

MARK
WEBBER

LUCY
GRIFFITHS

DAVID CLAYTON
ROGERS

"WRITTEN WITH
SHARP BRILLIANCE
AND PERFORMED
WITH PERFECT NUANCE"
- SIGHT & SOUND MAGAZINE

UNCANNY

DECEPTION
BY DESIGN



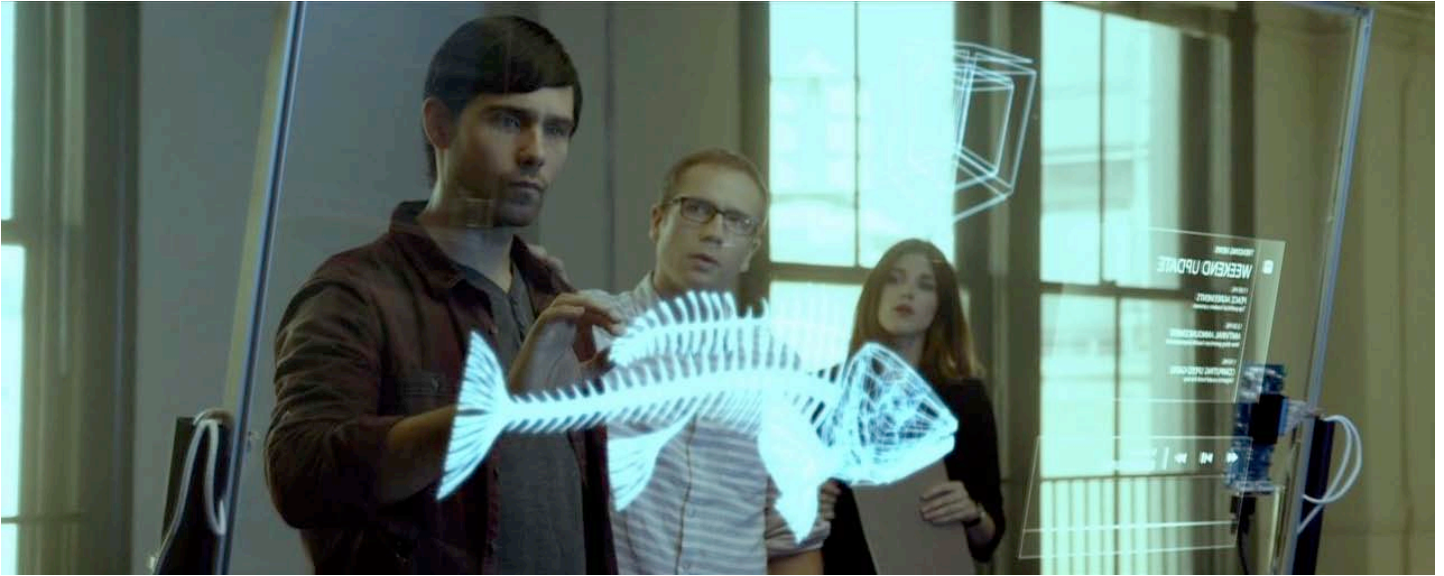
SHORELINE ENTERTAINMENT PRESENTS AN EMERGENT BEHAVIOR / ACCELERATED MATTER PRODUCTION
IN ASSOCIATION WITH AMOUSH ENTERTAINMENT "UNCANNY" MARK WEBBER LUCY GRIFFITHS DAVID CLAYTON ROGERS
ORIGINAL SCORE BY CRAIG RICHEY EDITED BY MATTHEW LEUTWYLER PRODUCTION DESIGNER EDDIE MATAZZONI COSTUME DESIGNER SHARON TAYLOR SAMPSON
VISUAL EFFECTS BY EMBER LAB DIRECTOR OF PHOTOGRAPHY ROSS RICHARDSON EXECUTIVE PRODUCERS PARRA CHANDRASOMA BRIAN MILLER MIRANDA BAILEY
PRODUCED BY SSM SARINA WRITTEN BY SHAWN CHANDRASOMA DIRECTED BY MATTHEW LEUTWYLER



