

DETOUR

PRODUCTION NOTES

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DETOUR

Synopsis

Law student and all round good guy *Harper* (Tye Sheridan) suspects his stepdad *Vincent* (Stephen Moyer) of causing the car crash that landed his mother in a coma. Drowning his sorrows in a seedy LA whisky bar *Harper* ends up drinking with *Johnny Ray* (Emory Cohen), a tough redneck who offers to “take care” of *Vincent* for a cool \$20,000. Fuelled by alcohol, *Harper* agrees a deal.

Awaking with the mother of all hangovers and hazy memories of his encounter, *Harper* is surprised to have *Johnny Ray* turn up at his door, with his beautiful but distant girlfriend *Cherry* (Bel Powley) in tow, ready for a road trip to Vegas to kill *Vincent*. In the cold light of day, *Johnny Ray* is more threatening and he won't take no for an answer when *Harper* protests that it was the whisky talking. Realizing that his own survival depends on going along with the plan, *Harper* hits the road to Vegas with his unlikely companions.

What follows is a tense, deftly constructed noir thriller where *Harper's* story takes an unexpected detour, presenting the audience with two alternate versions of events with two very different outcomes.

DETOUR An Introduction

February 2015 saw the start of principal photography in Cape Town, South Africa on Christopher Smith's (*Black Death, Triangle*) thriller, **DETOUR** which he directs from his own original screenplay. The exciting lead trio consists of **TYE SHERIDAN**, **EMORY COHEN** and **BEL POWLEY**, three of the hottest young breakout talents to emerge on the international motion picture scene in recent years.

Tye Sheridan was recently named one of Variety magazine's 10 Actors to Watch. He first gained the attention of cinema audiences for his critically acclaimed performance in *Mud* opposite Matthew McConaughey. He was seen in three films at the 2015 Sundance Film Festival: *Stanford Prison Experiment*, *Last Days in the Desert* and *Entertainment*. Sheridan has recently completed the next film in the *X-Men* franchise, *X-Men Apocalypse* in the role of Cyclops opposite Michael Fassbender, James McAvoy and Jennifer Lawrence.

London-born actress Bel Powley played Princess Margaret in *Girl's Night Out* and was most recently acclaimed for her lead role in *The Diary of a Teenage Girl* opposite Alexander Skarsgard and Kristen Wiig. The Playlist said of her performance, "for the most part, (it's) the Bel Powley show. This new British discovery is amazingly genuine and the movie rests on the shoulders of her effortlessly charming performance".

For his performance in *Brooklyn*, Variety called Emory Cohen "the true breakout in this tale" and dubbed it "star-making". Cohen previously received widespread attention for his roles in *The Place Beyond the Pines*, *The Gambler* and *Beneath the Harvest Sky*. He was recently named one of Variety's 10 Actors to Watch. He is currently filming *War Machine* opposite Brad Pitt for Netflix.

Supporting cast includes *True Blood*'s **STEPHEN MOYER** and newcomer **JARED ABRAHAMSON** (*Diary of a Wimpy Kid: Dog Days*). Producers are **JULIE BAINES** and **JASON NEWMARK**. The film is fully financed by **Headgear Films** with **PHIL HUNT** and **COMPTON ROSS** also taking producer roles.

Cinematographer Chris Ross, BSC reunites with director Christopher Smith for "**DETOUR**" following their collaboration on *Get Santa*. Ross has recently completed *Dad's Army* and *Black Sea*. Costume designers are Tracey Berg and Ros Berkely-Hill. Hair and make-up designer is Fran Van Der Feyst. Editor is Kristina Hetherington. Production designer is Sharon Lomofsky. Co-producer is Jonathan Taylor. Executive producers are Hilary Davis, Stephen Kelliher, Fenella Ross, Elliot Ross and Cathy Schulman. International sales are handled by Bankside Films.

Writer/director, Chris Smith said of his cast: "I've been following Tye Sheridan's career for several years and consider him one of the best young actors working today. I was also lucky enough to see Bel in the theatre recently in London, and was blown away by her performance. I knew immediately that putting them together on screen would create the perfect chemistry for my film. To finish the trio I needed a brilliant actor who could embody the character of Johnny Ray. A volatile, headstrong and savage character, who is also funny and charismatic. Emory had an incredible understanding of the character, and I couldn't be more excited to have him complete our wonderful cast."

Bankside Films present in association with Kreo Films and Mandalay Vision, a Dan Films/Newscope Films/Headgear Films/Metrol Technology production, a Christopher Smith film.

The History and Inspiration Behind *Detour*

Writer/director Chris Smith first had the inspiration for *Detour* back in 2007 during a trip to LA with Producer Jason Newmark.. *Disturbia* had just been released and he enjoyed its Hitchcockian nature, "*Disturbia* had worked well and I loved *Strangers on a Train* so both were an inspiration for me".

Smith came up with the idea of employing a split narrative where one side of the story is the protagonist choosing to kill, and the other one is choosing not to, "The concept was very similar to my film *Triangle* and very *me*. I love all structural stories. I very quickly came up with the whole body and concept for *Detour*".

"Chris found the germ of an idea and it took shape very quickly, so quickly I don't think I could even quite keep up with it!" recalls Jason Newmark, "It evolved into this beautifully structured noir thriller in the space of about an hour-long meeting, which he then refined and then began to pitch around LA during the rest of the time we were there".

Despite interest from one big Hollywood player, lengthy negotiations were halted when the writer's strike kicked in so Smith, Baines and Newmark decided to take the project away from the US and set up development in the UK.

Already committed to *Triangle* and *Black Death*, Smith eventually emerged to return to the script for *Detour* some years later, "I was ready to write it and I found a character and story that I felt fitted that structure. It had been an idea I'd loved from the start".

Producer Julie Baines was originally introduced to Chris Smith via a friend recommending him after meeting at a film festival. Baines found Smith very engaging and his work really unusual. The horror movie *Creep* marked their first collaboration through Baines' production company Dan Films, followed by *Severance* and then *Triangle*.

For Baines it was worth the wait for Chris to write *Detour*, as she explains: "It's totally original and I really love producing films that are a bit different from what everybody else is doing. I love the fact that it's engaging and an extremely intelligent story. The plot structure is quite complex but it works. On Chris' previous film, *Triangle*, there was a succession of loops of the same story which were played over in different ways so we would unravel the script and roll it back up again to make sure it worked and we've done the same with *Detour*".

On a financing level, *Detour* marks the first time that Baines has produced a film that's been fully financed by one entity, in this case, Headgear Films and with it's sales arm, Bankside boarding to represent the film internationally: "As an independent producer I'm used to patching funds together from different sources, whether that's equity sources, funds, distributors, advances or tax credits. I often do lots of international co-productions, so this film was a luxury for me".

The director/producer relationship for Chris Smith was a supportive and enjoyable one on *Detour* as he recalls, "Julie's been brilliant. It's been one of those films where you know there are always things going on behind the scenes, but I didn't hear about them, Julie just let me get on and shoot the movie. I never heard about any problems and I knew Julie was always keeping the war from the door for me".

"I love working with Chris" adds Baines, "He's got such a fascinating brain, so I always enjoy the process of how he works".

