil Jordan's *WE'RE NO ANGELS* (1989) and *INTERVIEW WITH A VAMPIRE* (1994).

**9. Carlo Poggioli** (Costume Designer) was born in Torre del Greco, near Naples. He studied set and costume design at the Istituto d'Arte and the Accademia di Belle Arti in Naples.

Moving to Rome, he worked in the costume department for a number of Italian and international features in the 1980s and 1990s, including *THE NAME OF THE ROSE* (1986), Gilliam's *THE ADVENTURES OF BARON MUNCHAUSEN* (1989), Fellini's *THE VOICE OF THE MOON* (1990), *INDOCHINE* (1992), *THE AGE OF INNOCENCE* (1993), and *THE ENGLISH PATIENT* (1996). On these pictures, he worked alongside celebrated costume designers Gabriella Pescucci, Maurizio Millenotti and Ann Roth.

As costume designer, his credits include *COLD MOUNTAIN* (2003), *VAN HELSING* (2004), Gilliam's *THE BROTHERS GRIMM* (2005), *SILK* (2007), *THE RAVEN* (2012) and *ROMEO AND JULIET* (2013).

Poggioli has also worked extensively in opera, designing costumes for *FALSTAFF* and *NINA*, both at La Scala, and *IL RITORNO DI DON CALANDRINO* at the Salzburg Opera Theatre. For

opera director Marco Gandini, he designed the costumes for a number of other productions around Europe.

He was nominated for an Emmy award for his work on TV miniseries THE MISTS OF AVALON, and was nominated with Ann Roth for a BAFTA for COLD MOUNTAIN. He won a Genie award with Kazuko Kurosawa for his work on SILK.

**10. Irene Lamb** (Casting) has worked in film for over 45 years, responsible for the casting of a large number of important, chiefly British pictures. She was casting director for both STAR WARS (1977) and THE EMPIRE STRIKES BACK (1980).

Lamb's casting credits in the 1970s include the following: GET CARTER (1971), GOLD (1974), STARDUST (1974), THE EAGLE HAS LANDED (1976), THE MEDUSA TOUCH (1978), FORCE 10 FROM NAZARONE (1978), ESCAPE TO ATHENA (1979) and ZULU DAWN (1979).

In the 1980s and beyond, Lamb was responsible for casting on many further features, including CLASH OF THE TITANS (1981), KING DAVID (1985), YOUNG SHERLOCK HOLMES (1985), ERIK THE VIKING (1989), ORLANDO (1992), INSTITUTE BENJAMANTA OR THIS DREAM PEOPLE CALL HUMAN LIFE (1995), THE TANGO LESSON (1997), TITUS (1999), WIMBLEDON (2004) and GINGER AND ROSA (2012).

Lamb received two Emmy award nominations: in 2002 for casting the TV movie THE GATHERING STORM, and in 2003 for casting MY HOUSE IN UMBRIA.

Lamb has enjoyed a long collaboration with Terry Gilliam, casting JABBERWOCKY (1977), TIME BANDITS (1981), BRAZIL (1985), THE ADVENTURES OF BARON MUNCHAUSEN (1988), THE BROTHERS GRIMM (2005) and THE IMAGINARIUM OF DR PARNASSUS (2009).

**11. George Fenton** (Music) is a prolific and highly-respected British composer, who has scored over seventy motion pictures over forty years, starting with PRIVATE ROAD in 1971, and including THE COMPANY OF WOLVES (1984), CLOCKWISE (1986), WHITE MISCHIEF (1987), THE DRESSMAKER (1988), A HANDFUL OF DUST (1988) and WE'RE NO ANGELS (1989) in the 1980s. Fenton went on to score THE FISHER KING for Terry Gilliam in 1991, and then GROUNDHOG DAY (1993), THE CRUCIBLE (1996), and YOU'VE GOT MAIL (1998).

Through his career, Fenton has developed collaborations with a number of filmmakers including Richard Attenborough (projects including GANDHI (1982), CRY FREEDOM (1987), SHADOWLANDS (1993) and IN LOVE AND WAR (1996)), Stephen Frears (WALTER (1982), DANGEROUS LIAISONS (1988), ACCIDENTAL HERO (1992), MARY REILLY (1996) and MRS HENDERSON PRESENTS (2005)), and Ken Loach (LADYBIRD LADYBIRD (1994), LAND AND FREEDOM (1995), CARLA'S SONG (1996), MY NAME IS JOE (1998), BREAD AND ROSES (2000), SWEET SIXTEEN (2002), AE FOND KISS (2004) and THE WIND THAT SHAKES THE BARLEY (2006)).