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SHORELINE ENTERTAINMENT presents
An EMERGENT BEHAVIOR / ACCELERATED MATTER Production
In association with AMBUSH ENTERTAINMENT



UNCANNY

Starring

MARK WEBBER LUCY GRIFFITHS DAVID CLAYTON ROGERS with RAINN WILSON

PRODUCED BY:	SIM SARNA
WRITTEN BY:	SHAHIN CHANDRASOMA
DIRECTED BY:	MATTHEW LEUTWYLER

RUNNING TIME: 87 MINUTES
CAMERA: ALEXA
EXHIBITED: HD---CAM

FOR FURTHER INFORMATION PLEASE CONTACT:

MATT@ACCELERATEDMATTER.COM
323---454---7763

SYNOPSIS

Enter David Kressen. A child prodigy, he graduated MIT a decade ago at age 19, after receiving multiple degrees in mechanical and computer engineering. Since then, he has not been seen. On the day of his graduation, he was approached by Simon Castle, billionaire CEO and founder of Kestrel Computing. Castle made him an offer impossible to refuse. David went to Workspace 18, part of a program of intellectual angel investments that Castle makes to genius-level individuals to further the high level science they practice. For the last ten years, David has been working tirelessly in Workspace 18, perfecting his ultimate creation: Adam, an artificial intelligence that is indistinguishable from an actual human being.

Joy Andrews is a reporter brought in for a week of exclusive access to do a series of interviews about Adam and his creator. She initially regards the robot with curiosity but as their interactions build, Adam seems to respond to her presence. David, who she initially thought of as arrogant, emerges as a naïf who is hiding behind a formidable existence. As their friendship develops and grows into something more, Adam begins exhibiting peculiar emergent behavior impossible to program.

After Joy's week of access comes to an end, she and David spend an evening together and grow intimate. The following morning Adam questions them and attempts to kiss Joy. He attacks them and knocks Joy out. When she awakens in the lab, she finds herself tied to a chair while Adam is apparently vivisectioning David. Before her eyes, Adam removes an electronic data unit from David's abdomen. Adam reveals himself to be the true David Kressen, the creator of the artificial intelligence that she has become involved with over her week in Workspace 18.

