



Presents

THE KILL TEAM

A film by Dan Krauss

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THE KILL TEAM



When Andrew Briggman (Nat Wolff), a young soldier in the US invasion of Afghanistan, witnesses other recruits killing innocent civilians under the direction of a sadistic leader, Sergeant Deeks (Alexander Skarsgård), he considers reporting them to higher-ups — but the heavily-armed, increasingly violent platoon becomes suspicious that someone in their ranks has turned on them, and Andrew begins to fear that he'll be the next target.

From writer-director Dan Krauss, and based on the same events that inspired his award-winning 2013 documentary of the same name, *The Kill Team* is an urgent and explosive recounting of one of the darkest incidents in the not-so-distant history of American military exploits.

Q&A: THE KILL TEAM

Writer-Director Dan Krauss turns his acclaimed documentary into a gripping drama

In *THE KILL TEAM*, writer-director Dan Krauss tackles a fascinating cinematic mission: to take the story behind his 2013 documentary, also called *The Kill Team*—which was shortlisted for the Oscar, won the Grand Jury Prize for Best Documentary at the Tribeca Film Festival and the Truer than Fiction Independent Spirit Award, and was nominated for an Emmy and a Director's Guild of America award—and turn it into a gripping, emotionally complex and visceral narrative drama.

In Afghanistan's Kandahar Valley in 2009, an Army recruit, Briggman (NAT WOLFF), slowly comes to grips with the horrifying fact that the men of his unit are murdering innocent civilians in remote villages, considering themselves “trophy hunters” in the lawless, murky landscape of war. The soldiers are under the command of Staff Sgt. Deeks (ALEXANDER SKARSGÅRD), a veteran of three tours of duty whose magnetic, fatherly presence and intense convictions create a culture of blind obedience, and who is instigating the killings. As Deeks tries to bring the morally conflicted Briggman into the fold, the young man resists what his commanding officer and fellow soldiers believe in—only to find himself in a position where he must question everything, say nothing, and trust no one.

Krauss, a former photojournalist, was nominated for an Academy Award and two Emmy Awards for his short film, *The Death of Kevin Carter*. His 2017 short *Extremis* was also nominated for an Academy Award. Krauss was the cinematographer of acclaimed documentaries included *Inequality for All* and the Oscar-nominated *The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers*. In turning *THE KILL TEAM* into a feature drama, Krauss has mastered another cinematic language as he focused on a story anchored in emotion, intense performances, and the pressure-cooker forces at work in a hostile landscape. Here, he breaks down the complexities of *THE KILL TEAM*.

Turning a true story you documented into a narrative film must have required a shift not only in filmic approach, but also in directorial viewpoint. Can you speak to the way your view of the story changed?

DAN KRAUSS: The documentary was an exercise in making a retrospective account of the case. By the time I met the participants who were facing courts marshal for premeditated murder, it had been more than a year after the events in question. Making this narrative feature was an opportunity to tell the story in a more immediate, thorough way—it allows the audience to experience first-hand the terror the main character faces in making split-second decisions with the most profound consequences.

The case, known as the Maywand District murders, made a lot of headlines. But understanding how the soldiers involved arrived at that point they did was complex. Your experience making the documentary must have provided crucial background for the film.

DK: My interaction with real soldiers at the time revealed young men serving in Afghanistan who felt that the rules had been constructed in such a way that protection of civilians actually made prosecuting the war very difficult. They felt they couldn't go after the people that they suspected were bad because they felt the rules protected the people trying to kill the soldiers, more than they protected the soldiers themselves. The men in the military felt betrayed by the institution they'd sworn to protect because of "the rules."

In preparing the feature, I did have extensive knowledge of the case. I was there for their courts martial, I knew what was said in court, I had recordings of the testimony they gave when they were arrested. I had the entire legal findings, hundreds of hours of footage and hundreds of pages of documentation, as well as video and photographic evidence. And I filled it out with other documentaries, as well as books that were written by veterans who served in Afghanistan, that I passed on to the actors as well. So the combination of having done the documentary, and seeing other wonderfully directed docs that were shot in Afghanistan, and reading the amazing writers who came out of the war filled it all in.

What kind of shift had to happen in order to tell a narrative story, and not a documentary?

DK: While everyone involved wanted to respect the source material and the true story, there was also an agreement that this was our telling of the story, and while it had to genuflect in the direction of factual events, it didn't have to be enslaved to them. This was, after all, a drama, and so it needed to first and foremost serve the needs of the audience to experience it as a drama.

Part of the process of moving from the documentary to the narrative film was learning to allow myself the freedom to discover the emotional truth of the story. Sometimes that meant allowing the drama to convey a more universal truth. I had already made a documentary that is the nonfiction account; I didn't want anyone to get confused about what I was doing here—I wasn't trying to replicate a piece of journalistic work. I was taking the abstract idea of the emotions that I discovered while making a documentary and using that as a jumping-off point.

Was that a challenge for you?

DK: Because I started off as a photojournalist—I was a newspaper photographer for over a decade—I came from a place of deep objectivity. After transitioning from that to the documentary world, which embraces a lot of the same principles, the shift to a more interpretive form of storytelling was a journey of discovery for me. It was really about allowing myself to discover emotion as the structural guiding principle, rather than factual reporting. In my background, structure is built on fact. This was starting from an emotional point of view rather than a reportage point of view.