He received Academy Award Best Original Score nominations for THE FISHER KING, DANGEROUS LIAISONS, CRY FREEDOM, and GANDHI – plus an Academy Award Best Original Song nomination for CRY FREEDOM.

His television work includes an enormous number of successful and memorable commissions for the BBC for drama (SHOESTRING, BERGERAC, AN ENGLISHMAN ABROAD, THE MONOCLED MUTINEER, TALKING HEADS), wildlife documentary (THE TRIALS OF LIFE, LIFE IN THE FREEZER, THE BLUE PLANET and PLANET EARTH) and various news programmes. He also scored THE JEWEL IN THE CROWN for Granada.

Fenton has been given two Emmy Awards – for THE BLUE PLANET and PLANET EARTH. Fenton won three BAFTA Best Original Television Music awards for BERGERAC, THE MONOCLED MUTINEER and THE BLUE PLANET.

**12. Kirstin Chalmers** (Hair and Make-up Designer) has worked in the hair/make-up units for a large number of feature films over a career lasting over twenty years.

Notable film credits have included NAKED (1993), SECRETS AND LIES (1996), TOPSY-TURVY (1999) and ALL OR NOTHING (2002) for Mike Leigh. Also Chalmers worked as Hair and Make-up designer for REVOLVER (2005), UNITED 93 (2006), BRICK LANE (2007), ROCKNROLLA (2008), LIFE OF PI (2012) and RUSH (2013).

Television credits have included TESS OF THE D'URBERVILLES, THE HUNT, McCREADY AND DAUGHTER, TED AND ALICE, GREAT EXPECTATIONS and HENRY V (part of THE HOLLOW CROWN for BBC).

Chalmers was nominated for a BAFTA award for GREAT EXPECTATIONS.



# THE ZERO THEOREM

directed by  
TERRY GILLIAM

written by  
PAT RUSHIN

produced by  
NICOLAS CHARTIER  
DEAN ZANUCK

executive producer  
PATRICK NEWALL

co-producers  
CHRISTOPH WALTZ  
ZEV FOREMAN

co-producers  
CHRIS CURLING  
PHIL ROBERTSON

co-producers  
ANDREEA STANCULEANU  
JEAN LABADIE  
MANUEL CHICHE

line producer  
PATRICIA POIENARU

director of photography  
NICOLA PECORINI

production designer  
DAVID WARREN

film editor  
MICK AUDSLEY

costume designer  
CARLO POGGIOLI

**casting by**  
**IRENE LAMB**

**music by**  
**GEORGE FENTON**

**sound designer**  
**ANDRE JACQUEMIN**

**special effects supervisor**  
**NICK ALLDER**

**hair and make-up designer**  
**KIRSTIN CHALMERS**

**in the memory of the great**  
**RICHARD D. ZANUCK**  
**who kept the ball rolling...**

**Unit Production Manager**  
PATRICK NEWALL

**First Assistant Director**  
DAVID TICOTIN

**Associate Producers**  
DOMINIC RUSTAM  
SEBASTIEN CHARTIER

**Associate Producers**  
MARK BAKUNAS  
HARRISON ZANUCK  
ALICIA MAROTTO

**Cast In Order of Appearance**

<b>Qohen Leth</b>	CHRISTOPH WALTZ
<b>Street Commercials</b>	GWENDOLINE CHRISTIE
	RUPERT FRIEND
	RAY COOPER
	LILY COLE
<b>Joby</b>	DAVID THEWLIS
<b>Doctors</b>	SANJEEV BHASKAR
	PETER STORMARE

