

# LIONSGATE®



## INTERNATIONAL PRODUCTION NOTES

Running Time: 121 minutes



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# **SICARIO**

## **SYNOPSIS**

In Mexico, SICARIO means *hitman*.

In the lawless border area stretching between the U.S. and Mexico, an idealistic FBI agent [Emily Blunt] is enlisted by an elite government task force official [Josh Brolin] to aid in the escalating war against drugs.

Led by an enigmatic consultant with a questionable past [Benicio Del Toro], the team sets out on a clandestine journey forcing Kate to question everything that she believes in order to survive.

Lionsgate and Black Label Media present a Thunder Road production, *Sicario*, directed by Denis Villeneuve and written by Taylor Sheridan. Produced by Basil Iwanyk (*The Town*), Edward L. McDonnell (*Prisoners*, *Insomnia*), Molly Smith (*The Blind Side*, *P.S. I Love You*), Thad Luckinbill (*The Good Lie*, *Demolition*), and Trent Luckinbill (*The Good Lie*, *Demolition*). Executive Producers are John H. Starke (*Prisoners*), Erica Lee (*John Wick*, *Seventh Son*), and Ellen H. Schwartz (*Pretty Woman*, *Miss Congeniality*). The behind-the-scenes team, who bring to life the unseen no-man's-land that lies on, and below, the U.S.-Mexico border, includes eleven-time Oscar® nominated Director of Photography Roger Deakins, ASC, BSC (*True Grit*, 2010; *No Country for Old Men*, 2007), Oscar® nominated Production Designer Patrice Vermette (*The Young Victoria*, 2009; *Prisoners*, *C.R.A.Z.Y.*), Oscar®-nominated Editor Joe Walker, ACE (*12 Years a Slave*, 2013), Visual Effects Supervisor Louis Morin, Costume Designer Renée April (*Prisoners*, *The Day After Tomorrow*), Casting by Francine Maisler, and Music by Oscar® nominated composer Jóhann Jóhannsson (*The Theory of Everything*, 2014; *Prisoners*). The film stars Emily Blunt, Benicio Del Toro, Josh Brolin, Victor Garber, Jon Bernthal, Daniel Kaluuya, Jeffrey Donovan, Raoul Trujillo, and Julio Cesar Cedillo.

## A BORDERLAND THRILLER

***"You will not survive here. You are not a wolf.  
This is the land of wolves now." —Alejandro***

From director Denis Villeneuve (*Prisoners*, *Incendies*) comes a searing emotional-thriller that descends into the intrigue, corruption and moral mayhem of the borderland drug wars.

When Arizona FBI agent and kidnap-response-team leader Kate Macer (Golden Globe® winner Emily Blunt) uncovers a Mexican cartel's house of death, her shocking find leads to profound consequences on both a personal and global level. Kate is recruited to join a covert black-ops mission headed by a mysterious Colombian operative known only as Alejandro (Academy Award® winner Benicio Del Toro, Best Supporting Actor, *Traffic*, 2000) along with special agent Matt Graver (Academy Award® nominee Josh Brolin, Best Supporting Actor, *Milk*, 2008). Even as Kate tries to convince herself she's on a hunt for justice, she is thrust into the dark heart of a secret battleground that has swept up ruthless cartels, kill-crazy assassins, clandestine American spies and thousands of innocents.

The jagged line of the U.S. and Mexican border is now awash in some of the most pressing questions of our times – drugs, terror, illegal immigration, corruption and an escalating swath of dark crime that has left people on both sides frightened and vigilant. *Sicario* explores the journey of an intelligence operation that pushes the rules to engage with those who don't play by any.

Says director Denis Villeneuve, "*Sicario* takes a powerful look at black-ops operations and the Mexican cartels. But this story is also about America, about the idealism and realism that clash when it comes to dealing with the problems of other countries."

"It's a movie about choices," adds Benicio Del Toro, who dives into one of his most conflicted roles as the equal parts vengeful and tender hit man Alejandro. "It's tough to say whether any character in *Sicario* is truly good or bad. Do the means justify the ends? What happens when you go into a situation where you want to kill one guy and you kill 20 innocent people? You got the bad guy, but at what cost?"

"Kate is tempted by this world," says Emily Blunt, who breaks the mold with her portrait of a fierce female character whose life is in jeopardy throughout every second of the film. "She realizes she was barely scratching the surface doing things by the book and now she wants to believe she can do something that will make a real difference. Yet the very idea of no longer following the rules turns Kate's whole world upside down. Nothing makes sense anymore."

Josh Brolin, who is known for characters who ply the edges, was intrigued by the movie's subtext of big questions about values versus security and whether fighting criminals with outlaw behavior darkens hearts beyond repair. "This movie is a human mystery that you get to grab at and put together for yourself," Brolin says. "It's a suspenseful and emotional puzzle."

## BUILDING THE STORY

For screenwriter Taylor Sheridan, a native Texan who grew up traveling south of the border when it was still common to do so, delving into this reality was a personal lure. Sheridan is best known as an actor, specifically for playing Deputy Chief David Hale on "Sons of Anarchy." With the probing heart of a writer, he felt called to return to his roots to explore what had become forbidden zones over the last decade. He saw that the alluring cross-cultural border of his youth had disappeared.

"I realized *that* Mexico doesn't exist anymore, the Mexico someone could just drive down into is gone. It's become this lawless place," says Sheridan. "At the same time, I realized I hadn't seen any movies about how life in northern Mexico has changed, how it has become dominated by drugs and corruption, how the cartels have become militarized and how the machine of the American government has been dealing with these problems that are spilling over the border."

The more he looked, the more Sheridan saw how much massive profits have trumped human decency, leading to a pressure-cooker atmosphere with disadvantageous impacts. The drug trade has metastasized into a major business – so large that while the flow has at times been momentarily slowed, it has never been in danger of being fully staunched.