Did you watch any films to prepare for it?

DK: I watched a few other docs, including *Restrepo* and *Hell and Back Again*. As for features, one genre that was actually very helpful in writing this script was the mob genre, because those films are often about initiation rituals and the constant questioning of allegiance. And being a very male-centered world. That all related to Mafia movies, and I love those movies, anyway. There are often scenes in those films where characters wonder, *am I about to get whacked?* That question of, *Are you one of us?* And there's that notion in mob movies that the guy who's going to kill you isn't the guy who comes to you with anger—it's the guy who comes to you with a smile on his face. And that happens a lot in *THE KILL TEAM*. So I sort of distilled the emotions from mob movies and placed them in Afghanistan.

The other type of film that I looked at was the mentor/pupil genre, films like *Training Day*, in which an older, more experienced guy knows the world in ways a new recruit can't possibly understand. The recruit wonders if this is what the world actually is, or if he has just been blind to it until the mentor exposed him to reality. I thought that was an interesting dynamic to explore in a war film—because these men are reliant on this leader, Sgt. Deeks, to survive. He's a father figure. But what do you do if you're constantly questioning whether that person is doing the right thing?

Nat Wolff's performance as Briggman is terrifically insular—he's very quiet through much of the action, yet he's our eyes into the drama, and his character is constantly on shifting ground.

DK: It was very important to cast an actor who could live this story in a way that was authentic. And Nat actually has very little dialogue, so he needed to convey, in a very economical way, a lot of conflicting, complex emotions just through silence. When you have as kinetic a performer like Nat, channeling all of that through a pinhole of emotion makes it even more powerful. His performance was all about containment. In real life, of course, Nat is outgoing, incisively smart, funny, and vocal. But for the film, Nat went into a place that was very difficult to go to emotionally every single day. I think it was incredibly stressful for him, but he was so committed. The pressure that the character is under and the feelings of isolation and desperation are intense. The fact that so much of the story is conveyed through his face is really a testament to his commitment to the role.

The real-life father of the character I based Briggman on said of his son that “he had guns pointed at him from all directions.” That really was the heart of the movie: What do you do when there's no safe zone?

You mentioned that Wolff has to convey so much just through his quiet facial expressions. The close-ups of Wolff in THE KILL TEAM are incredibly powerful.

DK: One thing I spoke a lot about with my cinematographer, Stephane Fontaine—who is not only an accomplished director of photography of films including *A Prophet*, *Captain Fantastic*, and *Jackie*,

but very much a storyteller at heart, who understands how to use images to convey narrative—was creating a sense of intimacy and a sense of subjectivity.

There's a temptation, particularly with war films, to use long lenses to create a very strong, telephoto rectilinear frame to convey strength and power and scope. We wanted to deliberately go in a different direction: Close and wide and intimate. Because the drama really is in the human face in this story. This is a world defined by physicality and violence, and yet the tension is psychological. This story is about the topography of the human face as much as it is large-scale shots of the Afghan landscape.

We wanted the audience to experience the disorientating haze of questioning the motives of the people closest to you—are they friends or enemies?

That dynamic of disorientation is crucial to the story, as Wolff's character realizes the blood lust that Sgt. Deeks has instilled in the men. But there's a group dynamic at play here too, isn't there?

DK: You can imagine how disorienting it must feel for a young person of 18, 19, 20 years old to go to a place as unfamiliar as southern Afghanistan—it's almost as if they've been transported to another planet. For a lot of these soldiers, it's the first time they've been out of the country. Everything gets re-set for them at that point, and they're reliant on the people who have already spent some time in country to provide them with bearings and guidance. The need to cement your place in the group is the highest impulse. These are a bunch of guys who are probably frightened, and vulnerable to people who have influence—and some people may use that influence in ways that suit their warped sense of right and wrong.

This film is not an indictment of the military. I think everyone can relate to what it feels like to be a young person trying to find their place in a group, and how hard that can be, and how acceptance in a group is a relatable human impulse. What we see in the movie is that these dynamics are amplified by the stakes of war, because every decision has life-or-death consequences. But that dynamic, trying to fit in with the group when you can't fully empathize with the direction that the group is going, is universal and helps transcend the idea of this being a war movie.

I did talk a little bit to the actors about the Stanley Milgram experiment and the Stanford Prison experiment, and the way people fall into the roles that are assigned to them when they're in an unfamiliar context, how individuals give in to group dynamics and fall into negative behaviors which assure them a certain amount of security. A lot of what happens in the movie comes from fear, and a very testosterone-laden impulse to shield yourself from any sense of insecurity by overcompensating, masking insecurity with bravado and violence.

Alexander Skarsgård brings so many layers to his portrayal of Sgt. Deeks—he's intimidating but thoughtful, manipulative but aware of what makes a cohesive team. How did he come to the project, and how did he approach the character?