# The Zero Theorem

# Production Notes

	BEN WHISHAW
<b>Bainsley</b>	MELANIE THIERRY
<b>Management</b>	MATT DAMON
<b>Bob</b>	LUCAS HEDGES
<b>Mancom Computerised Lips</b>	MARGARITA DOYLE
<b>Dr. Shrink-Rom</b>	TILDA SWINTON
<b>Slim Clone</b>	EMIL HOSTINA
<b>Chubs Clone</b>	PAVLIC NEMES
<b>Pizza Girl</b>	DANA ROGOZ
<b>And</b>	
<b>Old Homeless Man</b>	RUDI ROSENFELD
<b>Policeman</b>	DAN ASTILEAN
<b>Jolly Man</b>	GABRIEL RAUTA
<b>Men on the Street</b>	ALIN OLTEANU
	ELIAS FERCHIN MUSURET
	MIHAIL STANESCU
	TUDOR AARON ISTODOR
	VLAD LOGICAN
<b>Lady Shoppers</b>	ALEXANDRA BUZA
	ANDREEA STEFANIN
	AYLIN PAICU (CADIR)
	CICI MARIA CARAMAN
	IOANA BLAJ
	MARIOARA VOINESCU (STERIAN)
	OLIVIA NITA
<b>Mancom Guide</b>	THEODOR COSTACHE
<b>Mancom Employees</b>	ADRIAN NICOLAE
	ANDREI HUTULESCU
	IOANA BARBU
	SERBAN VICTOR GOMOI
<b>Mancom Technicians</b>	IOAN MIHAI CORTEA
	GABRIEL COSTIN
	IOAN MIHAI CORTEA
<b>Party Girls</b>	ANA MARIA REVNIC
	IULIA VERDES
<b>Party Men</b>	PAVEL ULICI
	RADU IACOBAN
<b>Sex Shop Owner</b>	RADU ANDREI MICU
<b>Nun</b>	RODICA NEGREA
<b>Park Policeman</b>	GEORGE REMES
<b>Bonnie</b>	MADISON LYGO
<b>Lacy</b>	NAOMI EVERSON
<b>Stunt Coordinator</b>	
	CIPRIAN DUMITRASCU
<b>Stunt Doubles Mr. Waltz</b>	NICU STOICA
	NICU CONSTANTIN
<b>Stunt Double Ms. Thierry</b>	ADINA TOPOLINSCHI

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<b>Stunt Double Mr. Hedges</b>	CIPRIAN FILIP FLORIAN
<b>Driving Instructor</b>	MARIUS SILVIU FLORIAN
<b>Driver</b>	GIGEL ANDRABULEA
<b>Stunt Drivers</b>	ADRIAN PAVLOVSKI COSMIN PADUREANU MIHAI UNGUREANU GIGA BANICA HOREA SUCIU FLORIN STANCU RADU RAZVAN DENIS STEFAN STEFAN OANCEA LUMINITA FILIMON
<b>Post Production Supervisor</b>	MICHAEL SOLINGER
<b>Visual Effects Editor</b>	PANI AHMADI MOORE
<b>Art Director</b>	ADRIAN CURELEA
<b>Second Assistant Director</b>	OANA ENE
<b>Set Decorator</b>	JILLE AZIS
<b>Production Supervisor</b>	MIHAI BUSUIOC
<b>Production Coordinator</b>	OANA MARIA BABES
<b>Production Secretary</b>	CLARA UNGURU
<b>Travel Coordinator</b>	RALUCA BOGDAN
<b>Production Assistant Trainee</b>	VALERIA CISMARU
<b>Marketing Consultant</b>	TANAAZ BHATIA
<b>Second Assistant Director</b>	CIPRIAN NISTORESCU
<b>Splinter Unit Assistant Director</b>	CIUREA CRISTIAN CEZAR
<b>Local Additional Assistant Director</b>	MIRCEA HATEGAN
<b>Third Assistant Director</b>	IRINA RADUCANU
<b>Set PA</b>	JASON TEDDALL
<b>Trainee</b>	MARIA BONDOC
<b>Script Supervisor</b>	ANDRA BARBUICA
<b>Script Supervisor Splinter Unit</b>	RUXANDRA GHITESCU
<b>Mr. Rushin's Script Assistants</b>	MESSRS. AUDSLEY, COOPER & VANCE
<b>Additional Dialogues by</b>	TERRY GILLIAM
<b>Promo/Commercial Producer</b>	AMY GILLIAM
<b>Creative Consultant</b>	RAY COOPER
<b>Assistant to Mr. Damon</b>	COLIN O'HARA
<b>Unit Manager</b>	TEODOR BOSTANICA
<b>Basecamp</b>	IULIAN TIMOFTE
<b>Set Productions Assistants</b>	IONUT SILIAN