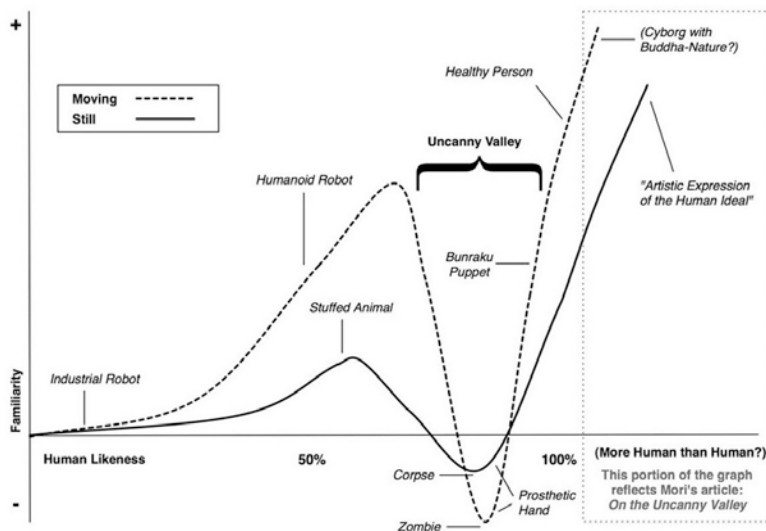


THE FUTURE OF ARTIFICIAL INTELLIGENCE

In 1997 IBM's chess playing computer Deep Blue beat reigning chess champ Gary Kasparov. In 2011 IBM was at it again when its artificially intelligent computer system, Watson, participated in the gameshow Jeopardy and defeated its two greatest champions, Brad Rutter and Ken Jennings. A.I. has intrigued the world since John McCarthy coined the term in 1955, though the idea of artificial beings dates back as early as Greek mythology. But as Joy Andrews says to Adam Kressen in *Uncanny*, "We are (now) in the middle of an exponential tech explosion." Futurist Ray Kurzweil foresees this explosion leading to a day in the near future when humanity will reach what is referred to as *The Singularity*. An era that he says "will allow us to transcend the limitations of our biological bodies and brains." A time that he suggests is only a decade away, where computers will develop a "consciousness." And while Kurzweil thinks this will have positive repercussions for mankind, others do not share his rosy outlook. Elon Musk, the visionary force behind Tesla and SpaceX famously tweeted on August 3, 2014 that "We need to be super careful with AI. Potentially more dangerous than nukes." So what could happen that could be so bad at the dawn of this era? It is not hard to imagine that these "super intelligent" entities will look at humans, with all of our unpredictability, and violent tendencies, as something dangerous to their very existence — not dissimilar to the way humans might look at a super-virus that needs to be eradicated. Of course it could be worse. Nick Bostrom, philosopher and founding director of The Future of Humanity Institute at Oxford University, has hypothesized that with the exponential growth of computing power, a digital simulation of our entire universe has possibly already been created, meaning that we all could be currently living in a Matrix-style computer simulation.



THE UNCANNY VALLEY



Robotics professor Masahiro Mori coined the term *The Uncanny Valley* to explain his theory which holds that when human features look and move almost, but not exactly, like real human beings, it causes a response of repulsion among some human observers. The "valley" refers to the dip in a graph of the comfort level of humans as subjects move toward a healthy, natural human likeness described in a function of a subject's aesthetic acceptability.

Q&A WITH DIRECTOR MATTHEW LEUTWYLER

Q: HOW DID YOU BECOME INVOLVED IN THE FILM ?

(producer) Sim Sarna and I were talking about doing another film together and I was telling him about how I was looking for a smart science fiction film. Sim told me that I needed to meet with his college friend Shahin. The three of us went out to dinner and Shahin pitched me several of his ideas. They were all very cool but the problem was they were all much bigger than I thought we could produce on an independent budget. I told him I was interested in something much smaller. 2-3 actors, 1 location. A moment later he laid out a story about a bizarre sort of love triangle between a sophisticated robot, his creator, and a female reporter that comes to do a story on them. Shahin started writing it the next day. We would talk on the phone late at night and trade ideas back and forth over the next month. Shahin could only work on the script at these crazy hours because he is a urologist and often had surgeries in the morning and afternoon. I'm still not sure how he managed to pull it off so quickly considering his "day job."



Q: HOW DID THE FILM GET OFF THE GROUND?

Once the script was written we knew we only needed a small amount of money to produce the film, so Shahin and Sim began asking friends, family, and associates to invest. It was like going back to my first years out of film school. Really exciting in many ways but also challenging in that we quickly realized that we would only have a couple of weeks of pre-production and 12 days to shoot the film. Even with it taking place mostly in one location I knew it was going to be an insane shoot. I was in Rwanda while they started the casting process and would watch auditions online whenever I could get internet connection - which was pretty frustrating. Upon my return, Sim and (casting director) Michael Testa brought in the final candidates so I could work with them in person. I think we started shooting about 3

weeks later. From the time Sim, Shahin, and I had our first meeting together to the end of principal photography was about four months. Crazy to think the script was written, we crewed-up, cast and shot the film that quickly.

Q: HOW LONG WAS THE SHOOT? WHERE DID YOU SHOOT?

We shot for 12 days in a loft in downtown Los Angeles. We had so little money that we really needed a location that wasn't going to break the bank. We couldn't secure the look that I saw in my head, so we were forced to improvise a bit. I ran into an old friend from elementary school one night while out for dinner and he showed me his loft. It was a very cool, open, almost noirish space looking down on the city. It was beautiful but it also felt like it could be a place where someone could become trapped, isolated while still being able to look down voyeuristically on the hustle and bustle below.

Q: WHAT IS YOUR FAVORITE SCENE IN THE FILM?