DK: Alexander saw both the documentary and this script, and he had a strong response. He was in the Swedish military and had been on HBO's *Generation Kill*, so he connected to parts of it. What really got him excited about the role though was the idea that, in Deeks' mind, *he's* the hero of the story; to him, he's just trying to protect his soldiers and American lives by brutal calculation. He's a likable, charismatic, capable guy—it would be very easy for this character to be drawn as a psychopath. But he's almost like Jack Nicholson's Co. Jessup in *A Few Good Men*: Deeks believes crossing ethical lines in the service of something he thinks is a greater good is acceptable. So Alexander was drawn to the ambiguity of the character, the slipperiness. In his mind, Deeks believes he's saving lives, and yet you also recognize there's something corroded inside of him. But similar to Nicholson's character in *A Few Good Men* or Denzel Washington's character in *Training Day*, it's important to have him make points that may have some validity to them. It's important to make Deeks more than just a bad guy.

Alexander brought a sense of fatherliness and authority to his performance. Deeks knows he can occupy the space normally reserved for a father in these young guys' lives, and that's how he can wield influence. To create that sense of tenderness in some scenes was from the mind and heart of Alexander Skarsgård. There's also the sense of Deeks being kind of a seductive character, which leaders have to be, especially manipulative leaders. And so Briggman wants to impress this older, father-like figure. Alexander brings that quality to the performance in a way that takes the suggestions on the page and brings them to the screen in a visceral and impactful way. That seductive, even sensuous quality to Deeks is so strong in Alexander's performance—those are the best words for describing what Alexander brought to the character.

Everyone on this film was a generous collaborator, and Alexander understands character in a way that's extraordinary. He's deeply cooperative, generous, and has such a sharp intellect; he amplifies things that are on the page in crucial ways. Even the physicality that he brings to the role of Deeks was unexpected. When you have people that are offering you wonderful ideas and contributions, you take them—that's part of the job of a director. And so when Alexander offered his ideas and interpretations, I was more than happy to soak them all up!

The tension and taut drama in THE KILL TEAM is extraordinary. From a cinematic approach, what were some of the essential elements you used to amp up the drama in the film?

DK: One of the biggest tools we had in the arsenal of this film is silence. It was something I had in mind when I was writing it and directing it, and when we were designing the film and in postproduction. That idea of, the absence of sound creates tension. We knew there were going to be moments when the sound would drop out. In one of the film's most tense sequences, we actually started subtracting sound from the 32 tracks we were using; one at a time, we pared away the sound design in that scene. It slowly drops away, until all you hear is footsteps. We wanted audiences to associate with Briggman, where you're never certain about the motives of the person who is beside you.

The editing was also really crucial to get the audience on board with the character from the very beginning. It was incredibly important to establish an intimate, interior view of this character at the outset, because there's no tension without stakes. And that comes from a character you care about being in jeopardy. Those extreme close-ups help establish that.

The production design was also a major piece of the film. To recreate Afghanistan, we filmed in Spain. The Forward Operating Base (FOB) in the film was built in a giant field about 45 minutes outside of Madrid, and the village sets were actually one set that we could repurpose. It was built for us on the Canary Islands, not far from the coast of Morocco. Our production designer, Victor Molero, created a world that exceeded not only our budget limitations, but my expectations of what could be done. It was huge, and the realism of how it could have been a working military base seeps into the edges of the film. The village he built was extraordinary.

And Cristina Sopena, our costume designer, brought such an artistry to the costumes that complemented the whole production. She found textile manufacturers in Afghanistan and had material for the clothes shipped in, and her costumes add so much feeling to those scenes. They were completely authentic. All the small details contribute to the impression that this film isn't emulating reality, but recreating reality.

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ABOUT THE CAST

Nat Wolff (Andrew Briggman)

Best known for critically praised roles in diverse films such as *Palo Alto*, *The Fault in Our Stars* and *Ashby*, actor/musician NAT WOLFF is building his resume as a formidable film star, with such feats as a spot on Variety's Youth Impact list and as the recipient of the 2015 "Star of Tomorrow" award at CinemaCon.

Most recently, Wolff starred in *Stella's Last Weekend*, alongside brother, Alex Wolff, directed by mother, Polly Draper. Next up, he stars in the military action film *The Kill Team* opposite Alexander Skarsgård, which will premiere at Tribeca Film Festival April 2019.

Recently announced, Wolff is set to make his directorial debut with *Youngest*, a short film that will star June Van Patten, Austin Abrams and Michael Gandolfini. Other upcoming projects include fantasy adventure *Mortal*; comedic-drama, *Good Posture*, alongside Grace Van Patten and Emily Mortimer; crime thriller *Semper Fi* opposite Sam Claflin and directed by Henry-Alex Rubin who recently called Wolff "a young DiCaprio... highly likeable yet always mischievous and unpredictable"; and Paramount Picture's *Body Cam* opposite Mary J. Blige.

In 2017 Wolff starred in Adam Wingard's film adaptation of *Death Note* for Netflix based on the well-known Japanese manga series; The animated feature *Leap!*; *Home Again* opposite Reese Witherspoon and Michael Sheen; and the indie thriller, *Rosy*. In February 2016, Wolff made his off-Broadway debut co-starring in the New Group production of Sam Shepard's Pulitzer Prize-winning play *Buried Child* opposite Ed Harris, Amy Madigan, Rich Sommer and Paul Sparks.

In the dramedy *Ashby*, Wolff led an all-star cast including Mickey Rourke and Sarah Silverman. The film focused on the relationship between a high school student (Wolff) and a retired CIA assassin (Mickey Rourke), which premiered to rave reviews at the 2015 Tribeca Film Festival and was released by Paramount on September 25.