Although *Detour* is set on the road from Los Angeles to Las Vegas and down to the Mexican Border, Baines and Smith were aware of the cost implications of shooting in North America: "We did recce New Mexico which has decent tax incentives but it's still part of North America, and although we found it visually interesting, it was still expensive and the idea of South Africa was presented" explains Baines. "When we recce'd it, we saw lots of aspects that could easily double for the route that we were taking and quite honestly, it was so much cheaper to work in South Africa, plus the weather's nice! Crews are very experienced because there's a huge amount of production going on there. The whole experience was a pleasure".

Despite the pleasure, as with any movie production, also comes pain as Baines shares: "I've produced a number of films in different parts of the world and they are always more complicated than what you see on the surface. One of the challenges of being in Cape Town was the fact that fires had been raging in the mountains around where we were shooting, which was extraordinary and terribly sad. That impacted on our shoot and there was also a massive cycle race planned, so we lost our permits for shooting because the police called a last-minute emergency meeting to re-route the cycle race because of the fires. Who could predict that? It's just the nature of filmmaking. As each challenge raises its head, you deal with it".

About the Characters...

Chris Smith is a big fan of the Fritz Lang movie, *The Woman in the Window*, starring Edward G. Robinson as a university professor who accidentally kills someone then tries to get away with it. "This character makes all the wrong decisions" explains Smith, "he's very much a good guy, doing something that's not part of his world. He's an intellectual guy who has entered the world of the bad guys. All the stuff he's got from schoolbooks that he felt he could control, has unravelled. I wanted to create a modern version of that in our story".

"Our lead character, Harper, played by Tye Sheridan, is this very schooled, Ivy League law student, who hates his stepdad *Vincent* with a passion because he believes he is having an affair, while his mum lies in a coma as a result of a car crash that his stepdad may or may not have orchestrated. He meets this bad guy, *Johnny Ray*, played by Emory Cohen in a bar and he has the idea, when he's drunk, that maybe this bad guy could murder *Vincent*. *Johnny Ray* is this sort of two-bob hoodlum who uses his girlfriend *Cherry* (Bel Powley) to hustle guys, get them drunk, take them back to her apartment, then when they fall asleep drunk, *Johnny Ray* robs them".

"*Johnny Ray* is thinking he could take *Harper's* money and then he and *Cherry* could just disappear. He's not really planning on killing anyone. He just realises he could make more money than usual".

"*Cherry* is looking to get out of the relationship with *Johnny Ray*. She's just been attacked by a client who didn't fall asleep as planned, and who realises what's happening and he ends up getting killed. This whole incident changes her outlook, she's matured and now believes she wants out of the relationship. It's not gonna be easy getting out of a relationship with *Johnny Ray*, not least because he's protecting her, although she doesn't know that".

"These are all classic film noir type of characters. All of them have endearing sides and all of them have dark sides, including our lead character, *Harper*".

About the Casting...

"It was obviously our ambition to get the best names possible for this movie. I've always been a huge fan of Tye Sheridan ever since I saw him in *Tree of Life*, *Mud* and *Joe*. I noticed his amazing ethereal quality", recalls Chris Smith.

Sheridan read the script immediately and loved it. "You like *Harper*, the character he plays instantly because he's a thinker. He's a kid with money, who is in law school and he wants to be a defence lawyer. He wants to defend people without money. *Harper* is a crusader".

"*Harper* is an idealist. He's a good guy. He's got privilege and being able to work for free, is something that rich people can do that poor people can't. What comes with that is a little arrogance. He's clever and Tye brings that to the character beautifully" concludes Smith.

"When it came to casting *Cherry*, something bizarre happened" shares Smith, We heard great things about this actress called Bel Powley. There was a buzz around her film *Diary of a Teenage Girl*. We had this conversation three months before Sundance and I was like 'Really? This girl's a complete unknown'. I looked through her stuff and agreed to meet her and we just had the best hour laughing our heads off. I fell in love with her – she was so perfect for the movie".

"Bel feels girl-next-door, cute and attractive, without being a boring mannequin doll, a pin-up or a stick-insect. She's really attractive and funny, and she's believable as a girl who is a low-rent stripper and hustler, but there is also an innocence to Bel. She just looks really good naturally. Rather like a Sandra Bullock who is really attractive, but not someone you'd stick on a catwalk. They're girl-next-door cute and interesting. She's like Meg Ryan back in the day. These are the actresses who guys can fancy and girls would like to be their friend, they're not jealous of her" notes Smith.

With two of the lead characters in place, the search was on to find *Johnny Ray*. The start of principal photography was imminent and the production needed someone big enough to complete the trio.

The idea of Emory Cohen was put forward and Smith agreed that the young actor they'd all loved in *The Place Beyond the Pines* was "absolutely amazing". Baines immediately arranged to get Smith on the phone with Cohen, "fortunately he'd read it without an offer and he literally blew me away on the phone. I thought I was chatting to some kid who had grown up in the Bronx! He told me he was gonna be tricky and that he was gonna get right into the character. I then explained that I saw *Johnny Ray* as a good guy not a bad guy and he totally got it. The character works because of him and because the three leads are so perfectly balanced".

"There are two very distinct sides to the character of *Johnny Ray*, he's a danger to those around him and he's a danger to himself" notes producer Jason Newmark. "There's a fractured innocence to his character and we needed an actor who was able to deliver both the dangerous side and the wounded soul. Emory Cohen had blown us away in his role in *The Place Beyond the Pines*, and we were just over the moon when he read the script and accepted".

"We've been very lucky because of all of them" notes Smith, '*Diary of a Teenage Girl*' turned out to be great and Bel got rave reviews, Emory's now in the new Brad Pitt movie for Netflix, Tye is in the new *X-Men* movie and both Bel and Emory are on Variety's 'ones to watch' list."

Producer Julie Baines was aware of the complexity of casting the lead trio on *Detour* because the chemistry between *Harper*, *Cherry* and *Johnny Ray* was absolutely key to the project working. She explains some of the challenges of that process: “When we first started casting, I’ll admit we got it slightly wrong, because we were pitching *Harper* somewhat older than we have him now. It’s ironic really because way back, we envisioned him as an 18 year-old, then we persuaded ourselves that he should be older because we were encouraged to find a big name cast and there were very few 17 or 18 year-old ‘names’. There came a point last year when we realised we’d got it wrong and that’s when we decided to look at Tye Sheridan, who is totally brilliant in everything I’ve ever seen him in “.

This turning point in the casting changed the balance of the cast in a good way and a comment made to Baines by Tye’s co-star, Jared Abrahamson really resonated with her: “I was fascinated by what Jared said about Tye. He observed that Tye is an 18 year-old kid but if you look into his eyes, he’s like a 100 year-old man. It’s completely true. Tye is an extraordinary actor, considering he’s only 18. He already has a huge depth of experience, largely because of playing opposite actors like Matthew McConaughey, Brad Pitt, John Travolta and Nicholas Cage. Tye is just so natural, you can’t take your eyes off him. Watching the rushes every day has been really exciting”.