# The Zero Theorem

# Production Notes

	LUDOVIC IOANA
	NICOLAE ILIE
	COSTAS NATIS
	CONSTANTIN TIMOFTE
	MIHAELA OROS
<b>On Set Cleaners</b>	FLORICA CARSTEA
	GETA BADEA
	MARIANA TOMA
<b>Location Manager</b>	SORINA DUMITRU
<b>Location Assistants</b>	CORINA RADU
	TITI RADOAIE
<b>Location Scout</b>	FLORIANA SANDU
<b>'A' Camera Operator</b>	MARIUS IVASCU
<b>'A' Camera First Assistant</b>	RADU DRAGOS CRISTIAN
<b>Underwater Camera Operator</b>	COSMIN FERICEANU
<b>'A' Camera Second Assistant</b>	OCTAVIAN SOTIR
<b>'B' Camera First Assistant</b>	DUMITRU GAVRILA
<b>'B' Camera Second Assistant</b>	RADU BONDOC
<b>'C' Camera First Assistant</b>	IONEL MARIAN MANDRUTA
<b>'C' Camera Second Assistant</b>	CRISTIAN BATRAN
<b>Loader</b>	RADU CIOPLEA
<b>Digital Imaging Technician</b>	DRAGOS BADEA
<b>Video Assistant</b>	ANDREI KARASTANEF
<b>Kodak Post Production Supervisor</b>	BOGDAN DUMITRU
<b>Underwater Operator</b>	COSMIN FERICEANU
<b>Underwater Camera Technician</b>	PETR MACHACEK
<b>Camera Trainees</b>	ANNEGRET SACHSE
	CARMEN TOFENI
<b>Still Photographer</b>	HUGO STENSON
<b>Key Grip</b>	RADU MARINESCU
<b>Best Boy Grip</b>	FLORIN ION
<b>Grips</b>	RAZVAN CRETAN
	BOGDAN DUMITRU
	VIOREL IONITA
	GIGI SARBU
	MARIAN DARIE
	SORIN UDREA
	BOGDAN SICORSCHI
	DAN STOICA
<b>Additional Rigging Grip</b>	MIHAI DIACONU
<b>Behind the Scenes Operator</b>	ALEXANDRU MIRON
<b>Sound Mixer</b>	DRAGOS STANOMIR
<b>Sound Mixer Second Unit</b>	GELU COSTACHE
<b>Boom Operator</b>	MARIUS COZMA
<b>Cable Man</b>	GABRIEL MARIN
<b>Assistant Art Directors</b>	DIANA GHINEA
	SERBAN ROTARIU

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## Production Notes

<b>Assistant Art Director Picture Vehicles</b>	VLAD ROSENAU
<b>Draftsman</b>	IRINA NICULESCU
<b>Graphic Artist</b>	EUSEBIU SARBU
<b>Props Draftsman</b>	ANDREI POPA
<b>Decorator</b>	ADRIAN POPA
<b>On Set Decorator</b>	GINA CALIN
<b>Art Department Coordinator</b>	ALINA PETRINI
<b>Clone Chaise Provided By</b>	SAM BUXTON
<b>Costume Supervisor</b>	CLAUDIA SARBU
<b>Assistant Costume Designer</b>	SALVATORE SALZANO
<b>Costume Cutter</b>	GIAMPIETRO GRASSI
<b>Coordinator Italy</b>	GIANNI CASALNUOVO
<b>Illustrator</b>	STEFANIA BORRELLI
<b>Runner/Buyer Italy</b>	SIMONA FALANGA
<b>Costume Buyer Romania</b>	CATALINA COJOCARU
<b>Set Costumers</b>	CARMEN CRISTEA DOINA RADUCUT
<b>Extras Set Costumer</b>	DANIELA NICOLAE
<b>Extras Costumer</b>	ANDA PRICOPI
<b>Dailies Costumer</b>	GABRIELA FAGADARU
<b>Breakdown Assistant</b>	ANCA OPREA
<b>Costume Trainee</b>	GEMMA PECORINI
<b>Seamstress</b>	ANA COZMA MONICA ROBU
<b>Costume Assistant Dailies</b>	LUCIA PANA
<b>Virtual Costume Engineers</b>	OVIDIU GITLAN MIHAI SAVEANU
<b>Make-Up Artists</b>	DANA ROSEANU ANDREEA DARDEA
<b>Make-Up Assistant</b>	GABI GOCIU
<b>Make-Up Assistant Dailies</b>	IULIA ROSEANU NICOLETA PETRACHE
<b>Key Hair Stylist</b>	MARGO STEFAN
<b>Hair Stylist Assistant</b>	NICOLETA TOADER
<b>Dailies Hair Stylist Assistants</b>	GABRIELA ABDULLA MANUELA SIMIONEASCU IOANA DINU
<b>Wig Maker for Mr. Waltz</b>	RICHARD MAWBAY
<b>Wig Maker for Mr. Damon</b>	MARSHAL CORNEVILLE
<b>Prop Master</b>	CRISTIAN BALUTA
<b>Prop Makers</b>	IOAN BARLADEANU ANDREI ANTONE
<b>Propmen</b>	SORIN MIHALACHE ADRIAN CONSTANTIN
<b>On Set Prop</b>	IONUT PETRE
<b>On Set Prop Assistant</b>	MIRCEA CERCHEZ
<b>On Set Painter</b>	ADRIAN AXINTE
<b>Leadman</b>	TIBERIU DINICA
<b>Set Dressers / Swing Gang</b>	MARIAN CONSTANTIN