In July 2015, Wolff starred in *Paper Towns*, FOX's film adaptation of the John Green best-selling novel, which re-united him with *The Fault in Our Stars* team, including writers Scott Neustadter and Michael H. Weber (*500 Days of Summer*, *The Spectacular Now*), and producers Wyck Godfrey and Marty Bowen (*Twilight*).

In 2014's *The Fault in Our Stars* – which grossed over \$300 million worldwide -- Wolff gave a scene-stealing performance as Isaac, a blind teenager battling cancer. Critics lauded his performance as "outstanding" (Peter Travers, Rolling Stone); "After his scene-stealing performance, Wolff will surely be declared a newcomer to watch" (Paula Bernstein, IndieWire); "The 19-year-old actor steals scenes. It should prove to be a big career boost for Wolff, who has several intriguing projects coming up" (Kyle Buchanan, New York Magazine).

In *Palo Alto*, directed and adapted by Gia Coppola from James Franco's collection of short stories, Wolff delivered a gripping performance as an angry, damaged and oddly charming antihero. *Palo Alto* premiered to critical success at the Venice, Toronto and Telluride Film Festivals, and was released by Tribeca Films on May 9, 2014. Critics layered on the praise: "Nat Wolff is a true find and a star in the making" (Peter Travers, Rolling Stone); "a dead-on performance" (Mark Olsen, LA Times); "Wolff has a bit of Robert De Niro's early, fascinating dash in *Mean Streets*, with just the right kind of dangerous charisma" (David Noh, Film Journal); "Nat Wolff, in the film's best performance. He's the one you can't take your eyes off" (Sara Stewart, New York Post).

On the music side, Wolff is releasing new singles with his brother, Alex Wolff, under the moniker *Nat & Alex Wolff*. Their latest songs are currently available on iTunes.

Past film credits include the James Franco-directed *In Dubious Battle* which premiered at the 2016 Venice and Toronto Film Festivals; Nancy Meyers' *The Intern* (2015); Paul Weitz's *Grandma* (2015); *Stuck In Love* opposite Greg Kinnear, Jennifer Connelly and Lily Collins (2012); *Admission* opposite Tina Fey and Paul Rudd (2012) and Toronto Film Festival dramedy *Peace, Love and Misunderstanding* opposite Jane Fonda, Catherine Keener and Elizabeth Olsen (2011).

In 2005, Wolff gained overnight recognition after starring in and providing song and lyrics for the musical-comedy film *The Naked Brothers Band: The Movie*. It garnered the Audience Award for Family Feature Film at the Hamptons International Film Festival, and following the tremendous success of *The Naked Brothers Band: The Movie*, Nickelodeon piloted the spin-off television series *The Naked Brothers Band* (2007-2009). The subsequent TV series earned Wolff a Broadcast Music Incorporated Cable Award for songwriting, two Young Artists nominations, a Kids' Choice Award nomination for Best TV Actor and a Best Band nomination at The Australian Kids Choice Awards.

He currently resides in New York City.

Alexander Skarsgard (Sergeant Deeks)

Golden Globe, Emmy, and SAG winner, Alexander Skarsgård maintains a fearless pursuit of challenging roles, evolving with each new project and is fast becoming one of Hollywood's most in-demand actors.

In 2017 Skarsgård won the Emmy, Golden Globe, Critics Choice and Screen Actors Guild Awards for his haunting portrayal of Perry on HBO'S Emmy winning mini-series *BIG LITTLE LIES*, starring opposite Nicole Kidman and Reese Witherspoon.

Most recently, Skarsgård starred in AMC's limited series, *THE LITTLE DRUMMER GIRL* alongside Michael Shannon and Florence Pugh. He also stars opposite Jeffrey Wright in Jeremy Saulnier's *HOLD THE DARK*, which was released by Netflix on September 28th.

This year, Skarsgård starred opposite Keira Knightley and Jason Clarke in the period drama *THE AFTERMATH* for Fox Searchlight, which opened March 15th and *THE HUMMINGBIRD PROJECT* opposite Jesse Eisenberg and Salma Hayek, which opened March 16th. He will also star in *FLARSKY* opposite Charlize Theron and Seth Rogan, which Lionsgate will release May 3rd and in A24's *THE KILL TEAM*, a dramatic retelling of Dan Krauss' own award-winning war documentary.

Upcoming, Skarsgård will star along side Cara Delevingne in Ben Briers thriller, *FEVER HEART*. Next year, he will star in Adam Wingard's *GODZILLA VS KONG*, which will be released May of 2020.

Recent credits include Warner Bros' *THE LEGEND OF TARZAN* directed by David Yates; Duncan Jones' *MUTE* opposite Paul Rudd; *WAR ON EVERYONE* opposite Michael Pena; the critically acclaimed Sundance hit *DIARY OF A TEENAGER GIRL* alongside Kristen Wiig and Bel Powley; Lars Von Trier's *MELANCHOLIA* opposite Kirstin Dunst; *WHAT MAISIE KNEW* opposite Julianne Moore; *HIDDEN* opposite Andrea Riseborough; *DISCONNECT* opposite Jason Bateman; *THE GIVER* opposite Jeff Bridges and Meryl Streep;

THE EAST opposite Brit Marling and Ellen Page; and Universal's BATTLESHIP opposite Taylor Kitsch and Rihanna.