Casting the character of *Johnny Ray* brought similar challenges as Baines recalls, “It was crucial that we got *Harper* and *Cherry* right before we cast *Johnny Ray*. We looked at actors in a range of age groups because there were different ways of approaching that role. I know that Chris’s process is quite organic, which is what I like about working with him. He will often come up with a different idea and re-write the script accordingly. We could have had *Johnny Ray* as a young character or as a 40 year-old at a push, but that would have created a totally different character. So, casting him was complicated as there were too many options open to us. Plus, financiers and sales agents are always keen to cast names in order to do pre-sales. Then we found Emory Cohen who is just absolutely stunning. The minute he became available, Chris and I knew he was the right person but we had to convince everyone that our instincts were right! Now that people can see the material, they’ll agree. The whole trio are just great together”.

The Look, Feel and Style of *Detour*...

Chris Smith is a big fan of film noir and opted for what he describes as a “kind of modern noir”. His interpretation of noir in *Detour* is creating characters who are all in an uncertain world, “they’re all facing uncertain futures but I wanted to have a very visual style so we came up with a mood board, looking at films we liked such as David Lynch’s work and we had lots of references to faded Americana”.

“I’m an English guy, writing a movie about America, and the America that I imagine comes from these film noir movies. The idea of a gas station-diner with rolling tumbleweed is a complete cliché, but it’s a cliché that everybody loves. But, those places really don’t exist anymore, so the Route 66 Americana road trip movie was hard to create. I’m a huge fan of the classic driving movies like *Two-Lane Blacktop* and *Vanishing Point* and they’ve all got this desert road Americana and that was a big inspiration”.

Smith was also drawn to a 1960s/70s retro feel for *Detour*, particularly French cinema in the 1970s, the work of Jean-Luc Godard, as well as movies like *Bullet* and *Harper*, “A lot of those movies from the 60s had a high colour range, it would be a blue car and a yellow jacket and I really like

that look”.

“We decided to go for a very balanced formal style because I don't like movies that are so stylized, they don't feel natural. If you see a guy in a movie in a yellow shirt and he walks into a room where there's a yellow cup, the production designer might think they've done a great job, but for me that feels false. So, we were very careful with our references of real photographers so that it felt designed but organic”.

Smith and production designer Sharon Lomofsky had around five weeks of prep time on *Detour* but luckily they gelled instantly through their passion for the same American photographers as well as the retro feel, as Lomofsky recalls:

“We looked at a lot of photographs by a core group of people like Steven Shaw, Larry Sarton, Todd Hiltner, William Eggleston and Mitch Epstein. We came up with a palette using colour and space in a way that gave the film a slightly period feel, using yellows, blues, greens and pinks in a very gentle but lovely way”.

“*Harper* (played by Tye Sheridan) is the lead character and *Harper's* magazines and posters became a fixture in the art department, “we also used the poster from the movie 1966 Paul Newman movie *Harper* on the set of *Harper's* bedroom” shares Lomofsky.

“Colour in the posters is used in blocks and Chris was talking about using split-screen, which is very much of that time. I think one of the ideas as well is that Harper gets caught in his own nightmare so we chose to use a lot of space in a negative way. We didn't fill the frame, we used widescreen and then supported it with an art direction that keeps the space very simple and very plain and not over cluttered” concludes Lomofsky.

Smith and cinematographer Chris Ross decided to shoot *Detour* on very wide-angled lenses, “Chris Ross and me love them. It's got this very strong approach when you film on wide-angle lenses. You have to be really close to the actors faces to get that big, bendy kind of effect so that whole movie is made up of the actors walking around with a camera two inches from their face. That was a new discipline for me and for them. I love the way it looks”.

Every movie poses its challenges and for Sharon Lomofsky, a road trip set across America and into Mexico shot in South Africa was her challenge, as she explains, “When you're shooting in a country that drives on the opposite side of the road, that's a challenge for locations and the art department as we had to block off traffic, switch road signs on major highways, take signs down and come up with the American signage and make it feel natural”.

For every major challenge, there are also the highlights and Lomofsky found the experience of being in Cape Town and working with Chris Smith and cinematographer Chris Ross the major highlights, “Even though it's been very fast-paced, we've all been on the same page and quite intuitive, and it's always good when you gel as a creative team”.

Smith is proud of what has manifested from his original vision for *Detour* and when it comes to highlights, one of his favourite scenes is between the lead trio in the car where *Johnny Ray* presses *Harper* on whether he's attracted to *Cherry*, saying: “Do you fancy her because you're defending her?”. *Johnny Ray* is driving and *Harper* is in the back of the car and *Johnny Ray* asks him, “Would you like to fuck her, yes or no?” *Harper* responds by saying “I don't wanna fuck her, she's your girlfriend”. *Johnny Ray* then says, “But if she wasn't my girlfriend, would you want to?”. “I love that scene”, says Smith, “I love the way he pushes that question”.

Another highlight for Smith is where “Bel puts on her southern belle nymph” from the back of the car when they are pulled over by the cop. “She puts on this little character when she’s trying to seduce people. I love that scene”.

Much of the feel and style of *Detour* is a response to Smith’s regard and sense of nostalgia for movies that he loved as a teenager in the 1980s like *Jagged Edge* and *Basic Instinct*, “There aren’t many movies out there like that anymore” notes Smith, “they were sexy thrillers and they were made by the studios and I think it’s a real shame they don’t make films like that now”.

As a personal note to his young sons, Chris Smith has incorporated their names into the film, “Harper is my eldest son and he was born not long after I started writing this so as a little love letter to him, I’ve called our central character *Harper*. I didn’t want the baddie to be named after our second son, so I’ve named Conrad’s Bar after him instead”.

THE CAST

Biographies and Q&A Interviews

Tye Sheridan is Harper

Recently named one of Variety’s 10 Actors to Watch, 18-year-old Tye Sheridan has emerged as one of Hollywood’s most sought after young talents.

Sheridan can next be seen as the lead in Paramount’s horror comedy *Scouts Guide to the Zombie Apocalypse*, the tale of three Boy Scouts who save their hometown from a zombie outbreak, set to release October 30, 2015.

He recently wrapped production for his starring role as young Cyclops in the highly anticipated *X-Men: Apocalypse* alongside a star-studded cast including Jennifer Lawrence, James McAvoy and Michael Fassbender. He will soon start production for David Lowery’s film adaptation of Kevin Power’s novel *The Yellow Birds*. The film centers around two young soldiers who are taken under the wing of an older sergeant after being deployed to Iraq.

Three of his films were at the 2015 Sundance Film Festival: *Stanford Prison Experiment*, based on a shocking real-life psychological experiment, Rodrigo Garcia’s *Last Days in the Desert*, co-starring Ewan McGregor, and the indie drama *Entertainment*, starring alongside Michael Cera and John C. Reilly. These riveting performances were followed by a starring role opposite John Travolta in the crime thriller *The Forger*, in addition to Gilles Paquet-Brenner’s adaptation of Gillian Flynn’s mystery novel *Dark Places*, alongside Charlize Theron, Chloe Grace Moretz and Nicholas Hoult.

In 2013 Sheridan earned the Marcello Mastroianni Award at the Venice Film Festival for his authentic performance opposite Nicolas Cage in the Southern drama *Joe*. Also in 2013 was Jeff Nichol’s coming-of-age drama *Mud*, with Sheridan starring as a Mississippi River teenager who befriends a fugitive (Matthew McConaughey) trying to reunite with his soul mate (Reese Witherspoon). He was recognized by numerous film critics, most recently receiving a nomination for Best Young Actor by the Broadcast Film Critics Association. The cast was honored with the Robert Altman Award at the 2014 Independent Spirit Awards.