As Sheridan started to explore how this state of affairs came to pass, he realized it was like trying to crack open a hornet's nest. He was walking into a world of classified CIA spy programs, secret DEA deals, cartels who murder journalists researching their operations, and of "houses of death" – residential homes where no families live, but where cartel enemies are routinely stuffed in the walls. It was not your ordinary feature film research.

Sheridan started by poking around sun-seared, dusty border towns in the cactus-splattered Chihuahua Desert. At first he got a lot of radio silence. "I went all along the border. There is no interviewing cartel members, no interviewing government officials. The only way in was to gain the trust of the people who are most affected by it – the migrants who, out of need, cross this border and populate the no man's land that lies between southern Arizona, New Mexico and northern Mexico," Sheridan relays. "They were my resources."

Slowly, a story began to emerge about a side of the war on drugs few ever have seen in the U.S. -- the story of a war on drugs that often, in practical terms, becomes a war *for* drugs, as the powers that be jockey for control of the trade. It was, by necessity, a story full of human ambiguity.

"Crime stories are usually told either from the point of view of the hero or the villain," Sheridan notes. "This story couldn't be like that. This is a story in which, even when you *think* the villain has been caught, you realize the problem hasn't really been resolved. There will be another villain tomorrow."

Sheridan was also interested in telling a personal story – a story of how a decent, justice-seeking person is irrevocably haunted by the revelations she finds on the border – and thus was born an unlikely character to take audiences into the looking-glass world of Ciudad Juarez: Kate Macer.

A steely, serious-minded tomboy, she is a woman who has always put her job and country first, who surrounds herself with a kind of shield of aloneness, yet who finds herself more and more emotionally vulnerable as she falls down the hole of the drug war. Tough as she is, devoted as she is, nothing could prepare her for this world where good and evil are turned inside out, where American agents operate with the same merciless mindset as the cartels, and where doing the right thing, the humane thing, is exactly what will bring hit men down upon you.

Kate has an intensely mixed reaction to her new black-ops colleague, the enigmatic Colombian Alejandro. She is spooked by his own blood-soaked history, intrigued by his moments of compassion and heroism, yet staggered by his ability to go from caring to remorseless on a dime.

"I thought of Alejandro as being almost Shakespearean," comments Sheridan. "He expresses himself in soliloquies that are perceptive comments about the world we live in, and they hit something in Kate. But he is also caught up in the world he describes."

The third member of Sheridan's tensely-aligned trio is the alleged Department of Defense operative Matt, who has a gift for justifying everything with an "any means necessary" philosophy. "I think Matt honestly believes that if it was required that you kill virtually everyone on the planet that wasn't American to protect America, that's what you should do. It's 'us or them' to him. Does that make him evil? Depends on your perspective," Sheridan reflects.

Sheridan's script immediately garnered praise for its blend of a breathless thriller pace with the poignant characters of a sophisticated drama. But at first, he encountered resistance to the obvious risks of making the film. Then he met Thunder Road founder Basil Iwanyk and senior vice president of features Erica Lee.

Iwanyk says the screenplay was just too powerful to ignore; it was tense and timely, it was mesmerizing in its emotional sweep. "We thought it was one of the most beautifully, intensely, emotionally written thrillers that we've read in a really long time," he comments.

The question that loomed now was how to find a director with the fearlessness, not to mention the gripping visual style, to really go after this story's sharpest edges? Says Iwanyk: "We needed someone able to portray both the dark and the light, who is good with complex emotions but also with big action and scope, because when the bullets fly in this story, they really fly. That person was Denis Villeneuve."

## **DENIS VILLENEUVE HEADS SOUTH**

***"There is only dark, my friend." -Alejandro***

Denis Villeneuve has long mined the territory where intense action, moral questions and human need entwine. He has drawn acclaim for his thematically provocative but entertaining visual storytelling in such features as *Prisoners* – starring Hugh Jackman and Jake Gyllenhaal in the story of a father desperate to find his kidnapped child – and *Incendies* – the Academy Award® nominated epic about a

pair of Middle Eastern twins unraveling the dark mystery of their past. Next, Villeneuve will tackle one of the most daunting challenges in Hollywood: the long-awaited sequel to *Blade Runner*.

There was no doubt he was a match to take on the full spectrum of *Sicario* – its emotional tension, high-intensity action and ethical complexity. “Denis has an elegant, intimate touch that only heightens action,” says producer Basil Iwanyk. “He also has an incredible ability to portray darkness in his characters’ souls – even the darkness in decent men’s and women’s souls.”

Villeneuve felt an instant affinity for the material, but his aim was to leave judgment out of it, allowing the audience to decide whether the methods used by the blacks-op team are worth it in the end. “I have always thought that the world is gray, not black-and-white, and that the notion of good and evil is oriented by one’s cultural and geopolitical background,” the director comments. “Is there a solution to the continuing growth of the drug trade? *Sicario* raises a lot of questions, but it leaves the answers open.”

In northern Mexico, the notion of good and evil has been blurred as much as anywhere in the world – and perhaps no one, not even a righteous person such as Kate Macer, can get out without it denting her soul. Villeneuve notes that fighting terror with terror can change people and societies.

“*Sicario* is partly about a phantasm: the old idea that North America will be able to solve the most violent problems of the world in a very efficient and invisible way. That was once a comforting thought – but the world seems to have become more and more complicated.” says the director.

He goes on: “We have a need for super heroes. However, in today’s reality, heroes don’t usually have clean hands. Heroes are in contact with the most difficult moral choices, the choices we must make when confronted by evil. *Sicario*’s moral choices fascinate me. How far should we go to stop the cartels? Can we stop the cartels without becoming like them?”

With Villeneuve on board, a strong producing team began to form along with Iwanyk. Edward L. McDonnell, who also produced *Prisoners*, was especially thrilled to join because he had long been interested in doing a film set amid the current drug wars, but hadn’t found a strong enough story.

Iwanyk approached Black Label Media (BLM) founders Molly Smith, Thad Luckinbill, and Trent Luckinbill to partner as producers and become the movie’s financiers. They saw the story as bringing something new to the classic conspiracy thriller.