Skarsgård's break-through performance was in the critically acclaimed series HBO series GENERATION KILL. He later rose to fame as one of the leads in the popular HBO series TRUE BLOOD, which finished its successful seven season run in 2014.

Adam Long (Rayburn)

British actor Adam Long has worked across some of the UK's most notable film and Television productions in recent years. Adam plays the role of 'Joel Rayburn' opposite Nat Wolff and Alexander Skarsgard in the upcoming feature THE KILL TEAM, written and directed by Dan Krauss and produced by Temple Hill Entertainment. He recently wrapped filming the second season of ITV's British Television series BANCROFT, where he plays 'Joe Bancroft'. He also recently filmed the British drama, THE BAY, also for ITV, where he plays the role of 'Vincent'. Adam was in Christopher Nolan's DUNKIRK, and also played the lead role of 'Casper Tatum' in the Hulu pilot, WHEN THE STREET LIGHTS GO ON.

Adam was nominated in the category of Best Actor opposite Anthony Hopkins for the 2016 Royal Television Society Awards for his performance in DON'T TAKE MY BABY. The drama was written by Jack Thorne and directed by Ben Anthony for BBC Three. It tells the story of a disabled couple's struggle to keep their child; with Adam playing 'Tom', a partially-sighted man, opposite Ruth Madly as 'Anna', a wheelchair user.

Adam has starred as 'Lewis Whippey' in the BBC's hugely successful drama series HAPPY VALLEY, currently on Netflix. The six-part BBC One drama also starred Karl Davies and Shane Zaza. Adam played the youngest member of a criminal gang to much acclaim. In 2015, Adam also starred as 'Jack Heaton' opposite Claire Price and Will Attenborough in ITV's primetime six-part war drama HOME FIRES. Based on the Julie Summer's novel Jambusters, Home Fires follows the lives of a rural Cheshire community during the Second World War. The previous year, Adam was seen in another World War drama, playing 'Anthony' in the BBC's five-part series THE PASSING BELLS, opposite Brian Fletcher and Jennifer Hennessy. Set during the First World War, THE PASSING BELLS follows two very ordinary young men who enlist to fight in a conflict they expect will be over within months. It was broadcast on BBC One over five consecutive nights in the lead up to Armistice Day, charting the horrors faced by the young men on both the British and German sides of the trenches and the monumental losses experienced by all.

In 2013, Adam starred in the film SPIKE ISLAND, a coming of age adventure of friendship, love and rock music set in Manchester in 1990. Adam played 'Little Gaz' opposite Elliot Tittensor and Nico Mirallegro. The film was directed by Matt Whitecross, and premiered as part of the BFI London Film Festival.

Jonathan Whitesell (Coombs)

Jonathan Whitesell was born in the town of Duncan on Vancouver Island and his passion for the performing arts grew from an early age. He can currently be seen in Jeremy Saulnier's HOLD THE DARK, Drew Goddard's BAD TIMES AT THE EL ROYALE, and the feature NEVER STEADY, NEVER STILL which premiered at the Toronto International Film Festival. He will next be seen in the CBS All Access anthology series THE TWILIGHT ZONE and recurring on the hit CW series RIVERDALE. Other credits include the series BEYOND, THE X-FILES and THE 100. He currently resides in Vancouver, BC.

Brian Marc (Marquez)

In just a short time, Brian Marc has established himself as a face to watch in film. Brian will next be seen in Dan Krauss's upcoming A24 feature *THE KILL TEAM*, opposite Alexander Skarsgard, as well as the independent feature *SELL BY*, opposite Patricia Clarkson. Brian starred alongside Justin Bartha and Morgan Saylor as the male lead in Elizabeth Wood's feature, *WHITE GIRL*, which premiered at the Sundance Film Festival in 2016, and was released by Netflix. He can also be seen in Lionsgate's thriller, *NERVE*, opposite Emma Roberts and Dave Franco, directed by Henry Joost and Ariel Schulman. On television, Brian was seen in a recurring arc on the Marvel/Netflix series, *LUKE CAGE*, and he previously starred in an episode of the hit TNT series, *MAJOR CRIMES*. In addition to his work as an actor, Brian is also a musician with extensive writing and production credits.

Rob Morrow (William Briggman)

Rob Morrow recently completed production on Dan Krauss' *THE KILL TEAM*, starring opposite Aleksander Skarsgård. He can currently be seen on Showtime's *BILLIONS* opposite Paul Giamatti and Damian Lewis, and also recurred on ABC's *DESIGNATED SURVIVOR* opposite Kiefer Sutherland. He also starred in Bruce Beresford's *FLINT*, alongside Queen Latifah. Other recent work includes the FX limited series by Ryan Murphy, *THE PEOPLE V. O.J.*, opposite Cuba Gooding Jr, John Travolta, and David Schwimmer and History's mini-series *TEXAS RISING*, alongside Thomas Jane, Bill Paxton and Brendan Fraser. Rob also guest starred in Denis Leary's FX series *SEX&DRUGS&ROCK&ROLL* and *INSIDE AMY SCHUMER* for Comedy Central. Feature film credits include *QUIZ SHOW*, *MOTHER*, *THE GOOD DOCTOR* and *THE BUCKET LIST*. Rob first came to prominence as Joe Fleischman in television's critically-acclaimed *NORTHERN EXPOSURE*.