A native of Elkhart, Texas, Sheridan had almost no acting experience, besides a few school plays, when he was cast in Terrence Malick's *The Tree of Life*. As the sensitive youngest son of a disciplinarian father, Sheridan starred in this breakthrough role opposite Brad Pitt, Sean Penn and Jessica Chastain and the film won the 2011 Palme d'Or at the Cannes Film Festival and the 2011 Gotham Award for Best Picture, also receiving three Academy Award nominations. He was also featured in indieWIRE's "Top 25 Filmmakers and Actors" of 2011.

Q&A

Q: What was your first reaction when you read the script for *Detour*?

A: There were a few scripts I had read and I was thinking about doing, then I got *Detour*. I read the log line and became very interested and as soon as I read it I just dropped everything. I told my entire team that this is what I wanted to do.

I thought *Detour* is really, really special and I'd never read anything like it.

Q: What was the appeal?

A: It was the character. There was a maturity to the role. I'd never played anyone as smart as Harper. It wasn't only that, it was the way the story unfolds. It doesn't have your average story structure, it dips between what may or may not be reality, or it could be a vision. You're on the edge of your seat the whole time.

Q: Who is Harper?

A: Harper is smart and sly but I think the real challenge was to make him likeable. He's a smart rich kid who's a law student. It was fun figuring out how to play it. In some moments you've got to be two things, you've got to balance a nervousness and a calmness in the character. He's thinking one thing and the audience is thinking he's thinking another.

Q: How was it working with the other cast?

A: It's been great. Emory's awesome - I feel like we're brothers. He's always watching out for me and Bel's just the sweetest.

Q: What was it like working in South Africa?

A: Working with the cast and the crew has been great, but also just the experience itself. Being here in South Africa, that is just so special to me. I'd never shot anything outside of the US so I knew it was going to be a really cool experience. Cape Town has been great - it's treated me well.

Q: What's it been like working with Chris Smith the director?

A: Chris is a genius. It's very rare that you meet someone who not only can write, but also direct. He's flawless at both. When I watched his film *Triangle* and I read *Detour*, I had a sense

of the way he liked to work. I was just drawn to him. We chatted on the phone after I read the script and I told him how crazy I was about it. We just hit it off right there and then.

When you're working with a director who hasn't written the script, it's a lot more technical. I prefer working with writer/directors when they're good, because you feel it's so much more about the story and the characters, about what's happening in front of the camera. Our DP Chris Ross has been amazing too.

Q: Any fun stories from filming?

A: Oh yes! One day Emory and I were driving in the Mustang and he couldn't get the engine to turn over. I'd suggested maybe we could put it in neutral and push it forward and then start it, so I said 'just get out and push' and Emory goes, 'I'm not pushing the car, we're movie stars!' He was joking of course but ever since that moment we've all been joking with Emory about how he's such a big time movie star, and how we all saw him in *The Place Beyond The Pines*. He's awesome and just so much fun.

Emory Cohen is Johnny Ray

New York City native Emory Cohen is one of Hollywood's fastest rising young stars. His stand-out roles include the troubled teen AJ in *The Place Beyond the Pines*, starring alongside Bradley Cooper and Ryan Gosling, and *Beneath the Harvest Sky* as Casper, a loyal friend who finds himself caught up in the illegal prescription drug trade in northern Maine, which screened at the 2014 Tribeca Film Festival.

Cohen was recently seen in *Stealing*, where he stars opposite John Leguizamo, William H. Macy and Felicity Huffman in the role of Billy Wyatt. The film centres on a rebellious teenager who navigates his way through the juvenile court system. The film premiered at the LA Film Festival in 2015. He was also seen last year in the Paramount film *The Gambler* playing the role of Dexter opposite Jessica Lange, Mark Wahlberg and John Goodman.

Cohen will soon be seen starring in *Vincent-N-Roxy*, *By Way of Helena*, *Shot Caller* and *Hot Summer Nights*. In *Vincent-N-Roxy*, Cohen stars opposite Emile Hirsch and Zoe Kravitz in the role of JC. The film is about a small town loner and a rebellious punk rocker who unexpectedly fall in love as they are forced on the run and soon discover violence follows them everywhere. In *By Way of Helena*, he stars in the role of Isaac, opposite Woody Harrelson, Liam Hemsworth and Alicia Braga. The film is about a Texas Ranger who investigates a series of unexplained deaths in a town called Helena. *Shot Caller* revolves around a newly released prison gangster who is forced by the leaders of his gang to orchestrate a major crime with a brutal rival gang on the streets of Southern California. *Hot Summer Nights*, set in 1991, follows a teen boy who falls in love with the town rebel and gets entangled in a drug ring all over the course of one summer in the Cape.

Emory will next be seen in *Brooklyn*, which premiered at the 2015 Sundance Film Festival and was bought by Fox Searchlight, screened at the 2015 Toronto Film Festival and the London Film Festival. Emory plays the role of Tony, who is the love interest of Saoirse Ronan's character. The movie tells the story of a young Irish immigrant, Ellis Lacey, who makes her way in New York during the 1950s.

Cohen has just begun production on Netflix's war on terror-themed black comedy *War Machine* based on Michael Hastings' book, *The Operators: The Wild And Terrifying Inside Story Of America's War In Afghanistan*. The film satirizes the handling of that war, and the people running it. He will star opposite Brad Pitt and Topher Grace.

Emory was recently included on Variety's "10 Actors to Watch for 2015" list, as well as The Wrap's "11 Breakout Fall Movie Stars" this year.

Q&A

Q: How did you get involved in this project?

A: I was in Atlanta producing an album that a friend of mine was recording, when I got a phone call from my manager saying they needed me to read this script right away because it looked like I was going to be offered the part. I said, 'I don't want to, I want to produce this album. Then I read the script and got right on the phone with Chris Smith and that conversation ended with both of us wanting me to do it! I had six days to prepare then I was in South Africa!

Q: What did you like about Chris' script?

A: I think it kind of had this old school Americana feel, which was weird because Chris is British. But, I think it was because we both enjoy the same movies and there was a sort of throwback to it, especially to Johnny Ray. Johnny Ray, he's an old school American badass.

Q: Tell us about Johnny Ray. Who is he?

A: I think of him as a paranoid king. It's like the gates are about to be broken through by an opposing army and he knows he's going to fight it till the end to remain king of the jungle. *Johnny Ray* is a hotwire, he'll knock your teeth out. He's a survivor but you know he was destined to fail. Society and its values never meant anything to *Johnny Ray*. He was never born to believe in those values, he was born to believe in the opposite. He figures, if you need something, you steal it and if you're a man, you'll get away with it.

Q: What's Johnny Ray's journey in *Detour*?

A: It's really all about trying to save the love of his life, *Cherry* (played by Bel) It's also about him being in debt to some bad people and the only way to save *Cherry* is to get out of that debt. *Harper* comes along and offers the possibility for that, so he takes that ride in an effort to make right what he's done wrong.