I love the final chess match between Adam and David where Adam is changing the primary objective of chess to be capturing the queen. There is so much subtext going on between the two of them and the tension is starting to peak. The ticking of the timer, the angle looking just slightly up at Adam as he starts to become more menacing — and then Joy just pops in with a big smile on her face to interrupt a conversation that feels like it's about to explode. That is one of the scenes that I feel everyone just nailed. It's perfectly written. We had the time to get it right and it really shows. I also really like the scene between Joy and David in the lab with her talking about how amazing Adam is. The intercutting with Adam playing ping-pong and Craig Richey's score just works so well. That score was all Craig's too. It really was nothing like what I had in the temp track or what I heard in my head but he just understood exactly what was needed there.

Q: WHAT WAS THE MOST DIFFICULT SCENE TO SHOOT?

Without sounding flippant, it really was the entire movie. Any time you are trying to shoot a feature film in 12 days you are asking for a challenge. Thankfully the cast was prepared or we would have been ruined. (Cinematographer) Ross and I always had a very specific idea of how the camera needed to move. Very smooth, precise. Not the look you would typically choose for a 12 day shoot but we were determined to stick to it. It needed to match the deliberate movements of the performances by Mark and David. I also don't think the film would have had the emotional uneasiness that was crucial to the story if we had gone handheld or simply mounted the camera on sticks.

Q: WHAT DO YOU THINK THE ESSENCE OF THE FILM AND ITS CHARACTERS ARE ABOUT?

It's really pretty simple actually. At its core it's a story that questions what it means to be "human." Of course the complexities of that question reveal that it's not really a single question but more of a multi-part. What is unique to humanity now? What will be unique to humanity in the future? Can science provide the answer? And, as we move closer to the "singularity" one has to wonder if this will give new meaning to the question altogether.

ABOUT THE CAST

MARK WEBBER (David Kressen)



The subject of a major TV network news magazine story, actor Mark Webber was raised by his single mother in the slums of North Philadelphia, where they spent a great deal of time homeless, living in cars and abandoned buildings, and struggling to survive during the harsh winters. Mark and his mother have been outspoken homeless advocates for many years and continue to be, walking in protests, helping to educate voters, and volunteering to help provide food and shelter to the urban poor in Philadelphia and elsewhere.

Webber began his acting career in 1998. He favors "offbeat independent productions and challenging roles that involve intense characterization."

He has starred in over 30 films including Edgar Wright's comedy *SCOTT PILGRIM VS. THE WORLD*, Daniel Stamm's *13 SINS*, and Lynn Shelton's 2014 Sundance hit *LAGGIES*.

Webber has also enjoyed success behind the camera, including directing *THE END OF LOVE* (Sundance 2011).

LUCY GRIFFITHS (Joy Andrews)



Lucy Griffiths was born in Brighton. Griffiths was educated at Roedean School, Windlesham House School, Dorothy Stringer High School and Varndean College. She is a former member of the National Youth Music Theatre. She first appeared on television in *SEA OF SOULS* and then *SUGAR RUSH*, and on stage in *THE WHITE DEVIL*. She was most famous for her role as Marian in the BBC drama *ROBIN HOOD* and Ruth in the TV series *THE LITTLE HOUSE*. Her most recent notable performance was her role as Eric Northman's "sister", Nora, in the HBO series *TRUE BLOOD*. She has since gone on to work in Akiva Goldsman's *WINTER'S TALE* and William Dickerson's thriller *DON'T LOOK BACK*.

DAVID CLAYTON ROGERS (Adam Kressen)



David Clayton Rogers was born on October 21, 1977 in Atlanta, Georgia, USA. He is an actor and writer, known for *BLOODY SUNDAY* (2002), *DARK RIDE* (2006) and *REVENGE OF THE BRIDESMAIDS* (2010). Most recently he has recurred on the series *NASHVILLE* and *MIXOLOGY*. David has been married to actress Sally Pressman since September 17, 2011. They have one child.

RAINN WILSON (Simon Castle)



Rainn Wilson lives in Los Angeles with his wife, fiction writer Holiday Reinhorn (Big Cats), and his son, Walter McKenzie Wilson who was born in 2004. He grew up in Seattle, Washington but graduated from New Trier H.S. in Winnetka, Illinois. After attending both Tufts University and the University of Washington, Rainn studied acting at NYU's graduate acting program and spent years doing theater both on and off-Broadway, on tours with the Acting Company and in regional theatre including The Guthrie and Arena Stage.