Osy Ikhile (Weppler)

Osy Ikhile is a London-born actor best known for his work in *BLACK MIRROR: USS CALLISTER*, *THE LEGEND OF TARZAN* and *IN THE HEART OF THE SEA*. He is currently starring in Lynn Nottage's *SWEAT* which just transferred to the Gielgud Theatre after a critically acclaimed run at the Donmar Warehouse last year, and will next be seen on the new Amazon series *THE FEED* as well as the A24 feature film *THE KILL TEAM* opposite Nat Wolff and Alexander Skarsgard. Osy started acting with appearances on series including *PHONESHOP*, *FRESH MEAT*, *TWENTY-TWELVE*, *THE FEAR*, *URBAN MYTHS* and the mini-series *CHILDHOOD'S END* as well as the features *THE ANOMALY*, *KILL YOUR FRIENDS* opposite Nicholas Hoult, *JET TRASH* with Robert Sheehan, *BEAUTIFUL DEVILS*, and Lars Von Trier's *THE HOUSE THAT JACK BUILT*. On stage he has received rave reviews for his performance in the The Royal Court's production of *TORN* directed by Richard Twyman and in 2015 he was named one of Screen International's *STARS OF TOMORROW*. He currently resides in London.

Anna Francolini (Laura Briggman)

Theatre includes: *Strictly Ballroom* (West End); *Peter Pan* (The National Theatre); *wonder.land* (The National Theatre); *Assassins* (Menier Chocolate Factory); *Our Town* (Almeida Theatre); *That Day We Sang, A View from the Bridge* (Royal Exchange, Manchester); *Mare Rider, How The World Began, Anataol* (Arcola Theatre); *Victor/Victoria* (Southwark Playhouse); *Onassis, Daisy Pulls it Off, Mahler's Conversation* (West End); *Taking Steps* (Orange Tree Theatre); *The Prime of Miss Jean Brodie* (Royal & Derngate Theatre, Northampton/Edinburgh); *Awaking Beauty* (Stephen Joseph Theatre); *Wolves at the Window* (Arcole/ 59E59 New York); *Three Sisters on Hope Street, In The Club* (Hampstead Theatre), *Into The Woods* (Royal Opera

House); *Caroline, or Change* (National Theatre); *Six Pictures of Lee Miller* (Minerva Theatre, Chichester); *Things You Shouldn't Say Past Midnight* (Soho Theatre); *The Ballad of Little Jo, Floyd Collins, Saturday Night* (Bridewell Theatre); *Merrily We Roll Along, Company* (Donmar Warehouse).

Television Includes: *Vera, New Tricks, Portrait, Holby City, Eastenders, Pixelface, Doctors, Live! Girls!, Rome, Lie With Me, Down to Earth, Jonathan Creek*

Film Includes: *Emma, Solo: A Star Wars Story, The Kill Team, Salty, Annihilation, The Christmas Candle, Topsy Turvy*

Anna won the TMA Award for Best Performance in a Play for *The Prime Miss Jean Brodie* and received an Olivier Award nomination for her role in *Caroline, Or Change*. She has also worked extensively in radio drama.

ABOUT THE CREW

Dan Krauss (Writer/Director)

DAN KRAUSS received an Academy Award nomination in 2006 for his documentary *The Death of Kevin Carter* and again in 2017 for *Extremis*. His 2014 feature, *The Kill Team*, won The Grand Jury Prize for Best Documentary at the Tribeca Film Festival, the Truer than Fiction Independent Spirit Award, nominations from the Director's Guild of America and the Emmy Awards, and was shortlisted for an Academy Award. He has been a cinematographer on such renowned documentaries as *OJ: Made in America*; *Inequality for All*; and *The Most Dangerous Man in America*. Krauss earned his Master's Degree from UC Berkeley's Graduate School of Journalism where he has lectured in film and television production. He is a member of the Academy of Motion Pictures Arts and Sciences and the Director's Guild of America.

Adrián Guerra (Producer)

After creating a film festival and a distribution company which distributed over 100 films in Spain, Adrián produces in 2010 his first film, the Sundance hit *Buried* directed by Rodrigo Cortés and starring Ryan Reynolds. The same year he produces *Guest*, by acclaimed filmmaker José Luis Guerin, which was selected in the Venice, Toronto and San Sebastian Film Festivals.

After these two films, Adrian turns full time producer, starting Nostromo Pictures, which has produced seventeen feature films up to date, including *Red Lights* by Rodrigo Cortés with Cillian Murphy, Sigourney Weaver and Robert De Niro, *Grand Piano* by Eugenio Mira with a script written by Damien Chazelle and starring Elijah Wood and John Cusack, Rodrigo Cortés' *Down a Dark Hall* with AnnaSophia Robb and Uma Thurman in the leading roles as well as Spanish hits *Palmeras en la Nieve* and *El Guardián Invisible* both directed by Fernando González Molina or *The Invisible Guest* written and directed by Oriol Paulo.