Q: How did you prepare to play *Johnny Ray*?

A: I basically build a character in my daydreams. I imagine the themes, the pains or the fears of the characters. I try to understand them in my imagination then I take them out for a walk for an hour every day. I look at their point of view in life, then I come back to the text in making choices about what the character is doing and what he's trying to achieve in the circumstances.

Q: Johnny Ray has quite a specific look. Tell us about that.

A: I thought a lot about this film set in Los Angeles called *Cheap Thrills*. There are a couple of rough accent weirdos in that movie. I also thought about Denzel Washington in *Training Day*, which also takes place in LA. I didn't know they were going to do this whole thing with the tattoos on *Johnny Ray* but when I showed up, I was like 'Alright, let's do this!'

Q: How long does the process of putting on the tattoos take?

A: It takes about 45 minutes, so it's not too bad. I sit there and gossip and listen to music. For me, it's more about the wardrobe – once I put the costume on, I'm in it and on this job as as soon as I show up to set, I take my gun and put it in the back of my pants. My gun is pretty much on me the whole day. It's like this weird twisted thing, because I'll be having lunch with the make-up girls and I'll use my gun to weigh my napkin down because it's windy!

Q: Let's talk about Chris Smith the director. What's it been like working with him?

A: Chris and I like all the same movies. We like all the same moments in those movies and the same type of actors. I knew that he needed me to bring layers to the role of *Johnny Ray* but also be like a boy playing a man's role. I think we both liked that idea. Chris has a really good script here and he knows what he wants.

Q: Tell us about the experience of working with Bel Powley

A: Working with Bel has been a lot of fun. This has been the first time an actress has had similar ideas to my own. She actually helped my ideas. We have similar personalities. Our birthdays are close – we're both Pisces, so I think maybe that helps too.

Johnny Ray talks a lot of shit and he kind of owns the space, so a lot of the time, I just let myself do that and Bel lets me do that. Me and Bel have a real cool thing going on. We became friends pretty quickly and we're having fun making this movie together. I'm the oldest out of the three of us and I always tell Bel and Tye I'm the old man. I've never had that dynamic in a movie before, I've always been the young buck coming in who has to prove himself. I like this more!

Q: What's the dynamic between Johnny Ray, Harper and Cherry?

A: I feel like *Harper* is our inner conscience or almost like the referee to our break up during the road trip. You always reference back to *Harper* to see who won that round. I also saw them as being like a family. *Harper* goes from the back seat to the front seat throughout the trip. He's in the back seat when I hit *Cherry* and I felt like he had to be like the young kid who watches his father, or in our movie his step-father, be abusive to his mother. Jack Nicholson and Randy Quaid's dynamic in *The Last Detail* has a similar type of element to *Johnny Ray* and *Harper's*. It's one of aggression but also a mentorship.

Q: What have the challenges and highlights been?

A: Not making *Johnny Ray* one note. Not just making this character angry. I don't really need to play him as threatening or angry, because I am. I always reference the scene where I hit *Cherry*. I don't need to be scary because I hit her and that feels scary enough. I think it's scarier when you don't play it that way.

Bel Powley is Cherry

Bel Powley is a rising British actress whose work already spans stage and the big screen.

Powley most recently made her US film debut starring in the award-winning, coming-of-age drama *The Diary of a Teenage Girl*. She plays the title character in the movie which is based on Phoebe Gloeckner's acclaimed graphic novel of the same name. The story centres on a brutally honest teenage artist (Powley) living in San Francisco in the 1970s as she attempts to navigate her way through an affair with her mother's boyfriend. Written and directed by Marielle Heller, the movie co-stars Kristen Wiig and Alexander Skarsgard. The drama won the Grand Prix in the Generation 14+ section at the Berlin Film Festival for Best Feature-length film and Best International Film at the Edinburgh Film Festival.

Powley will next be seen in Drake Doremus' science fiction romantic drama *Equals*. The movie, which also stars Nicholas Hoult, Kristen Stewart, Guy Pearce and Jacki Weaver, takes place in a futuristic utopian society, where human emotions have been eradicated and everyone lives in peace. Things unravel when a new disease surfaces and infects the protagonists. The film premiered in competition at the 2015 year's Venice Film Festival.

She is attached to star opposite Elle Fanning in the Haifaa Al-Mansour directed period romance *A Storm in the Stars* and in Marius Markevicius' *Ashes in the Snow*.

Early in 2015 Powley starred as Princess Margaret opposite Sarah Gadon in *A Royal Night Out*, along with Jack Reynor, Rupert Everett and Emily Watson. Her previous credits include a starring role in the CBBC's show *M.I. High* and appearances on UK shows *Benidorm*, *Murderland*, *Little Dorrit* and *The Whistleblowers*. Additionally, Powley has appeared in numerous plays including a recent turn in *Elephants* at the Hampstead Theatre in London. She starred in the Royal Court Theatre's production of *Tusk Tusk* as well *Jumpy* in the West End. On Broadway, she was Thomasina in the 2011 revival of *Arcadia* at the Ethel Barrymore Theatre.

A British native, Powley currently resides in London.

Q&A

Q: How did you come to be involved in *Detour*?

A: Just before Sundance, I was introduced to our director Chris Smith. We met in a bar in Soho and chatted about the script and just got on really well. He's an incredibly collaborative director and he appreciated having a woman's view on the only female character in the script. He really liked my ideas and I loved everything that he'd written, so we just started working together.

Q: What was it in particular that drew you to the script?

A: The complexities of it. I think people shy away from writing complex storylines because they think people have such short attention spans. But Chris isn't afraid of long dialogue scenes or complicated twists. He really makes his audience work hard and then I think his characters

are just incredibly well drawn, well-rounded, quick, wacky and interesting. They really give you something to get your teeth into.

Q: What was it about *Cherry* as a character that you liked?

A: The challenge of playing the kind of hooker/prostitute/stripper that's been portrayed a lot in movies. The challenge was in wanting to do something different with that and make it my own.

Q: Who is *Cherry*?

A: She's a young girl of about 22 years of age who grew up in LA and she's probably from a lower middle class background. She didn't have a very good relationship with her parents and kind of went off into the big city. I don't imagine she really knew what she wanted to do, so she just started making money through working at a strip club. I went to a few strip clubs for research and there were so many strippers who were married with kids, who loved the art of pole-dancing and they make a ton of money from it. I imagine *Cherry* thought of it in that way. I don't think she was someone who was in a really bad, downtrodden situation. I think initially, she wanted to do it. That's all before the film happens, so, during the film, we're watching the breakdown of her relationship with *Johnny Ray*. They met at the strip club and they've been together for a good four years. I imagine he was her first love and they had an incredibly passionate and tumultuous relationship, which is now coming to an end and it's sad.

Q: Did you have to learn any new skills for the role?

A: Yes, I've been doing pole-dancing lessons. It annoys me in movies when you can see the actor pretending to do something. I told Chris I really wanted to learn how to pole-dance. I wanted to be good, even if it was only for one clip. Now I'm like, why did I say that? No, seriously, it's great fun and it's good for fitness. I think it's going to look good and it really helped me get into character.