Rainn is best known for his role as Dwight on the NBC comedy *THE OFFICE*. He has also appeared in the smash hit *JUNO*, *MY SUPER EX-GIRLFRIEND*, HBO's *SIX FEET UNDER*, *THE ROCKY HORROR PICTURE SHOW*, *TRANSFORMERS: REVENGE OF THE FALLEN*, the Sundance hit *HESHER*, and James Gunn's *SUPER*. He can next be seen in FOX's subversive crime series *BACKSTROM*.

ABOUT THE CREW

MATTHEW LEUTWYLER (Director / Editor)



After studying film at The San Francisco Art Institute, Leutwyler wrote and directed the cult-comedy/horror/musical *DEAD AND BREAKFAST* (SXSW 2004), starring Jeremy Sisto, Jeffrey Dean Morgan, and David Carradine. The film went on to win over a dozen audience and best feature film awards around the world and was nominated for a Saturn Award. Since then he has produced or exec produced *THE OH IN OHIO* starring Parker Posey and Paul Rudd; *LOWER LEARNING* with Eva Longoria, Jason Biggs, and Rob Corddry; *AGAINST THE CURRENT* with Joseph Fiennes, Mary Tyler Moore and Justin Kirk (Sundance 2009); the Matthew Broderick and Sanaa Lathan drama *WONDERFUL WORLD* (Tribeca 2010); and *EVERY DAY*, starring Helen Hunt, and Liev Schreiber (Tribeca 2011).

In the past few years, Leutwyler directed the adaptation of the acclaimed novel *THE RIVER WHY* (Mill Valley 2010) starring William Hurt, Zach Gilford, and Amber Heard. He also exec produced *SUPER* (Toronto 2012) starring Rainn Wilson and Ellen Page; the 3D horror comedy *HELLBENDERS* and the comedy-drama *THE GIRL MOST LIKELY*, starring Kristen Wiig and Annette Benning (Toronto 2011). Additionally, he wrote & directed the ensemble drama *ANSWERS TO NOTHING* starring Dane Cook, Barbara Hershey, and Julie Benz.

2014 has seen the release of the award winning food documentary *SPINNING PLATES*, that Leutwyler produced. After a successful theatrical run and overwhelming critical praise, the film stayed in the top 10 of docs on iTunes for four months.

Leutwyler stepped into the distribution side of the industry when he co-founded the theatrical distributor The Film Arcade in 2012. For two years, he oversaw the marketing of Sundance winner and Independent Spirit Award nominee *AFTERNOON DELIGHT* starring Kathryn Hahn and Jane Lynch, as well as other Sundance entries *THE OTHER DREAM TEAM*, and *A.C.O.D.* with Amy Poehler, Adam Scott, and Jessica Alba. Matthew departed the company in 2014 to concentrate his efforts back on production.

Matthew has also directed spots for Chevy Volt and Coke Zero and a music video for Egyptian (Imagine Dragons singer Dan Reynolds's side project).

Outside of his career as a filmmaker Leutwyler works as a mentor with the Los Angeles based non-profit The Young Storytellers Foundation. He is also the founder of the non-profit organization We Are Limitless, which is moving children out of orphanages in Rwanda and the Congo and into boarding schools, as well as supplying them with healthcare and other basic needs.

SHAHIN CHANDRASOMA (Writer)

A Los Angeles native, Shahin Chandrasoma graduated from the University of Southern California (USC) with degrees in Creative Writing and Biological Sciences. He subsequently attended the Keck School of Medicine at USC, and stayed on for a residency in urologic surgery. After that decade and a half at USC, he went on to do additional fellowship training in robotic and minimally invasive surgery at Cedars-Sinai Medical Center in Los Angeles. He has continued writing throughout his medical career, and has seen his screen stories adapted into films and comic books. "Uncanny" is his first screenplay. He currently practices urology in Burbank, and lives in Pasadena with his wife and two daughters.