Points out Smith, “It breaks the rules and at the same time, Kate is such a relatable character. She brings us into everything that she is experiencing: not knowing who to trust, not knowing where to go next, not knowing what the right decisions are in a situation that defies rationality.”

“It’s topical and very current,” notes Thad Luckinbill. Trent Luckinbill adds, *Sicario* looks at the increasingly relevant question of how you deal with monsters. Should you fight monsters *with* monsters to achieve a goal? Or is the rule of law more important?”

## ALEJANDRO: ALLY OR ASSASSIN?

***"Nothing will make sense to your American ears, and you will doubt everything we do. But in the end you will say, 'Those guys were right.'"*— Alejandro**

The complex heart of *Sicario* is the film's most unsettling character: Alejandro, who is at once a former courageous prosecutor grieving for his murdered family, Kate's sympathetic guardian and a *sicario* in his own right, willing to cross any line to bring down the cartels who tore apart his life.

Screenwriter Sheridan imagined Benicio Del Toro taking the role even as he was writing. Fittingly, the charismatic Puerto Rican-born actor previously had won an Oscar<sup>®</sup> for his indelible portrait of a different side of the drug war as a street-smart Tijuana policeman in Steven Soderbergh's *Traffic*. He garnered another nomination as a born-again ex-con in Alejandro Gonzalez Inárritu's *21 Grams*, and has given a range of memorable performances, from joining the pulp universe of *Sin City* to playing Che Guevara to his recent turn as a 1960s lawyer in Paul Thomas Anderson's *Inherent Vice*.

Del Toro says that complexity gripped him. The question that hit him hardest was whether Alejandro can truly live with the things he has done, or if he has accepted that the price he must pay is forever being an outsider to society.

"Alejandro used to be a prosecutor, and then his family was killed in the drug wars, so from those events, he became an assassin of drug lords of sorts. But is he a bad guy? I don't know," muses the actor. "I wouldn't say he made bad choices to get where he is, circumstances controlled by other human beings forced him to be who he is. He has been given this role of hit man for the US government, so he lives in this bloody, dark world. He is willing to do it for his own reasons, but can he ever go back into society after what he has become?"

Adds Iwanyk: "Benicio is one of those classic actors who tells you, 'Give me fewer lines. I want to play this in my eyes. I want to play this in how I nod my head or how I look away.' At times, his portrait of Alejandro is very quiet and internal but then he'll suddenly be powerful and magnetic. He's really the heart and soul of this movie."

Alejandro's impenetrable exterior only seems to soften in the presence of Kate. The two are drawn together, if just for a fleeting moment, then wrenched apart in the course of the story.

"In a strange, subtle way, Kate starts falling for Alejandro and he starts falling for her. It is very carefully played by both actors," says Iwanyk. "As Kate discovers how broken this man is, and how that is manifested in more violence than she can fathom, our heart is broken for him and for ourselves, because we were invested in this man. In Benicio's performance, you realize Alejandro was once a good person, but because his heart was shattered he went to this dark place, and he may never recover."

## KATE MACER: LOOKING FOR THE LINE

***"Don't put me in a situation where I have to break the law to stay alive again. Understand me?" — Kate***

Kate Macer's journey over the border finds her crossing the line in more ways than one. A stickler for order and a workaholic who prides herself on running a tight, by-the-book operation, suddenly she is exposed to a world where operatives take on an anything-goes mentality. The deeper she descends into Mexico, the more she begins to feel she is losing all the moral bearings that drive her. The more she tries to take charge of the situation, the more she realizes she is losing control.

As with Alejandro, casting the role was crucial. The filmmakers sought someone who could tackle major FBI action and who could evince tremendous strength yet was also willing to go to the brink of heartbreak. "We needed an actress who could authentically portray an FBI agent yet would also be a very relatable person," comments director Villeneuve. "It's a very tough part because as the witness of this operation, Kate's beliefs are slowly disintegrating. It's a profound journey she goes on."

Producer Edward McDonnell adds, "We had to find a blend of physicality, intellect and emotion. We wanted somebody who intellectually could understand the process she was going through, but emotionally was torn by what was she was seeing and doing. We also needed somebody who physically could go into this world and hold her ground with the guys on the team."

Those qualities were wrapped up in Emily Blunt, the Golden Globe®-winning English actress who continually welcomes a wide range of roles. Recently, she played a Special Forces warrior battling with Tom Cruise in the sci-fi thriller *Edge of Tomorrow*, while she has garnered acclaim in the musical *Into The Woods*, the period-drama *The Young Victoria*, and also explored a comedic role in the cutthroat fashion world in *The Devil Wears Prada*, standing up to an imperious Meryl Streep.

"Kate is really the moral compass of *Sicario*," notes Blunt. "I was intrigued by her need to always do things in the right way, by the law. When she gets thrown into this incoherent world of CIA ops and cartels, it is completely alien to her. Whereas she's always been held accountable for every bullet she fires, they *spray* bullets. All the accountability that has been her way of being is gone from this world, and she is in shock at the whole thing."

An independent person by nature, and recently divorced, Kate is also deeply alone in this world. Outside of her FBI partner, who hasn't seen what she has seen in Juarez, she has nowhere to turn to keep her bearings. When she hits rock bottom, it seems for a moment that Alejandro is the only person there for her, even saving her life. But their connection is not an easy one.

Blunt was intrigued by Kate's tricky relationship with Alejandro: "He is this rather mystical character and he doesn't say much. She has her eye on him, and she doesn't necessarily trust him. At the same time, I think he sees in Kate something that he's lost in himself," surmises Blunt. "They have



this rather strange, almost magnetic link that they never fully get to explore under these extreme circumstances. They're drawn to each other in an unspoken way."

Villeneuve loved watching the chemistry between Blunt and Del Toro come to a simmer. "This strange yet alluring relationship emerged from the two of them right in front of the camera and that was very important for the movie," he says. "The way Kate tries to understand this man in a human way, brings out a beautiful, poetic angle within the violence."