# The Zero Theorem

# Production Notes

	CRISTIAN-COSTIN STOIAN
	DUMITRU CONSTANTIN
	MIHAI BOGDAN NICUSOR
	FLORIN APOSTU
	RADU EUGEN BUCUR
	MIHAI GHEORGHE
<b>Set Dressing Painter</b>	FLORIN GAVRILA
<b>Set Dressing Painter Assistant</b>	ADRIAN BARBULESCU
<b>Extra Set Dressing Painter</b>	ADRIAN UNGUREANU
<b>Extra Set Dressing Crew</b>	MUGUR SZABO
<b>Food Styling by</b>	RADISSON BLU BUCHAREST
<b>Executive Chef</b>	BERND KIRSCH
<b>Special Effects Supervisor</b>	ADRIAN POPESCU
<b>Special Effects Technicians</b>	LIVIU LUNGU
	DANIEL POPA
	GEORGE TUDORAN
	SORIN UDROIU
<b>Trainee Special Effects Technician</b>	SEBASTIAN BOSTANICA
<b>Electrical Gaffer</b>	FLORIN NICULAE
<b>Best Boy</b>	SANDU CONSTANTIN
<b>Dimmer Board Operator</b>	MARIAN CAPRAROIU
<b>Electricians</b>	VASILE NICULAE
	CATALIN CIOBANU
	ALIN CIOBANU
	DANIEL COSOR
	LIVIU COSOR
	VIOREL STEFAN
	SORIN ALEXE
<b>Pre-Light Gaffer</b>	ARMAND LUPSA
<b>Electricians</b>	CATALIN CHIORAN
	MARCU ION
	ADRIAN ION
	ANDREI BADESCU
<b>Additional Pre-Light Crew</b>	LIVIU POPA
<b>Pre-Light Gaffer</b>	AUREL MILITARU
<b>Electricians</b>	ANTON COSTESCU
	FLORIN COSTACHE
<b>Underwater Technician</b>	PETR MACHACEK
<b>Animal Trainer</b>	OTA BARES
<b>Pigeons Trainer</b>	GEORGE VANEA
<b>Casting Directors Romania</b>	ANA BULATA
	ROXANA CRISAN
<b>Casting Assistant</b>	FLORENTINA BARTANOF
<b>Extras Casting</b>	LAURA GROSU
	LILIANA TOMA
<b>Extras Coordinators</b>	DANIELA SOARE

# The Zero Theorem

# Production Notes

	RADU NECHITA
	ANISOARA DOROFTEI
<b>Product Placement</b>	STONE MANAGMENT
<b>Product Placement Coordinators</b>	CAT STONE
	ADAM STONE
<b>Promo Marketing Consultants</b>	THE SHEPPARD GROUP
	SUZANNE SHEPPARD
	MATTHEW SHEPPARD
<b>Construction Coordinator</b>	CRINA CARTAS
<b>Assistant Construction Coordinator</b>	SILVIA NANCU
<b>Stand-by Carpenter</b>	CRISTIAN SCORTANU
<b>Head Painter</b>	GEANILONI SANDRU
<b>Scenic Painters</b>	IONUT BRANZOI
	FLORIN BUTISEACA
	DAN STEFAN
	GEORGE STANCIU
<b>Sculptor</b>	DARIUS ILISEI
<b>Stand-Ins</b>	ANDREI LUPU
	ALEXANDRU CALIN
	ALINA BUCURENCI
	ALEXANDRU GAGEA
	FLORIN GASPAR
	BETY ZAINEA
<b>Transportation Coordinator</b>	VALENTIN GEORGESCU
<b>Transportation Captain</b>	RAZVAN CIURARU
<b>Drivers</b>	DANIEL IACOBESCU
	SABIN LIVIU TANASE
	NICU EREMIA
	IONUT SCORTANU
	MARIUS CONSTANTIN
	DANIEL PETEOACA
	SILVIU DUMITRU
	MARIAN LAZAROAIE
	MIHAI OLTEANU
	VIOREL OANA
	ADI ALDEA
	STEFAN SIMION
	ALEXANDRU ALBU
	VALENTIN GRIGORE
	OVIDIU PAVEL
	ROBERT CRISTIAN
<b>Camera/Sound Truck Driver</b>	VIOREL TANASE
<b>Electrical Trucks Drivers</b>	FABIAN PAUNA
	STAFAN OANA
<b>Grip Truck Driver</b>	VASILE CONDU
<b>Rigging/Pre-light Van Driver</b>	VIOREL OANA
<b>Props Set Dressing Truck Driver</b>	MARIUS ZAMFIR
<b>Wardrobe Truck</b>	MARCEL BADEA
<b>Make-Up Truck</b>	DRAGOS POPESCU