SIM SARNA (Producer)

Sim Sarna is a graduate of the renowned University of Southern California's School of Cinematic Arts. Sarna cut his teeth in the business assisting as an in-house production coordinator at New Line Cinema and then worked in development for Robert Redford's Wildwood Enterprises and FX Networks. Sarna was hired as a development executive at James Cameron's Lightstorm Entertainment before going on his own to develop and produce his own star driven independent films. Sarna's first film was *WINTER BREAK*, starring Milo Ventimiglia and Anna Faris. He followed that with the irreverent comedy, *LOWER LEARNING*, starring Eva Longoria, Jason Biggs and *The Hangover* star, Ed Helms. Released theatrically by Starz Media, the comedy has gone on to achieve a cult following. Sarna then produced the ensemble drama, *ANSWERS TO NOTHING*, starring Dane Cook, Barbara Hershey and Julie Benz. The film was released theatrically by Roadside Attractions in thirty markets and has become a hit on digital VOD platforms. Next up was *SPINNING PLATES*, a multi-award winning restaurant documentary executive produced by Sarna. The film played in theaters around the country for three months. Along with its 88% Fresh score on Rotten Tomatoes, the film also hit number one on iTunes Top Documentaries chart.

ROSS RICHARDSON (Cinematographer)

Ross Richardson has rapidly become one of the most renowned Cinematographers in the U.S. Known for his innovative technical expertise and passion for the craft of cinematography, Ross has worked on scores of award-winning commercials and music videos in the last 10 years. He has been recognized with several best cinematography nominations including winning Best Cinematography at the International Festival of Cinema in Toronto. His list of credits include music videos for Michael Jackson, Adam Lambert, Metallica, and Linkin' Park and commercials for Coke, Nike, McDonalds and GM.

EDDIE MATAZZONI (Production Designer)

Eddie Matazzoni is a Production Designer and Art Director from Los Angeles and has been working in the entertainment industry for more than 15 years. After graduating from USC he explored other jobs in his field and worked a variety of positions from 1st A.D., to On Set Dresser, to Producer, however, all of these jobs only fueled his desire to return back to his true passion, the Art Department. His first nationally recognized work came while completing his MFA at UCLA when he won the Cola-Cola Refreshing Film Award for his work as Production Designer on *THE MUSEUM*. Shortly after, Eddie joined the Art Department team on the second season of ABC's hit show *BROTHERS & SISTERS*. Since then he has worked his way up the ranks to join the Art Directors Guild Local 800 and now enjoys a career as a Production Designer and Art Director and recently became a member of the Academy of Television. Eddie is known for his work on *THE CLIENT*, *THE SAINT*, *JODI ARIAS - DIRTY LITTLE SECRET*, and *WHEN CALLS THE HEART*.

CRAIG RICHEY (Composer)

A native of North Carolina, Craig Richey graduated from the Juilliard School of Music with a Master's Degree in Piano Performance. He began scoring films in New York. His first score, *WHEN IT'S OVER*, won critical praise in the LA Weekly. Soon after moving to Los Angeles in 2000, Craig met writer/director Nicole Holofcener and composed the scores for *LOVELY & AMAZING* and *FRIENDS WITH MONEY*. Other credits include Jeremy Leven's *GIRL ON A BICYCLE*; *THE WORLD ACCORDING TO DICK CHENEY & THE SEPTEMBER ISSUE*, both critically acclaimed documentaries by R.J. Cutler; *ANSWERS TO NOTHING*; *WONDERFUL WORLD* and *THE KING OF KONG: A FISTFUL OF QUARTERS*. Craig is a Sundance Fellow, invited to participate in the Sundance Institute's 2006 Composers Lab. Also a singer-songwriter, Craig's songs have appeared in many of his films.



TRIVIA

Director Matthew Leutwyler and Writer Shahin Chandrasoma built the large touchscreen prop the night before principal photography began. It completely fell apart in the U-Haul on the way to the set and had to be rapidly rebuilt within minutes of being filmed.