## **MATT GRAVER: TRUE BELIEVER**

***"You volunteered to get on this train because you KNOW you're not stopping anything in Phoenix. You're just sweeping up the mess." — Matt***

The next crucial casting task was finding the operative who brings Kate into the black-ops mission for his own reasons: easygoing but secretive Matt Graver. It was another role that demanded an actor with conviction and bravado – but one also willing to head into total moral murkiness. Certainly few actors have shown such dexterity operating at the edges as Academy Award® nominee Josh Brolin. His roles have compelled audiences into unexpected places in such films *No Country For Old Men*, *W.* (as President George W. Bush), *Milk*, *Wall Street: Money Never Sleeps*, *True Grit* and *Inherent Vice*.

When he received the script, Brolin had just come off making the movie *Everest*, in which he plays the Mt. Everest expedition survivor Beck Weathers, and it sucked him in immediately. Brolin was intrigued by Matt as a pragmatic problem solver who has made the personal choice to leave conscience out of the equation.

"I had just done this very intense movie, and I had it in my blood to want to keep going further into intensity," says Brolin of why he instantly responded to *Sicario*. "Matt is also such an interesting guy. He's someone who has a job to do and he believes in the validity of it. There may be costs to it, but he believes that he could save millions of people from addiction and crime if he succeeds."

Brolin had worked with Del Toro several times previously, and was equally lured by the chance to collaborate this time as yin-and-yang sides of the same coin. "What I found really interesting is the familiarity between Alejandro and Matt," Brolin observes. "They're total opposites, yet they're in the same business, so they're helping each other out. Alejandro is totally laconic but my character can't stop talking, which makes perfect sense. It's that kind of opposition that makes it fun."

As for Matt's gift for gab, Brolin notes: "He talks a lot, but you never know if Matt is telling the truth, whether he's manipulating people, or whether he's using humor as a passive aggressive tool."

The filmmakers were mesmerized by the way Brolin inhabited the slippery interior of this character. "Josh is electric on camera. He brings an energy that's real," says Molly Smith. Adds Basil

Iwanyk, "Josh is the quintessential swaggering American tough guy. He has great wit and a strong physicality. He is someone who, no matter how dark his behavior, you still love to watch him."

## **ON THE BORDER: SHOOTING IN NEW MEXICO, TEXAS AND MEXICO**

***"Juarez is what happens when they f\*\*\*ing dig in!"—Matt***

Juarez, Mexico lies just across the Rio Grande from El Paso, Texas. But for many who live there, it is a world away. The once booming border town became known as "the murder capitol of the world," many living in fear and often in extreme poverty. The city was lined with the remnants of foreign-owned *maquiladora* factories that spoke to an era of global trade that abandoned Northern Mexico. At one point so many people disappeared daily ... and so many dead bodies appeared suddenly out of nowhere ... that such events no longer made headlines.

Though Juarez's murder rate has dropped since 2012, the city remains one of the riskiest on earth for journalists and probing outsiders, and new cartels are on the rise. So how was a major motion picture going to penetrate the treacherous realities of this world? It was not easy. Even the location scout was more like a military mission.

Remembers producer Basil Iwanyk, "When we decided to go to Juarez, we couldn't find one American law enforcement agency to give us the official go-ahead to go across the border. We went with a Mexican 'fixer' who had successfully brought a CNN crew into Juarez a few years ago, and he contacted a bunch of undercover *federales* who drove us around. They carried submachine guns in the front of the car and told us very specific things like, I should bring glasses with me, since I wore contact lenses, just in case we got stopped and kidnapped. We drove a white SUV because only the cartel guys drive black SUVs and if you drive a black SUV you can get targeted."

During six intense hours, the scouting group was only allowed out of the vehicle twice. Iwanyk recalls, "We were shadowed by a white Mustang because we were there too long, but the trip made the movie for us. We understood what Juarez was. It really coagulated Denis's vision. The thing that strikes you about Juarez is that life goes on - there are kids playing ball there, there are people going on with their daily business - but at the same time there's this overhanging veil of darkness and crime."

Everyone who went to Juarez was hit hard. Recollects producer Edward McDonnell: "I remember asking the *federales*, 'What's the good part of town?' They said, 'the good part of town is where they're not killing anyone, and the bad part is where they are killing somebody.' There really is no safe part of Juarez. That's not something you see on the news. You might see figures of how many people died in Juarez, but you don't see the people's lives behind it."

While the production did not shoot in Juarez, most of the filming took place in Albuquerque, New Mexico; El Paso, Texas; and Veracruz, Mexico. Villeneuve became fascinated with the borderland terrain, setting out to capture the harsh, bone-dry, yet lyrical essence of the badlands – a landscape that seems

to mirror what Kate is going through. He brought in a group of trusted collaborators to bring the visuals to life, including 11-time Academy Award® nominated cinematographer Roger Deakins, Oscar® nominated production designer Patrice Vermette and costume designer Renée April, whose works spans from the realism of *Prisoners* to the wild fantasy of *Rise of The Planet of the Apes*.

"*Sicario's* colors and textures are directly inspired by the Chihuahuan Desert," says Villeneuve. "I wanted the characters to be silhouettes crushed by the sun. We shot the movie in monsoon season, so every day thunderstorm cloud formations created astonishing skies for us. The sky became a silent character in the film, a poetic expression of Kate's inner and outer torments. The desert is a fascinating place because it can be extremely harsh and raw ... and yet it can be inspiring," Villeneuve concludes. "This is what it's like on the border – and we experienced that."

The film's glowingly bright, hyper-real look was forged in close collaboration with Deakins, reuniting with Villeneuve after *Prisoners*. They painstakingly storyboarded the film to prepare for the precise composition of Deakins' shots. Both agreed that the photography should capture the unremitting action in maximum detail, but without stamping a judgment on it.

Describes Deakins, "We played with wide shots that allow the action to unfold without multiple cuts, and we used vibrant, clean colors. The overall look is one of naturalism."