Upcoming releases include *Paradise Hills*, *The Kill Team*, written and directed by Dan Krauss starring Natt Wolff and Alexander Skarsgaard, *Legado en los Huesos* and *Ofrenda a la Tormenta*, both directed by Fernando González Molina, *Hogar*, written and directed by Alex and David Pastor and *Wasp Network*, directed by Olivier Assayas starring Penelope Cruz and Edgar Ramirez.

Isaac Klausner (Producer)

Isaac Klausner is President of Temple Hill Entertainment, a Los Angeles-based film and television production company. He has spent the past ten years at the company, where he's worked on a number of films including THE TWILIGHT SAGA, DEAR JOHN, THE FAULT IN OUR STARS and PAPER TOWNS. Isaac most recently oversaw production FIRST MAN for Universal Pictures, directed by Academy Award winning director, Damien Chazelle (LA LA LAND), and starring Ryan Gosling.

Over the past year and a half, Isaac saw multiple projects through development and production: LOOKING FOR ALASKA, based on the novel by John Green, for Hulu, LOVE SIMON, for Fox2000 directed by Greg Berlanti directed and starring Nick Robinson; THE KILL TEAM, directed by Dan Krauss and starring Alexander Skarsgard and Nat Wolff; LIFE ITSELF, written and directed by Dan Fogelman (*This Is Us*) with a cast that includes Oscar Isaac, Olivia Wilde, Annette Bening and Samuel L. Jackson; and THE HATE U GIVE, directed by George Tillman, starring Amandla Stenberg. Upcoming projects include: LOOKING FOR ALASKA, a series

based on the novel by John Green, for Hulu; and HAPPIEST SEASON for Tristar, directed by Clea Duvall, starring Kristen Stewart & Mackenzie Davis.

Isaac Klausner resides in Los Angeles with his wife and two daughters.

Marty Bowen (Producer)

Marty Bowen is a partner at Temple Hill Entertainment, a Los Angeles-based production company established in 2006. The company is best known for producing adaptations of successful properties, including the TWILIGHT film series, the MAZE RUNNER series, and film adaptations of Nicholas Sparks' and John Green's novels, THE FAULT IN OUR STARS and PAPER TOWNS. Recent releases include: FIRST MAN for Universal Pictures, directed by Academy Award winning director, Damien Chazelle (LA LA LAND), and starring Ryan Gosling; THE HATE U GIVE for Fox2000, starring Amandla Stenberg, and directed by George Tillman Jr.; and Dan Fogelman's LIFE, ITSELF for Amazon Studios. In addition to DirectTV's MR. MERCEDES, Temple Hill was also behind REVENGE for ABC. Our upcoming series include LOOKING FOR ALASKA, based on the novel by John Green, for Hulu, and THE OUTSIDER, based on the novel by Stephen King, for HBO. In addition to the company's film and television divisions, Temple Hill also has a publishing imprint with Harper Collins that develops and publishes multiple books every year.

Wyck Godfrey (Producer) – Bio forthcoming

Stéphane Fontaine (Director of Photography) – Bio forthcoming

Victor Molero (Production Designer)

Victor Molero was born of the old artisan family of Granada, Andalusia. Since the early years he has been surrounded by the creative people, crafts, art and almost literally was raised in the furniture workshop. Family and the life in the picturesque and architecturally diverse Granada inspired him to begin his Fine Arts studies in Madrid.

Being not sure at first, he started his career both in theatre and cinema. Step by step movie sets became the place, where all Victor's best ideas were born. Victor Molero chose to stick with the movie art department and employed the moving images for convincing visual storytelling.

As a production designer Victor Molero collaborated on more than 24 movies as a production designer and in 9 films as an art director. Knowledge in Spanish language and background gave him a chance to start working with such Spanish directors as Julio Medem, Rodrigo Cortes, Iciar Bollain and Pedro Almodovar.

In Spain have worked in different american and british productions. After that, he is invited to work in UK combining his career between those two countries.

Cristina Sopeña (Costume Designer)

Cristina Sopeña is a Costume designer based in Spain. She started her career in costume after studying Fashion Design in Madrid working mainly on Theatre and Opera and as a costume maker for years. She began her film-industry career in 1998 in independent Spanish films and soon got involved in studio film as Costume Supervisor on such projects as Exodus, Tomorrowland, Zoolander 2, Allied, The Counsellor, Criminal, The Gunman, Deception, Green Zone, The dictator, The Promise among others. Continuing with the design work, she has collaborated on projects ranging from studio movies to independent films. Her credits include Rambo V Last blood, The kill team, Open Windows, Wiped-out Footprints, Just Run, and Tv series as Still Star-Crossed, The Who and Fenomenon.

Franklin Peterson (Editor)

Franklin Peterson is a Los Angeles based editor who has been working in post production for over ten years. His passion for pushing the boundaries of storytelling is exemplified in his diverse credits which include the Golden Globe winning television show MR. ROBOT, the Indie Spirit award winning film SAFETY NOT GUARANTEED and most recently the Amazon original series HOMECOMING starring Julia Roberts.