During post-production, Director Matthew Leutwyler needed surgery after failing to pass a kidney stone. Writer Shahin Chandrasoma, a practicing urologist, performed placement of a ureteral stent as well as subsequent surgical removal of the kidney stone. Probably the first time in the history of cinema that a writer has performed surgery on their director.

Director Matthew Leutwyler was doing charity work in Gisenyi, Rwanda during the first round of casting. He would watch videos of the sessions online whenever he could get to an internet connection that lasted longer than 5 minutes.

The main location for the film was the loft of a childhood friend of Director Matt Leutwyler, who he had coincidentally run into in Downtown Los Angeles a month prior after not having seen each other since elementary school.



Sushi advisor on the film was Michael Stember, an Olympic long distance runner and the mind behind the Sushi Belly Tower pop-up dinners sweeping the nation.

The title for the video game franchise "Aquaria" is in homage to an independent video game of that title worked on by Derek Yu, who went to elementary school with Writer Shahin Chandrasoma's brother and would go on to create the video game phenomenon "Spelunky."

The medical props used in the film are actual inflatable penile prostheses, procured by Shahin Chandrasoma, who is a practicing urologist in Los Angeles.

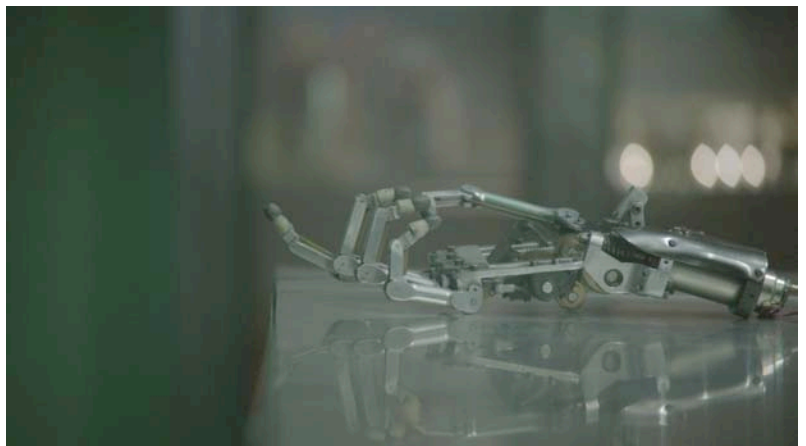
Many of the lighted props in the film were rigged with LEDs that Writer Shahin Chandrasoma hand assembled after a 10 minute lesson from a guy working at Fry's Electronics.

The script was written in two weeks.

Writer Shahin Chandrasoma is a robotic urologic surgeon, and uses the Da Vinci robotic surgical system on a weekly basis.

When we lost access to a location 2 days before shooting ended, we did a full move to the Chandrasoma Family home to shoot all the scenes taking place in Joy's apartment.

Simon Castle's watch is a Casio calculator watch.



UNCANNY



MAIN TITLES

An Emergent Behavior / Accelerated Matter Production
in association with Ambush Entertainment

Mark Webber
Lucy Griffiths
David Clayton Rogers

UNCANNY

Casting By: Michael Testa
Original Score By: Craig Richey
Visual Effects: Ember Lab
Costume Designer: Sharon Sampson
Production Designer: Eddie Matazzoni
Editor: Matthew Leutwyler
Director of Photography: Ross Richardson Co-
Producers: Amanda Marshall Mike Lebovich
Co-Executive Producers: Janak Chandrasoma Pradip Chandrasoma
David Abdo Lawrence Perkins Swapnil Shah Tejas Patel
Executive Producers: Para Chandrasoma Miranda Bailey Brian Miller Darrell Bafus
Producers: Nora Bafus Gabriel Geer Shahin Chandrasoma
Produced By: Sim Sarna
Written By: Shahin Chandrasoma
Directed By: Matthew Leutwyler