# The Zero Theorem

# Production Notes

<b>Utility Van</b>	PETER NICOLAE
<b>Cast Trailer</b>	GRIGORE CIOBANU
<b>Director's Trailer</b>	PETRICĂ DUMITRU
<b>Genny Operators</b>	VALI ANTON ADRIAN GACHE
<b>Set Medic</b>	MIHAI MATEI
<b>Set Medic Assistants</b>	LOREDANA VOICU ALEXANDRU CAZACU FLORI DINU COLCERU MARIA
<b>Caterer</b>	DANA SCORTANU
<b>Craft Service Assistants</b>	ANTON CONSTANTIN IONUT ANDREI MARIN AURELIA CALDARARU LILIANA NICOLAE BRASOVEANU RODICA
<b>On Set Chef</b>	VIOREL SCORNEA
<b>Security Mr. Damon</b>	ROBERT CRISTEA IOSIF BACANU
<b>Catering and Security Provided by</b>	MEDIA PRO STUDIOS
<b>Security Manager</b>	ROBERT CRISTEA
<b>Security Coordinator</b>	IOSIF BACANU
<b>Production Accountant</b>	RAZVAN LAZARESCU
<b>Accountant Assistant</b>	DELIA MIHAI
<b>Cashiers</b>	DANA ELENA PREDA SANDU NISTOR
<b>Buyer</b>	STELIAM ANGHELESCU
<b>Construction Background</b>	TRAIAN DUTA PETRE BARBU CRISTIAN CONDREA COSTACHE GHEORGHE STEFAN MARIAN MIHAI TEODOR NASTASE
<b>Additional Photography</b>	
<b>Director of Photography</b>	MARIUS IVASCU
<b>Director of Photography - Lips</b>	ROBIN RICE
<b>Camera Operator</b>	LESTER DUNTON
<b>Costumer</b>	SAHNET PEREZ STUBBS
<b>Hair &amp; Make-Up</b>	LAURA SCHIAVO
<b>Hair &amp; Make Up Lips</b>	JIN JIN ONG
<b>Sound Recordist</b>	HARRY PLATFORD
<b>Production Supervisor</b>	TINA GALOVIC
<b>Production Services Provided by</b>	BOLD TURTLE, LONDON

## Post Production

**Post Production Coordinator** REBECCA ADAMS  
**First Assistant Editor** PANI AHMADI MOORE  
**Trainee Editor** TOM SAINTY

**Audio Services provided by REDWOOD STUDIOS (LONDON)**  
**Sound Re-Recording/Foley Facilities provided by TWICKENHAM STUDIOS**

**Sound Supervision** ANDRE JACQUEMIN AMPS  
**Assistant Sound Editors** JAMIE JACQUEMIN  
**Sound Re-Recording Mixer** CRAIG IRVING  
**Dialogue Editor** NINA HARTSTONE  
**Foley Editor & Mixer** MICHAEL FEINBERG  
**Foley Artists** JERRY RICHARDS  
JACK STEW  
**Foley Recording** MAX WALSH  
GWILYM PERRY

**ADR Recorded at Goldcrest Post Production, London**

**ADR Mixer** PETER GLEAVES  
**ADR Assistants** HARRY PLATFORD  
ROB HUMPAGE  
EMMET O'DONNELL  
MIKE TEHRANI  
**Booking Coordinators** GEMMA McKEON  
TILLY HOLTON  
**Studio Engineer** CAMPBELL PRATT

**ADR Recorded at Oxygen Sound Studios, Berlin**

**Dialogue Engineer** TOBY GRAIG

**Additional VO's** TONY HERTZ  
JAMIE LISA JACQUEMIN  
PHILIP BULCOCK  
ROBERTO DANOVA  
MIKE FEINBERG  
BEN TIMLETT

**Pizza Girl Jingle sung by** JAMIE LISA JACQUEMIN  
**Additional Music** RAP-PIZZA JINGLE  
DAVE HOWMAN  
ANDRE JACQUEMIN

**Thanks to** BLUECAT TECHNOLOGY-AUDIANT  
MAT BAINBRIDGE

**Digital Intermediate Services provided by TECHNICOLOR**

**DI Colorist** RICHARD FEARON  
**DI VFX** DOMINIC THOMSON  
**DI Editor** JAMIE LEONARD  
**Senior DI Producer** KIM HONEYMAN  
**Digital Scanning & Recording** DAN DOLAN  
TOM MITCHELL  
**Digital Restoration** ANDREW HARVEY