Q: *Cherry's* look is quite distinctive, tell us about that

A: I've got tattoos and the hair and the clothes really start to make it feel like the real thing. We wanted to go for something that was feminine and obviously when I'm in the strip club, it's a different outfit, it's much more glitzy, higher heels and a lot more make-up. I wanted there to be a big distinction between *Cherry* at work and *Cherry* on the road. When she's normal *Cherry* she's quite feminine. She has tattoos of flowers and I imagine she's sewn the embroidery onto the jeans herself. She's quite girly, whereas the stripper look is much more punky and sexy.

Q: Who was the inspiration for her look?

A: Initially when Chris and I met, he showed me pictures of Debbie Harry, so we went for her hair and then everything else was just kind of a mish-mash of punk rocker girl, rockabilly and Kurt Cobain's daughter, Francis-Bean Cobain.

Q: *Cherry* has this scar on her face. Tell us about that and the process of putting it on

A: When it's on, I actually forget it's there. She's gotten into some trouble with a client and he's slashed her face open so throughout the course of the film, it's just healing. In the morning, it takes over an hour for me to get through make-up because of the scar and the tattoos. This tattoo goes all the way down my back and that doesn't stay on for very long so we have to re-

apply it. So, it takes a long time with the tattoos and the scar but it's worth it because it really helps me get into character.

Q: What's it been like working with your fellow cast members?

A: Oh my God, I adore them! They're amazing. It's really great doing an indie film because you don't have executives and a million producers trying to give their input. We've been collaborative. Me, Emory, Tye and Chris have really gone on a journey with this film. We've really gone into the story and the background of our characters and have developed as we've been shooting. Emory and Tye are really up for that and so am I. I like just finding new things each day and discussing and rehearsing new lines. It's been a really collaborative effort.

Q: What's it been like working with Chris Smith?

A: I love Chris, he's amazing. His ideas come to him so quickly, he's just so talented. He'll be like, oh yeah, I'll just go write a new scene and two minutes later, we'll have something new and amazing. What I also like about his writing is that he writes how people would actually speak. Sometimes you get a script and it's hard to say but with Chris, the words just roll off the tongue really easily. He really listens to his actors and he really respects actors. I love listening to him.

Q: What's been your favourite scene?

A: It's actually a scene that wasn't in the original script. Chris decided to shoot a sort of dream sequence of what happened when *Cherry* got her face cut. Basically this guy slashes my face and I pull a gun on him and I shoot him. Originally we just spoke about the event in the course of the story, but Chris decided we'd shoot this amazing sequence. We were shooting in this weird location – a massive mansion, and we decided to shoot it in this weird bathroom which had cow print wallpaper. Costume put me in this amazing metallic silver dress and make-up put loads of blood on my face and we just had me with the gun straight down the barrel of the camera, just kind of shaking. It felt really good, it felt really cool and really electric.

Q: What's your experience of shooting in Cape Town been like?

A: I'm in love with Cape Town. It's amazing. It reminds me of Los Angeles, just a bit smaller. The people in Cape Town are just so friendly and easy to get on with. It feels more European to me though, I think that's because I'm English and their accent sounds more English.

Q: What have the challenges and highlights of the film been for you?

A: Both the challenge and the highlight has been playing this role because she's so far from anything I know. The American accent, the look, the job, the pole-dancing, the guns, it's all so far from me and that's been the biggest challenge. But that's in a way been the most enjoyable thing because I love challenges, that's why I do this job. The challenge of just being presented with a character and trying to become that person, is why I do this job.

Biographies – Supporting Cast

Stephen Moyer is Vincent

Stephen Moyer is best known for his character Bill Compton in Alan Ball's hit HBO series *True Blood*. Based on the best-selling novels, *Sookie Stackhouse Story* by Charlaine Harris, the show took place in a modern day world where vampires lived amongst mortals by drinking synthetic blood. It also starred Oscar winner, Anna Paquin and Alexander Skarsgård and the series earned two Golden Globe nominations for Best Drama Series for both its first and second seasons. The final season premiered 2014 and was directed by Moyer.

Most recently, Moyer can be seen in National Geographic Channel's adaptation of Fox News Channel star Bill O'Reilly's book *Killing Jesus*, which is a miniseries chronicling the life of Jesus of Nazareth. Moyer played Pontius Pilate, the Roman governor who ordered the crucifixion of Jesus. It premiered globally on National Geographic Channel in 171 countries and 45 languages, and in Spanish on Nat Geo Mundo. Moyer starred alongside Kelsey Grammer, Rufus Sewell, and Emmanuelle Chriqui.

Moyer recently wrapped production for Sony Pictures' Drama on *Concussion*, which gives a look at how American football players suffer from major head injuries and life-long debilitating problems as a result of repeated concussions and efforts by the National Football League to deny it. Written and directed by Peter Landesman. Moyer stars alongside Will Smith, Alec Baldwin, and Luke Wilson and it will premiere on December 25, 2015.

Moyer famously played Captain Von Trapp in NBC's much-watched (around 19 million Live + Same Day) live broadcast of *The Sound of Music*, executive produced by Neil Meron and Craig Zadan. He starred alongside Carrie Underwood, Laura Benanti, Audra McDonald and Christian Borle. The live TV event aired on NBC on December 5th. *The Sound of Music* won a 2014 Primetime Emmy Award for Outstanding Technical Direction, Camerawork, Video Control for a Miniseries, Movie or a Special.

Additionally, Moyer is the executive producer of *Free Ride*, through his CASM Films banner. Moyer started CASM Films production company with Anna Paquin, Cerise Hallam Larkin and Mark Larkin. The film follows a single mom who gets caught up in the Florida drug trade during the late 1970s while she is trying to make a better life for her two daughters. It premiered at the Hamptons International Film Festival and was the opening screening for the Fort Lauderdale Film Festival.

Moyer was seen on the big screen in *Devil's Knot* along with Reese Witherspoon, Colin Firth and Kevin Durand. The biological crime-drama is based on a true story of three West Memphis teenagers who are falsely accused of killing three young boys and sentenced to life in prison. It received its world premiere at the Toronto International Film Festival. Moyer starred in the live stage production of *Chicago* at the Hollywood Bowl, which was directed by Brooke Shields and choreographed by original *Chicago* national tour dance captain Gregory Butler. Moyer played the role of 'Billy Flynn'.

In 2012, Moyer starred in *The Barrens*, directed by John M. Eckert. He also starred in *The Double* with Richard Gere, Martin Sheen and Topher Grace. His past projects include a feature in *Priest*, alongside Paul Bettany; the film drama *88 Minutes* starring Al Pacino and directed by Jon Avnet;

the teen cult classic *Undiscovered*; the Oscar nominated *Quills* opposite Kate Winslet and Joaquin Phoenix; *Prince Valiant* with Katherine Heigl; *Restraint, Deadlines, Perfect, Alternate Endings* and *Trinity*.

Moyer first turned heads when he appeared on the series *The Starter Wife* opposite Debra Messing. The show was recognized by critics and fans alike and was nominated for multiple Emmy, Golden Globe and SAG Awards.

Jared Abrahamson is Paul

Jared Abrahamson was born and raised in Manitoba, Canada. After a stint working in mines and competing as a Mixed Martial Arts fighter Jared decided to pursue acting at the Vancouver Film School.