END CREDITS

Unit Production Manager
First Assistant Director
Second Assistant Director

SCOTT SILVER
THOMAS MCAULEY BURKE
RICHARD GONZALES

Visual Effects

EMBER LAB

CAST

UNCANNY

David Kressen
Joy Andrews
Adam Kressen
Simon Castle

MARK WEBBER
LUCY GRIFFITHS
DAVID CLAYTON ROGERS
RAINN WILSON

Stunt Coordinator
Property Master
Prop Maker

SHAWN LANE
NAOKO INADA
JESSE JONES

Set Decorator
Art Production Assistant

SARAH STIMPSON
DANI REIMER

Camera First Assistant
Camera Second Assistant
Camera Interns

VINCENT PATIN
JOSEPH DIBARTOLOMEO
SHAMSI LUNA
GEORGE PRADO
MIKE LEBOVICH

Digital Imaging Technician

Script Supervisor

JOSE LUIS

Sound Mixer
Boom Operator

ALEX DAWSON
MARK STOCKWELL

Key Grip
Best Boy Grip

CRAIG MASSIE
RORY WALSH

Gaffer
Best Boy Electrician

ILAN LEVIN
CAMERON BRAINARD

Swing Grip/Electric

CASEY DESMET
JORDAN MCNEILE
JOSE IBARRA
JUSTIN GARCIA
GAVYN GONZALES

Costume Designer
Set Costumer

SHARON SAMPSON
CAREN OLIVER

Special FX Makeup/Practical Visual FX
Robotic Hand Prop
Special FX Technician

JASON HAMER
TERRY SANDIN
ERIC HARRIS

Department Head Makeup/Hair
Key Makeup Artist
Hair/Makeup Assistants

TRENDEE KING
NIA HICKS
SARA FOX
DEVON LEVEAUX
KATHRYN TENGONO

Key Set Production Assistant

KATE PULLEY

Set Production Assistants

WILL JOHNSON
TRINITY SHI
ANTHONY LANDINGHAM
MICHELLE WILENS

Assistant to Matthew Leutwyler

JAMI SCHAKEL

Production Coordinator
Assistant Coordinator

MIKE LEBOVICH
OLIVIA HAAS

Catering

SCOTT PERSSON

Script Clearance

ACT ONE SCRIPT CLEARANCE

UNCANNY

Production and Legal Affairs	GREG S. BERNSTEIN
Additional Editing	DARRIN NAVARRO
Assistant Editor	LAUREN STALLER
Post Production Coordinator	ANDREW RATH
Sound Supervisor	MARC PERLMAN
Foley	MARC PERLMAN
	WILL CONE
Re-recording Mixer	WILL CONE
Assistant Sound Editing	DUSTIN CHOW
Score recorded and Mixed at	MAGIC HOUR MUSIC
Score composed, produced, and mixed by	CRAIG RICHEY
ADR Recording at	CELESTE AUDIO
ADR Recordist	NICO STAUB
Music Editor	TOM VILLANO
Digital Effects	EMBER LAB
Visual Effects Supervisor	MIKE GRIER
Visual Effects Producer	JOSH GRIER
Visual Effects Artists	MIKE GRIER
	PHILIP MCGUIRE
	HUNTER SCHMIDT
	ANDREW THOMPSON
	NATE SKEEN
	CHRISTOPHER PURSE
Digital Film Colorist	JEFF TILLOTSON
Editor, Additional VFX	SHANE DILLON
Additional VFX	SAM KRYSZEK for CLIFTON POST
Title Sequence	ANDREW RATH

Opening credit images & video courtesy of Shutterstock

Soundtrack

Sonata in C for Violin and Piano K.296
Wolfgang Amadeus Mozart

Performed by Elaine Richey, violin
Craig Richey, piano

Aquaria game footage provided courtesy of Cristophe Rendu's Omega Dash

Video game music provided by Julien Cavalli for Omega Dash

Special Thanks

USC Robotics Lab
Robert Marken
Nickel Diner
Joan Mehew
Cherine Chandrasoma
Dave Colonna
Derek Yu
Alec Holowka

Cameras

SILVERLAKE CAMERA

Camera Cranes & Dollies by
GRIP & Electric Equipment furnished by
Insurance Provided by

CHAPMAN/LEONARD
PASKAL LIGHTING
ZURICH

UNCANNY

Payroll by

ENTERTAINMENT PARTNERS

Filmed on Location in Los Angeles, CA

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