Sophie Holland (Casting Director)

Sophie is a Casting Director specializing in Film and TV based in the UK. Casting Director on THE WITCHER (Netflix) MADIBA (BET) THE INDIAN DETECTIVE (Netflix/ Big Light). The BAFTA award winning series DIXI (CBBC.) DOWN A DARK HALL (Lionsgate) WW1: THE FINAL HOURS (BBC) UK Casting Director SWEET BITTER (Lionsgate) AGAINST (Almeida)

Zacarias M. de la Riva (Composer)

Unlike other film composers, Zacarias didn't study music at a young age. He started his studies as an engineer in Telecommunications in Barcelona, until an unfortunate personal event made him change paths completely. He arrived to Boston in 1992 where he attended Berklee College of Music, accomplishing a dual major in Composition and Film Scoring.

He is at this very moment composing the soundtrack to a Spanish romantic comedy HASTA QUE LA BODA OS SEPARE, starring Belén Cuesta and Álex García and directed by Dani de la Orden, as well as the soundtrack to an animated feature HUEVITOS EN FUGA, directed by brothers Riva Palacio. This will be the sequel to the highest grossing animated film produced in Mexico called HUEVOS: LITTLE ROOSTER'S EGG-CELLENT ADVENTURE.

During 2018 he composed the music for romantic comedy THE BEST SUMMER OF MY LIFE, starring Leo Harlem and Maggie Civantos, directed by Dani de la Orden, which was the third highest grossing Spanish movie of 2018, as well as the soundtrack for Mediaset television series SECRETOS DE ESTADO, a political thriller currently on Spanish TV. He also composed the soundtrack for documentary LA MALETA DE HELIOS about Spainard Helios Estevez' exile to Mexico during the Spanish civil war, as well as the restrained but moving soundtrack for war drama THE KILL TEAM, directed by Dan Krauss and starring Nat Wolff and Alexander Skarsgard.

In 2017 he wrote the music for crime thriller BENT, starring Karl Urban, Sofía Vergara and Andy García, and directed by Robert Moresco, as well as the music for TAD AND THE SECRET OF KING MIDAS, the second installment of what is the most successful Spanish animated movie ever: TAD, THE LOST EXPLORER. During

that same year he composed the soundtrack for a filmed documentary about Real Madrid's goalkeeper Keylor Navas, called MAN OF FATIH and for a short film called JOTA, directed by Manuel Román.

During 2016 he composed the score for horror thriller PET with Dominic Monaghan and Ksenia Solo, directed by Carles Torrens, which won best script at Sitges Film Festival. He wrote the soundtrack to historical drama LITTLE HEROES directed by Juan Pablo Buscarini, which premiered in Annecy International Animation Festival and also for the Spanish-Argentinian psychological drama BLACK SNOW with Ricardo Darín and Leonardo Sbaraglia.

In 2015 he composed music for three very different feature films: A Mexican animated motion picture called HUEVOS: LITTLE ROOSTER'S EGG-CELLENT ADVENTURE, the highest grossing animated film produced in Mexico which received a wide release in the United States making it the first Mexican animated movie to achieve that. A French experimental film called EVOLUTION directed by Lucile Hadzihalilovic, which won the Special Jury Prize at San Sebastian's film festival. And the English horror movie THE REZORT, directed by Steve Barker.

In 2014 he wrote the music for science fiction movie AUTÓMATA. Directed by Gabe Ibáñez and starring Antonio Banderas. The score was very well received by film music critics all around the world. Nominated several times for best science fiction soundtrack in many different festivals, and winning 2014 best Spanish soundtrack and 2014 best Spanish composer.

From 2013 to 2009 he composed music for very different genres. From the psychological thrillers HIERRO or DICTADO, to the romantic comedy ¿ESTÁS AHÍ?, to the drama LA ESTRELLA, to documentaries like VOCES DE MOZAMBIQUE or LUZ DE MAR, to animation movies like SNOWFLAKE or TAD THE LOST EXPLORER. This last one became the highest-grossing film of 2012 in Spain, and it remains the highest grossing spanish animation film to date. It also earned him a nomination for best soundtrack in the Goyas, Gaudís and CEC awards.

He also wrote music for short films like THE HAND OF NEFERTITI, SEQUENCE or THROUGH THE BREAKING GLASS and even TV series like DESCUBRE CON TADEO.

In 2008 co-productions with other countries begin: THE ANARCHIST'S WIFE (Germany), CARMO (Brazil) and IMAGO MORTIS (Italy). In 2007 he met Manuel Carballo and wrote the music for his opera prima THE LAST OF THE JUST, he will also compose the soundtrack for his following feature film EXORCISMUS: THE POSSESSION OF EMMA EVANS. In 2006 he met Elías Querejeta and worked for him in different documentaries: NOTICIAS DE UNA GUERRA (2006), CERCA DE TUS OJOS (2008) y LAS CATEDRALES DEL VINO (2009). In 2004 he composed the music for the first TADEO JONES short, which won Goya for best animation short. Also during that year he composes music for THE NUN (Luis de la Madrid), BENEATH STILL WATERS (Brian Yuzna) and SPECTRE (Mateo Gil).

His music has been played by several well-known Spanish orchestras, such as the RTVE orchestra, the Euskadiko Orkester, the Ciudad de Granada Orchestra and the Tenerife Symphony Orchestra. His music was also used in Santa Clara Vanguard's 2018 show Babylon, winner of DCI 2018 world championship.