The cinematographer honed in on Benicio Del Toro's Alejandro as the visual cornerstone of the film, a man who wears the story of the drug wars on his face and in his body language. "For me the mood of *Sicario* comes from the characters and from Benicio's character in particular," says Deakins. "In my mind I was thinking of something akin to *Le Samourai* or *The Red Circle*," he continues, referring to Jean Pierre Melville's atmospheric, 60s crime classics. "Those are films which have central characters who can be cold and cruel but who you sympathize with at the same time."

Deakins wove the primal elements of light and dark through the film, often utilizing light in unexpected ways. "Perhaps the most chilling scene in the film is lit using a soft, warm source light," he notes. "That may not be the norm but I think it works as a counterpoint that defies expectations."

Production designer Vermette – who also collaborated with Villeneuve and Deakins on *Prisoners* – aimed for a gritty authenticity in his sets. He found inspiration in the work of street photographer Alex Webb, a reference suggested by Deakins for Webb's vibrant but emotional shots capturing the paradoxes of life on the U.S.-Mexican border. Equally, Vermette was inspired by the sharp opposites of the landscape, by the drained colors of the desert and the teeming vividness of Juarez.

Vermette chose a palette of beige and sand for the U.S. side, but that palette explodes into a multi-chromatic kaleidoscope over the border. "The austere look of the U.S. military and DEA is contrasted in Mexico with an anarchy of colors and the chaos of urbanism," says Vermette.

The designer's biggest challenge was finding a way to re-create the famed Bridge of the Americas, where a major shootout takes place amid the heightened claustrophobia of 14 congested lanes of traffic. The Department of Homeland Security was not about to close down the actual bridge, so

Vermette scouted alternate bridges in El Paso, then built his own facsimile. Tarmac was laid down, narrow lanes were striped and aged with oil stains and tollbooths were installed to choke up the traffic.

Another intriguing challenge was creating the mansion of Sonoran drug lord, Fausto Alarcon. Vermette used a Tuscan-style estate in the pastoral north Albuquerque suburb of Corrales, bringing in Mexican design elements and decking out the posh outdoor cabana for the climactic dinner scene.

Vermette also constructed on a stage one of the least-seen elements of the drug war: the cartel tunnels that burrow beneath the border to hide the illicit flow of drugs and money. Bricks of drugs stashed in the tunnel were created out of shrink-wrapped hamster shavings. Based on law enforcement and journalistic images of real tunnels, the set was then littered with plastic bags, Tupperware, sandwich wrappers, hardhats, electrical wiring, shovels, picks, and buckets – the detritus of constant human traffic.

In her costumes, Renée April also aimed for a palpable realism. She says the research alone was harrowing. “I watched a lot of documentaries and saw a lot of pictures that I shouldn’t have seen, trying to find the truth so that people will see it and they will believe it,” she says.

For Emily Blunt’s Kate, April kept things stark and tough – with the character often seen in a plain gray T-shirt, dark pants and combat boots, even when she’s off duty. “She works with the boys, she’s out there in her sweaty uniform, and when she’s not, she’s still a T-shirt woman. I kept it very minimalist in keeping with her personality, no-frills,” describes April. “Then she goes into darker colors towards the end as everything that is happening to her darkens.”

Benicio Del Toro’s Alejandro used to be an attorney, and is often clad in a Prussian-blue suit jacket, except when he dons all-black tactical gear for battle. “That blue is not a color you see often and it has a European feeling to it. That’s what I liked, that it didn’t look American,” says April. “This gives you a sense of who Alejandro was before his life fell apart.”

The look for Josh Brolin’s Matt was equally based on a character who is a study in contrasts: casual-minded enough to wear flip-flops yet hard as nails. “I went for what the character naturally is,” says April. “This is a guy who lives in hotel rooms. He never knows where he’s going to be next. He buys those ugly shirts and ugly pants that you wash in the sink and they dry in five minutes. He’s practical.”

After production, Villeneuve closely collaborated with editor Joe Walker, who recently garnered an Oscar® nomination for *Twelve Years a Slave*, to carve out the film’s high-anxiety rhythms. He also reunited with *Prisoners* composer Jóhann Jóhannsson, the Icelandic native known for his entrancing melodies and insistent percussion, who created a haunting aural backdrop for *Sicario* that matches the film’s fierce action and lingering emotions.

*Sicario* is a visceral inside portrait of the drug wars. It exposes a world of hard questions and even harder answers while testing human and emotional strength in a world where one is forced to grapple with emotions, desire and morality where there is no clarity and the only inviolable law is the law of staying alive to fight another day.

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## **CAST BIOS**

Golden Globe® winning actress **EMILY BLUNT's [Kate Mercer]** transformative ability and versatile performances make her one of the most in demand actresses of today. Blunt rose to international prominence with her outstanding performances in films such as *My Summer of Love* and *The Devil Wears Prada*.

Blunt is currently in production on Cedric Nicolas-Troyan's *The Huntsman* opposite Chris Hemsworth, Charlize Theron and Jessica Chastain.

Most recently, Blunt earned a Golden Globe® nomination and critical praise as 'The Baker's Wife' in Rob Marshall's film adaptation of the musical, *Into The Woods*, which was released by Disney in December 2014. Last June, Blunt starred alongside Tom Cruise in Doug Liman's *Edge of Tomorrow*, which was included by many critics on their list of the best films of 2014 and for which Blunt won a Critics' Choice Movie Award. Blunt previously appeared alongside Ewan McGregor in Lasse Hallstrom's *Salmon Fishing in the Yemen* for which she earned a Golden Globe® nomination, as the female lead in the time-travel thriller *Looper*, and alongside Bruce Willis and Joseph Gordon-Levitt.

Other notable films include *My Sister's Sister*, *Arthur Newman*, *The Adjustment Bureau*, *Charlie Wilson's War*, *Sunshine Cleaning* and *The Wolfman*. Blunt played the title role of 'Queen Victoria' in the critically acclaimed film *The Young Victoria*, for which she received a BAFTA and Golden Globe® nomination.