Shortly after graduating VFS Jared took the lead role in the Hallmark Hall of Fame feature film FINDING A FAMILY. He went on to star the ABC pilot THE MANZANIS opposite Kirstie Alley and Rhea Pearlman as well as feature films including DIARY OF A WIMPY KID: DOG DAYS, HOME INVASION with Bella Thorne and THE SUBMARINE KID opposite Finn Wittrock.

Recently Jared wrapped filming on the feature films GUN and VERACRUZ and has been recurring on FEAR THE WALKING DEAD and AWKWARD.

He currently resides in Vancouver.

John Lynch is Frank

John Lynch is an accomplished Irish actor and novelist. Early in his career, Lynch was BAFTA-nominated in the Most Outstanding Newcomer category for his performance in Pat O'Connor's film *Cal* opposite Helen Mirren. Other highlights in his distinguished acting career have included *In the Name of the Father* with Daniel Day-Lewis, *Sliding Doors* with Gwyneth Paltrow, *The Railway Station Man* with Julie Christie and Donald Sutherland, *The Secret Garden*, *Some Mother's Son*, *Nothing Personal* and *The Secret of Roan Inish*. In 2000 he played football legend, George Best in the feature film *Best* for which he received the Jury Award for Best Actor at the Fort Lauderdale Film Festival.

Lynch has also taken major TV drama and mini-series roles in *Young Indy*, *Bleak House*, *Spooks*, *The Passion*, *Silent Witness*, *Merlin*, *Vera*, *Labyrinth*, *The Fall*, *The Musketeers*, *The Trials of Jimmy Rose*, *One of Us*, *Pilgrimage*, *Mobius* and *Killing Jesus*.

Selected feature film credits have also included, *Black Death*, *Ghosted*, *Evelyn* and *This is the Sea*.

Other accolades include, Best Actor for *Angel Baby* from the Film Critics' Circle of Australia and the Australian Film Institute Awards; and nominations in the Best Supporting Actor category at the Irish Film & Television Awards for *Baby War* and Best Performance by an Actor in a Supporting Role at the Satellite Film Awards for *Moll Flanders*

On stage, Lynch's work has included Charles Sturridge's Lyric Hammersmith production of *The Seagull*, *Infidelities* for William Gaskill also at the Lyric, National Theatre productions of *The Strangeness of Others*, *By the Border* and *The Way South*, as well as Deborah Warner's *Electra* and Abbey Theatre productions of Fiona Shaw's *Hamlet* and Ben Barnes' *Blackwater Angel*.

As a novelist, his published works include *Torn Water* and *Falling Out of Heaven*.

Gbenga Akinnagbe is Officer Mike Andrews

Gbenga Akinnagbe was born in Washington, D.C. to Nigerian parents and grew up in Silver Spring, Maryland. He is the second oldest of six children, one older sister and four younger brothers. One of Gbenga's first successful forays into television was a series regular role on the HBO series "The Wire" playing the cold blooded assassin 'Chris Partlow'. He was also a series regular in the Showtime series "Barbershop" and in the FOX event series "24: LIVE ANOTHER DAY". Currently, Gbenga can be seen recurring on the FOX series "The Following" and the CBS series "The Good Wife". He is currently in New Mexico shooting INDEPENDENCE DAY 2.

In the summer of 2006, Akinnagbe performed the role of "Zim" in the NYC Fringe Festival's "Outstanding Play" award-winning production of Modern Missionary. In 2007, Akinnagbe appeared in the Oscar nominated film "The Savages" directed by Tamara Jenkins with Philip Seymour Hoffman, Laura Linney, and Philip Bosco. He appeared in the Tony Scott directed remake of "The Taking of Pelham 1 2 3" with Denzel Washington and John Travolta, which was released by Sony in June 2009.

In Seattle, Washington (2010) Akinnagbe starred in the world premiere one-man show "The Thin Place" at The Intiman Theatre where he portrayed 11 different characters in crisis, which he followed with Alcon/Warner Brothers comedy "Lottery Ticket". Gbenga also recently recurred in the Showtime series "Nurse Jackie" as 'Kelly Slater' and on the USA series "Graceland". Gbenga also has also starred in a slew of independent films, including the lead role in "Home" directed by Jono Oliver, a pivotal supporting role in the Joe Hahn directed "Mall" with Cameron Monaghan, Peter Stormare, James Frecheville and Vincent D'Onofrio, as well as a great supporting part in Claudia Meyers' "Fort Bliss" with Michelle Monaghan, Emmanuelle Chriqui, and Ron Livingston.

On top of acting, Gbenga recently produced "Newlyweeds" which premiered at Sundance and was picked up for distribution by Phase 4. His latest film, a dramatic character piece "Knucklehead" premiered in March 2015 to a sold out audience at BAM's New Black Voices film festival. In 2012 Gbenga gave a TED Talk about Stop and Frisk. Gbenga also contributes to The New York Times, having had three articles published in recent years, one detailing a trip to Nepal to climb the Himalayas, another speaking to his experience with the sport of wrestling and how it kept him out of trouble as a youth, and the other outlining the medical procedures he underwent to correct his severely flat feet. Gbenga can often be seen as a frequent guest on Huff Post Live and Al Jazeera where he speaks about social issues. Most recently he's launched, "Liberated People," an eco-friendly socially conscious lifestyle brand, which works with nonprofits around the world. - www.weareliberated.com.

BIOGRAPHIES – THE FILMMAKERS

Chris Smith **Writer/Director**

Chris Smith graduated from Bristol University with an MA in Film Production in 1998. His first feature, CREEP, a horror starring Franka Potente and Sean Harris, premiered in the 'Midnight Madness' section of the 2004 Toronto Film Festival, was released in the UK in January 2005 (Pathe distributing), and in the US by Lionsgate. His second horror feature, SEVERANCE, was released in the UK in August 2006 and stars Danny Dyer and Laura Harris. It also premiered in the Midnight Madness section of the 2006 Toronto Film Festival and was the first horror movie to be selected in the Telluride Film Festival. TRIANGLE, his third feature, premiered at FrightFest in August 2009. BLACK DEATH, starring Eddie Redmayne and Sean Bean, opened to critical praise in 2010 and was released in the US by Magnolia Pictures. Chris showed his softer side in 2014, with the family Christmas movie Get Santa starring Jim Broadbent and Rafe Spall, which opened to both critical and commercial success.

Julie Baines **Producer**

Julie Baines has had an extensive career in the film industry and is recognised as a leading figure in both British and multi-party co-productions. She founded the independent production company Dan Films in 1994 and has since developed and produced a diverse range of productions with both new and veteran directors including Nicolas Roeg, Peter Bogdanovich and Deepa Mehta.

At the end of 2014, Julie won the prestigious Argonon Women in Film and Television Contribution to the Medium Award.

Having started out in production, she has the rare ability to cross all the disciplines that producing entails, from development to finance and production, and is passionate about spotting and nurturing new talent. Julie's first feature as Producer, 'Butterfly Kiss', was directed by Michael Winterbottom and written by Frank Cottrell Boyce, and was the catalyst for both their very successful careers in the film industry. She launched the talented writer/director Christopher Smith with the film 'Creep' and has continued to collaborate with him over several years. Their most recent venture, 'Detour' is currently in post production. A highly original US set thriller, it stars three of the most exciting young actors in the film industry at the moment - Tye Sheridan (X Men), Bel Powley (Diary of a Teenage Girl) and Emory Cohen (Brooklyn).