WILL HUDSON  
**Lab Contact** JOHN ENSBY  
**DI Consultant** MATT ADAMS

**Visual Effects Services provided by CHIMNEY POT  
CHIMNEY GROUP**

**Visual Effects Executive Producers** FREDRIK ZANDER  
HENRIC LARSSON  
**Visual Effects Supervisor** FREDRIK NORD  
**Visual Effects Producer** ANDREAS HYLANDER  
**Visual Effects Coordinator** NIKLAS GUNNARSSON  
**Visual Effects Artists** MARTIN BORELL  
OSKAR LARSSON  
PETTER LINDHOLM  
ULF LUNDGREN  
BJORN LUNDGREN  
MARTIN NILSSON  
RUSLAN OGORODNIK  
OLLE PETERSSON  
OSKAR WAHLBERG  
KRISTIAN ZDUNEK  
MARTIN OHGREN  
MALTE ONNESTAM  
**Visual Effects Coordinator** IRINA KOLESOVA  
**Visual Effects Artists** DENYS SHCHUKIN  
ANTON MITRAKHOV  
MAX ZABOLOTNIY  
ALEXEY NEDZVETSKY  
ANTON POKROVSKIY  
VOLODYMYR MIKHEYENKO  
GEORGE SAGITOV  
TARAS BURLIN  
**Visual Effects Coordinators** ERIC SCHAECHTER  
EDITH HERRMANN  
**Visual Effects Artists** CHRISTOPHER SMALLFIELD  
SEBASTIAN WIRBELAUER  
MARCIN DZIENISZEWSKI  
**Visual Effects Coordinators** PAWEL MADLER  
MARTA KROL  
**Visual Effects Artists** MARCIN DRABINSKI  
MIRON BLOCKI  
TOMASZ WITKOWSKI  
KRZYSZTOF GROCHOWINA  
KRZYSZTOF KOZLOWSKI  
**Visual Effects Coordinators** HELLE TANG  
**Lead Visual Effects Artists** JAMES JOHNSTON  
SIMON SANDIN  
STEEN LYDERS

**D.J.B**

**Designer and Visual Effects Supervisor** BORIS NAWRATIL

# The Zero Theorem

# Production Notes

**Design, Visual Effects, On Set Motion Graphics** DAVID NORD  
**Design, On Set Motion Graphics** JONAS DAHLBECK

## HAYMAKER

**Visual Effects Artist** ALEX HANSSON

## CINNAMON

**Visual Effects Coordinator** IRENE PROKOPETS  
**Lead Visual Effects Artist** ALEX PRIHODKO  
**Visual Effects Artist** VADIM KONOV  
BORIS GRYAZNOV  
MICHAEL TIMOSHENKO  
VARVARA BOYKO  
DIMITRIY KIRILLYAK  
ALEXANDER BOROVNIKOV  
DENIS REVA  
VLADMIR RESHETNIK  
ANNA LEBEDEVA  
IGOR KUZIN

## Visual Effects Services provided by LENS CARE FX

**Visual Effects Executive Producer** SASCHA FROMEYER  
**Art Director** INGO PUTZE  
**Compositors** RICHARD FRAZER  
GUS MARTINEZ  
ADI K. NAIR  
**CG/FX Artists** ALEX KTAINOVA  
ASHLEY HAMPTON  
**Visual Effects Coordinator** KATHARINE KING  
**Match Move Artists** JOHN BOWRING  
MAX RADUHA  
ANDREW ANTONJUK  
**Roto/ Paint Artists** SERGIO YEGOROV  
GOKUL DEEP  
SIDDHARTH JAGADISH  
ARUN GOPI  
BIPIN B.S.

## Visual Effects Services provided by BOLD TURTLE

**Visual Effects Coordinator** TINA GALOVIC  
**Visual Effects Supervisor** FELICIAN LEPADATU  
**Visual Effects Artists** ALEXANDRU POPESCU  
TRAIAN CONSTANTINESCU

## Visual Effects and DI Services provided by TECHNICOLOR

**DI Colorist** RICHARD FEARON  
**Visual Effects Artist** DOMINIC THOMSON  
**DI Editor** JAMIE LEONARD  
**Senior DI Producer** KIM HONEYMAN  
**Lab Contact** JOHN ENSBY  
**DI Consultant** MATT ADAMS