Blunt started her career at the 2002 Chichester Festival, where she played Juliet in a production of *Romeo and Juliet*. Her London stage debut was a production of *The Royal Family*, opposite Dame Judi Dench. In addition to her Golden Globe Award® win for the BBC television movie *Gideon's Daughter*, Blunt was nominated for three additional Golden Globe® Awards as well two BAFTA Awards, and two British Independent Film Awards.

**BENICIO DEL TORO [Alejandro]** has earned critical accolades throughout his career, winning an Academy Award® for Best Supporting Actor for his role in Steven Soderbergh's *Traffic* as well as an Oscar® nomination for his work in Alejandro Gonzales Inarritu's *21 Grams*. Del Toro re-teamed with Soderbergh to star in the biography of Che Guevara *Che*. The performance won him the Best Actor award at the Palme D'Or closing ceremony at Cannes in 2008, and again the following year at the Goya Awards in Madrid Spain.

He can next be seen starring in Fernando Leon de Aranoa's drama *A Perfect Day*, with Olga Kurylenko and Tim Robbins. He also stars at Pablo Escobar in The Weinstein Company's *Escobar: Paradise Lost*.

Del Toro's previous works include Paul Thomas Anderson's *Inherent Vice*; Walt Disney Pictures/Marvel Enterprises Sci-Fi action film *Guardians of the Galaxy*; Arnaud Desplechin's *Jimmy P*; Joe Johnston's *The Wolfman*; Oliver Stone's *Savages*; the film adaptation of Frank Miller's graphic novel *Sin City*, directed by Robert Rodriguez; Peter Weir's *Fearless*; George Huang's *Swimming with Sharks*; Abel Ferrara's *The Funeral*; Guy Ritchie's *Snatch*; Sean Penn's *The Indian Runner* and *The Pledge*; Christopher McQuarrie's *The Way of the Gun*; William Friedkin's *The Hunted*; Susanne Bier's *Things We Lost in the Fire* starring opposite Halle Berry and as Dr. Gonzo in Terry Gilliam's *Fear and Loathing in Las Vegas*.

Del Toro made his motion picture debut in John Glen's *License to Kill* opposite Timothy Dalton's James Bond and has earned critical acclaim for his performances ever since. In addition to winning an Academy Award® for Best Supporting Actor in Steven Soderbergh's *Traffic*, his performance also garnered a Golden Globe®, a Screen Actors Guild Award and BAFTA Awards, the Silver Bear Award at the Berlin International Film Festival, as well as citations from the New York Film Critics Circle, the National Society of Film Critics, and the Chicago Film Critics Association. His work in *21 Grams* also earned Del Toro the Audience Award for Best Actor at the 2003 Venice International Film Festival. He earned Independent Spirit Awards for his performances as Fred Fenster in Bryan Singer's *The Usual Suspects*; Benny Dalmau in Julian Schnabel's *Basquiat* and most recently for best ensemble in Paul Thomas Anderson's *Inherent Vice*.

Born in Puerto Rico, Del Toro grew up in Pennsylvania. He attended the University of California at San Diego, where he appeared in numerous student productions, one of which led to his performing at a drama festival at the Lafayette Theater in New York. Del Toro studied at the Stella Adler Conservatory under the tutelage of Arthur Mendoza.

A powerful, sought-after film actor, Academy Award® nominated **JOSH BROLIN [Matt Graver]** continues to balance challenging roles in both mainstream studio productions as well as thought-provoking independents.

Brolin will next be seen starring in Universal Pictures' *Everest* opposite Jake Gyllenhaal, Jason Clarke, and John Hawkes. Based on the bestselling book *Into Thin Air*, the film recounts the devastating events which occurred as a group of hikers attempted to conquer the summit in 1996.

Early next year, Brolin will reunite for a third time with Joel and Ethan Coen for *Hail, Caesar!* which will be released by Universal Pictures. Brolin plays 'Eddie Mannix,' a Hollywood fixer in the 1950s, who works to keep the studio's stars in line. George Clooney, Channing Tatum, Jonah Hill, Scarlett Johansson, Ralph Fiennes, and Tilda Swinton all co-star.

It was also recently announced that Brolin will join the illustrious *Avengers* franchise as supervillain 'Thanos.'

Last year, Brolin received rave reviews and a Critics Choice Award nomination for his performance in Paul Thomas Anderson's *Inherent Vice*, opposite Joaquin Phoenix and Reese Witherspoon. He was nominated for an Academy Award®, a Screen Actors Guild Award and received awards from the New York Film Critics Circle and the National Board of Review for his portrayal of Dan White in Gus Van Sant's acclaimed film *Milk*. He also co-starred in the Coen Brothers' *True Grit*, which was nominated for 10 Academy Awards® including Best Picture. Prior to that, Brolin earned a Screen Actors Guild Award as part of the ensemble for his work in the Coen Brothers' *No Country for Old Men*, which also won four Academy Awards®, including Best Picture and Best Director.

Other film credits include: *Labor Day* directed by Jason Reitman; Spike Lee's *Old Boy*; Robert Rodriguez & Frank Miller-directed *Sin City 2: A Dame To Kill*; *Gangster Squad* opposite Sean Penn; *Men in Black 3* opposite Will Smith and Tommy Lee Jones; Oliver Stone's *Wall Street: Money Never Sleeps* and *W.* starring as the title role of George W. Bush; Ridley Scott's blockbuster *American Gangster*; Woody Allen's *You Will Meet a Tall Dark Stranger* opposite Anthony Hopkins and Naomi Watts; *Planet Terror*, part of the critically acclaimed Quentin Tarantino and Robert Rodriguez double feature, *Grindhouse*; *In the Valley of Elah* for director Paul Haggis; John Stockwell's *Into the Blue*; Paul Verhoeven's blockbuster hit, *Hollow Man*; Scott Silver's *Mod Squad*; Ole Bornedal's psychological thriller *Nightwatch*; *Best Laid Plans* opposite

Reese Witherspoon, produced by Mike Newell; *All the Rage*; and Guillermo Del Toro's science-fiction thriller, *Mimic*. Brolin also received recognition from critics and audiences in David O. Russell's *Flirting with Disaster*, portraying a bisexual federal agent, alongside an outstanding ensemble cast led by Ben Stiller. Brolin made his feature film debut starring in the action-comedy classic *Goonies*, directed by Richard Donner for producer Steven Spielberg.