Julie's development slate at Dan Films includes a diverse range of genres and budget levels, from the family adventure film 'Four Kids and It', adapted from the novel by Jacqueline Wilson, to Billy O'Brien's contemporary western 'The Doones'. She has also been Executive Producer on a number of films, including Anthony Haden-West's challenging feature documentary 'Forgive Us', which explores the global trend in religious fundamentalism after 9/11.

Having a commitment to training, she regularly mentors emerging directors and producers and guest lectures on film courses in the UK, in particular at the National Film and Television School.

In addition to her film work, Julie produced a 5 part TV series with puppets about the life of Charles Dickens, which was broadcast on the BBC and screened at a special gala event at the BFI Southbank as part of the UK's Dickens bicentenary celebrations.

Jason Newmark
Producer

Whilst a partner in Dan Films, Jason produced Chris Smith films TRIANGLE, SEVERANCE and CREEP. Triangle starred Melissa George and Liam Hemsworth and was financed by Icon Entertainment. Severance premiered at Telluride and Creep at Toronto's Midnight Madness.

In 2011 Jason set up Newscope films, where he has produced thriller HONOUR starring Paddy Considine, and Channel 4's International Emmy-nominated political thriller SECRET STATE with Gabrielle Byrne. He has since also established Bigscope Films, specialising in high concept, low budget genre films. Features produced to date include HANGAR 10, OUTPOST 37, and director Ron Scalpello's underwater survival thriller PRESSURE starring Danny Huston and Matthew Goode.

Currently in post-production is horror movie DON'T HANG UP starring Sienna Guillory and Gregg Sulkin.

Chris Ross
Cinematographer

Chris's varied film credits include Kevin's Macdonald's *Black Sea*, Christopher Smith's *Get Santa* and Tom Green's *Monsters: Dark Continent*.

Chris has collaborated extensively with director Mat Whitecross on numerous feature, television and commercial projects including *Sex & Drugs & Rock & Roll* and *Spike Island*.

Chris's television credits include Sky Atlantic's *Fortitude* and two seasons of the BAFTA award-winning E4 series, *Misfits*, for which Chris received an RTS nomination. Chris also picked up a BSC TV Award, an RTS Award and a BAFTA Craft nomination for his work on Tom Green's political thriller, *Blackout* and received a further BSC TV nomination for his work on the second series of the critically acclaimed, *Top Boy*.

Recent credits include Oliver Parker's *Dad's Army* starring Catherine Zeta Jones and Michael Gambon and Ritesh Batra's *The Sense Of An Ending* starring Charlotte Rampling and Jim Broadbent.

Sharon Lomofsky
Production Designer

Based in New York, Sharon Lomofsky is an accomplished production designer with more than 20 years of experience to her credit. Highlights in her career have included the Academy Award-winning *Man on Wire* directed by James Marsh; and *Robot & Frank* starring Peter Sarsgaard, Frank Langella and Susan Sarandon.

Recent credits include *A Good Marriage* starring Joan Allen and based on Stephen King's short story, *Coco*, *The Purge 3* and the TV dramas *Eye Candy* and *One Bad Choice*.

Other selected credits include *The Men Who Built America*, *Tiger Eyes*, *Hide Away*, *Higher Ground*, *El cantante*, *A Love Song for Bobby Long*, *Lone Star State of Mind*, *Pinero*, *Bring It On*, *Claire Dolan*, *Manny & Lo* and *Before the Rain*.

Kristina Hetherington

Editor

Kristina is a BAFTA award-winning editor who started her career as an assistant at the BBC working on drama's such as *The Monocled Mutineer*, *The Singing Detective* also Arena documentaries.

After assisting Robin Sales for many years Kristina branched out as an Editor in her own right, working on numerous short films including *Is It The Design On The Wrapper?* which won the short film award in Cannes.

Her television drama credits are widespread and include *Tipping the Velvet* (2002); *Wallander* (2008/2009); *Mo* (2010, for which she won a BAFTA); *Birdsong* (2012, she was BAFTA-nominated) and *Parade's End* (2012).

Kristina has collaborated with Roger Michell on *Le Week-end*, and previously worked with Stephen Frears on *Liam*, which scooped two awards at the Venice Film Festival in 2000; and twice with Kenneth Glenaan, on *Yasmin* (2004, winner of the audience award at the Dinard British Film Festival) and *Summer* (2008, winner of two Scottish BAFTAs, and the Alice in the City prize at the Rome Film Festival).

Most recently, she has collaborated with Roger Michell on the BAFTA award-winning *The Lost Honour of Christopher Jefferies*. Kristina is currently working on *The Crown*, written by Peter Morgan, which is the first Netflix series to be shot in the UK.

Phil Hunt

Executive Producer

Phil is the co-founder and Co-Managing Director of Bankside Films, an international film distribution company and Head Gear Films, a film and TV investment company.

Phil produces or executive produces and in the past decade through Head Gear Films has invested in over 70 feature films which is now one of the UK's biggest financiers of independent film, having invested over \$40m in 25 films in the past 12 months.

Other aspects to his career include being a BAFTA voting member; mentor to National Film and Television producing students and others; regular speaker on the industry circuit; and founder/festival director of the British Film Festival of Kurdistan, Iraq (www.bffk.net).

Phil began producing feature films in the mid 90's with micro budgets that occasionally found more than a micro audience.... Prior to the film business, Phil was an advertising and music photographer including working with post punk bands such as Big Audio Dynamite. He sporadically still dusts off his Hasselblad.

Compton Ross
Executive Producer

Compton Ross has worked in the International Oil & Gas Industry for 35 years, 30 of these as a Company Director both in the UK and USA, responsible for finance and sales and marketing. He is a Co-founder and co-owner of Metrol Technology Ltd, specialised Oil & Gas Service Company formed in 1987. From its inception Metrol has expanded internationally and has two subsidiaries in the USA and Middle East. It has a large international client base in over 50 countries and has developed into a multi million-dollar business.

His commercial, financial and marketing skills and experience on both the domestic and international stage has enabled Head Gear Films Ltd and Bankside Films to develop rapidly into an active and progressive international film production company.

Compton is co-managing director of Head Gear Films and Bankside Films. He has been executive producer on over 50 feature films, including TRISHNA by Michael Winterbottom, ILL MANORS, by Plan B/Ben Drew and BELLE directed by Amma Asante and produced by Damian Jones.

Jonathan Taylor
Co-Producer

After finishing University with an MA in Screen Arts, Jonathan started his film career working for producers Norma Heyman and Richard Holmes. Jonathan was then part of the development team at The Film Consortium where he worked on such films as The 51st State starring Samuel L Jackson and Michael Winterbottom's 24 Hour Party People.

Now a producer at Dan Films, Jonathan works closely with Julie Baines on a slate of projects as well as having a number of his own feature projects in development.

Jonathan has produced award-winning shorts and teaches contract negotiation to the producing students at the National Film and Television School.