## Visual Effects Services provided by MEDIAPRO MAGIC

Visual Effects Supervisor	FELICIAN LEPADATU
Visual Effects Consultant	EVAN JACOBS
Visual Effects Production Assistant	STEFAN POPESCU
Visual Effects Technician	NICOLAE COJOCARU
Senior Visual Effects Technician	ALEXANDRU ION RADU
Keyframe Animator Senior	CRISTI SCARLATESCU
Animation Supervisor	SEBASTIAN COSOR
Render and Shading Artist	ROBERT SARBU
Clean plate / Roto Artists	INGRID JUNCANARIU LAVINIA VUTESCU COSMIN SIRBULESCU
Modeler	MARIAN POIANA
Matchmover and Photogramer Senior	ADRIAN COSTEA
Matchmover and Photogramer	CLAUDIU OLARU
Senior Compositors	GEORGE PALCUT CATALIN OTELEA LUCIAN OANCEA FELICIAN LEPADATU
Compositors	RAZVAN MARGINEANU MIHAI POCORCHI III MATEI OVEJAN DANIEL PAUN
On Set Visual Effects Supervisor	JONAH LOOP
On Set Visual Effects Coordinator	RIAN JOHNSON
On Set Visual Effects Programmer	ANSELM HOOK
Titles & End Credits by	BRANDT ANIMATION
Production Legal Services	LEVIN LAW CORP. RONALD J. LEVIN
UK Production Legal Services	REEDSMITH RICHARD PHILLIPS
Auditors	SAFFERY CHAMPNESS NIGEL WALDE
Media Pro Legal Affaires	COSMINA BERNICU
International Sales	VOLTAGE PICTURES, LLC ELISABETH COSTA DE BEAUREGARD ROSE
Executive in Charge of Finance Collections and Administrations	CORRIE ROTHBART HELGA DOUGLAS
International Marketing	KEVIN HOISETH BRITTANY BUNYEA
Music Clearance	MICHAEL WICKSTROM
Executive in Charge of Accounting	NATHAN LUCAS
Accommodations	RADISSON BLU HOTEL CAPITAL PLAZA HOTEL PHOENICIA HOTEL MOGOSAIA GOLDEN PLUMB CREVEDIA

**Insurance** ALLIANZ INSURANCE PLC

**Stock Footage** POND FIVE  
SHUTTER STOCK

**Payroll Services** CAST & CREW

**Sound Stages** MEDIAPRO STUDIOS

**Completion Guaranty** FILM FINANCES, INC.

**Music By** GEORGE FENTON

**Music Editor** GRAHAM SUTTON

**Orchestral Contractor** ISOBEL GRIFFITHS

**Orchestra Leader** EVERTON NELSON

**Music Associate** SAMUEL PEGG

**Music Recorded and Mixed at** ANGEL STUDIOS  
TOP FLOOR

**Engineer** STEVE PRICE

**Music Published By** SHOGUN MUSIC LTD

## **Song**

**"CREEP"**

**Written by** ALBERT HAMMOND, MIKE HAZLEWOOD, THOMAS EDWARD YORKE,  
JONATHAN RICHARD GREENWOOD, PHILIP JAMES SELWAY,  
COLIN CHARLES GREENWOOD and EDWARD JOHN O'BRIEN

**Performed by** KAREN SOUZA

**Used by Permission of** WARNER CHAPPELL MUSIC and EMI APRIL MUSIC INC

**THE PRODUCERS WISH TO THANK THE FOLLOWING FOR THEIR ASSISTANCE:**  
ADIDAS, APPLE, ASICS, BACKBEAT 116, BELKIN, BURBERRY, CATALIN CATIOU,  
CHRIS BRINKER, CONVERSE, COSMIN ION, DAINESE, ELLIPTIGO, ELISABETH  
DUPONT, EMOTIV, EUROTECH, FABRICA, GABRIELLE ORICCHIO, GALLO SPA, GO  
PRO, HAMILTON INT. LTD., HENRIC LARSON, HONDA, HUMAN SCALE, INTL.  
CREATIVE, IZOTOPE, MAGNA, MIGUEL SAPOCHNIK, MOET & CHANDON, NAOS,  
NOKIA, OUYA IMAGES, PLANTRONICS, PELI CASES, PG de MANUEL OSTNER,  
PHIL STUBBS, PRICEGRABBER, PUMA, RADISSON BLU, RAZOR SCOOTERS,  
RENAULT, ROCHE BOBOIS, RUDSAK, SERMONETA, SMEG, STOKKE,  
WILLIAMSON-DIKIES MFG, WOW

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**Filmed with** ARRI

**DOLBY STEREO**

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**Production Services by Mediapro Studios**

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