On television, Brolin made his mark as a series regular in the popular ABC series "The Young Riders," as well as "Private Eye" for NBC and "Winnetka Road" for CBS. Brolin also received critical praise in the TNT's epic miniseries "Into the West," opposite Beau Bridges, Gary Busey and Jessica Capshaw. In addition, Brolin starred in the title role of NBC's acclaimed political drama, "Mr. Sterling."

As a producer, Brolin joined Matt Damon, Chris Moore, Anthony Arnone, and Howard Zinn, in a documentary entitled *The People Speak*, based on Zinn's influential 1980 book *A People's History of the United States*. The film, which aired on the History Channel in 2009, looked at America's struggles with war, class, race, and women's rights, and featured readings by Viggo Mortensen, Sean Penn, and David Strathairn, among others. Brolin made his directing debut in 2008 with a short entitled *X*, which he also wrote and produced. It premiered at the Santa Barbara International Film Festival before screening at such festivals as South by Southwest and the AFI Dallas Film Festival.

With six Emmy® and four Tony® nominations to his credit, **VICTOR GARBER [Dave Jennings]** has been seen in some of the most memorable works of film, television and stage.

Most recently, Garber co-starred in Ben Affleck's Academy Award®-winning film, *Argo*. He also portrayed San Francisco Mayor George Moscone in Gus Van Sant's Academy Award®-nominated film *Milk*. Additional film credits include *The First Wives Club*, *Sleepless in Seattle*, *Legally Blonde* and the Academy Award®-winning film, *Titanic*. Next up, Victor can be seen co-starring with Ryan Reynolds in *Self-Less*. For his work on television, Garber has been nominated for six Emmy® Awards, including three for the ABC drama *Alias*, two for comedic guest-star roles on *Frasier* and *Will & Grace*, and a nomination for his portrayal of Sid Luft in the television movie *Life with Judy Garland: Me and My Shadows*. Garber most recently starred in NBC's drama *Deception* as Robert Bowers, the patriarch of the Bowers family and CEO of Bowers Pharmaceuticals.

He currently recurs on Showtime's Lisa Kudrow comedy, "Web Therapy," "Power" on Starz, "The Flash" on CW and has guest starred on "The Big C," "Nurse Jackie," "Damages" and "Glee" and starred in ABC's "Eli Stone," and "Justice" on Fox. Other credits include ABC musicals *Annie*, Rodgers and Hammerstein's *Cinderella*, and Meredith Willson's *The Music Man*.

Garber's earned four Tony® nominations for his work in *Damn Yankees*, *Lend Me a Tenor*, *Deathtrap* and *Little Me*. He performed in the workshops of Sondheim's *Assassins* and *Wiseguys* as well as in the Tony Award®-winning play *Art*.

His stage credits also include the original Broadway productions of *Arcadia*, *The Devil's Disciple*, *Noises Off* and *Sweeney Todd*. Additionally, Garber garnered rave reviews in Sondheim's *Follies* for City Center Encores! And most recently, *Present Laughter*, directed by Nicholas Martin.

Classically trained actor **JON BERNTHAL [Ted]** can most recently be seen as one of the leads in David Ayer's *Fury*, in which he starred opposite Brad Pitt. The WWII movie follows the commander of a Sherman tank and its five-man crew on a mission behind enemy lines during the collapse of Nazi

Germany. Bernthal joins Pitt, Shia LaBeouf, Logan Lerman and Michael Pena in the film, which was released by Sony on November 14<sup>th</sup>, 2014.

Bernthal recently wrapped filming on David Simon's HBO mini-series "Show Me A Hero" and the Gavin O'Connor helmed action thriller *The Accountant* opposite Ben Affleck. He is currently filming the Brendan Muldowney directed film *Pilgrimage* in Ireland opposite Richard Armitage, Stanley Weber and Tom Holland.

Bernthal was last seen as drug dealer and money launderer 'Brad' in Martin Scorsese's *The Wolf Of Wall Street*, appearing opposite Leonardo DiCaprio and Jonah Hill. Terence Winter wrote the script about the rise and fall of Wall Streeter Jordan Belfort (DiCaprio). The film was released by Paramount Pictures on December 25<sup>th</sup>, 2013.

Additionally, Bernthal stars in the highly anticipated Alfonso Gomez-Rejon's film adaptation to *Me & Earl & the Dying Girl*, in the role of 'Mr. McCarthy' which premiered at this year's Sundance Film Festival. He also portrayed the role of 'Monroe' alongside Dakota Fanning and Evan Rachel Wood in *Viena and the Fantomes*, written and directed by Gerardo Naranjo.

In television, Bernthal starred as 'Shane Walsh' in AMC's breakout hit television series, "The Walking Dead," based on Robert Kirkman's comic book of the same name. Bernthal's extraordinary portrayal as a survivor of the zombie apocalypse marks another remarkable turn in a career defined by acclaimed and varied performances both on stage and on screen. "The Walking Dead" earned a Golden Globe® nomination for Best Drama Series, a Writers Guild of America nomination for Best New Series, and recognition as one of AFI's Ten Best Television Programs of the Year. The series also set new records as the most watched drama series in basic cable history, and is aired internationally in over 120 countries and 33 languages. Bernthal also starred as the lead in Frank Darabont's "Mob City" for TNT which premiered on December 4<sup>th</sup>, 2013. The show was set in Los Angeles during the 1940's and 50's. It's a world of glamorous movie stars, powerful studio heads, returning war heroes, a powerful and corrupt police force and an even more dangerous criminal network determined to make L.A. its West Coast base.

Bernthal's first major film role was in the Oliver Stone picture *World Trade Center* with Nicholas Cage and Maria Bello. He has also starred in *Date Night* with Steve Carell and Tina Fey; in Roman Polanski's award-winning *The Ghost Writer* opposite Ewan McGregor; *Night at the Museum: Battle of the Smithsonian* opposite Ben Stiller, Christopher Guest and Hank Azaria; *Grudge Match* opposite Robert De Niro; and the independent films *The Air I Breathe* with Kevin Bacon and Julie Delpy, and *Day Zero* with Elijah Wood. Alongside his father, Bernthal has launched a production company called Story Factory with several film and television projects in development.

Bernthal was also part of the ensemble in the Tom Hanks and Steven Spielberg HBO miniseries, *The Pacific*. The role required Bernthal to undergo boot camp training, as well as combat training with Marines. His other television work includes appearances on: "Boston Legal," "CSI: Miami," "Law & Order Special Victims Unit," "How I Met Your Mother," and "Without A Trace." His first series in a starring role was "The Class," created by David Crane and directed by James Burrows.

During his college years, Bernthal was given the remarkable opportunity to study at the prestigious Moscow Arts Theatre in Russia, renowned for its regimented program and disciplined training. Educated in acting, acrobatics, ballet and rhythm, the intense training provided Bernthal with a solid foundation in his craft. While studying at MAT, Bernthal was discovered by the director of Harvard University's Institute



for Advanced Theatre Training, at the American Repertory Theatre in Moscow. He was invited to study there and graduated with a Master of Fine Arts.

A veteran of more than 30 productions, Bernthal recently returned to his roots in the Rogue Machine Theatre's production of *Small Engine Repair*, where he starred as 'Terrance Swaino.' Bernthal also produced the play, a dark comedy drama which charts three working class friends in Manchester, New Hampshire as they reunite for an evening of drinking, fighting and reminiscing. Bernthal earned a 2011 Ovation Award nomination for his role in Rogue Machine Theatre's *Small Engine Repair*, which had its New York premiere for MCC in Fall 2013. Bernthal had previously starred in Neil LaBute's *Fat Pig* at the Geffen Playhouse. His other theatre credits include Langford Wilson's *Fifth of July* at New York's Signature Theatre, the off-Broadway production of *The Resistible Rise of Arturo Ui*, where Bernthal played 'Ui,' at the Portland Stage Company; and *This is Our Youth*, at the Studio Theatre in Washington, D.C. His love of theatre led him to open his own non-profit theatre company Fovea Floods, in upstate New York.

Bernthal was a professional baseball player both in the U.S. minor leagues and European Professional Baseball Federation. These days, Bernthal prefers boxing, for which he trains six days a week. He teaches boxing to at risk children, drawing out their discipline and work ethic, and helping them to channel their issues into a sport which teaches them confidence and control. Bernthal also works to retrain pit bulls that have been abused, subsequently placing them in new, loving homes.

British actor **DANIEL KALUUYA [Reggie Wayne]** came to prominence when portraying wannabe gangsta Posh Kenneth on the British teen drama *Skins*, the BAFTA-winning show for which he was also a member of the writing team. His most recent film credits include *Kick-Ass 2*, Eran Creevy's *Welcome to the Punch* and Working Title's *Johnny English Reborn* opposite Rowan Atkinson. He is a celebrated stage actor having won the Evening Standard Award and Critics' Circle Theatre Award for outstanding newcomer in 2010 for his performance as a boxer in the play *Sucker Punch* at the Royal Court Theatre in London. His more recent theatre credits include *Trelawny of the Wells* at the Donmar Warehouse and *A Seasons in the Congo* opposite Chewitel Ejiofor at the Young Vic. On television, he will next be seen starring in Danny Boyle's satirical police series "Babylon" for Channel 4. Other notable television credits include Jack Thorne's "The Fades," "Black Mirror" for Channel 4 and the BBC's "Psychoville" for the BBC. He was born in London, England, and was cited as one of BAFTA's 2011 Brits to Watch.

## **FILMMAKER BIOS**

Canadian filmmaker **DENIS VILLENEUVE [Director]** is a four time winner of the Canadian Screen Awards for Best Director. His feature film, *Incendies*, was nominated for Best Foreign Language Film at the 83rd Academy Awards®, and is considered by the New York Times as one of the 10 best movies of 2011. Villeneuve's other work includes *Enemy* and *Prisoners*, as well as *Polytechnique*, *Next Floor*, *Maelström*, and *August 32nd on Earth*.

Villeneuve is currently in pre-production on two additional projects *Story of Your Life*, starring Amy Adams, Jeremy Renner and Forest Whitaker and the *Untitled Blade Runner Project*, starring Harrison Ford and Ryan Gosling.

In 2012 **TAYLOR SHERIDAN [Screenwriter]** sold his original screenplay *Comancheria* to Sidney

Kimmel Entertainment. The film is currently in pre-production and being directed by David Mackenzie. Chris Pine, Ben Foster and Jeff Bridges are set to star. Sidney Kimmel, Film 44 and Julie Yorn are producing. Sheridan also adapted *Dark Invasion*, Howard Blum's non-fiction novel, for Warner Bros. Bradley Cooper is set to star in the project. Cooper's 22nd and Indiana banner will produce alongside John Leshner and Adam Kassan. Sheridan has also worked on two projects for Andrew Lauren. In television, Sheridan is currently developing *Yellowstone* for HBO alongside producers Art and Jon Linson.

**BASIL IWANYK [Producer]** is the founder and owner of Thunder Road Pictures. Iwanyk's latest films include the actioner *John Wick* starring Keanu Reeves and the fantasy adventure *Seventh Son*, which stars Jeff Bridges and Julianne Moore. Iwanyk is currently in post-production on the tentpole film *Gods of Egypt* for Summit Entertainment, a Lionsgate company, directed by Alex Proyas. Also upcoming for Thunder Road is a feature version of the highly successful video game *Splinter Cell* starring Tom Hardy.

Thunder Road's films have collectively grossed \$1.8 billion worldwide. His past films include the epic action adventure *Clash of the Titans*, the sequel, *Wrath of the Titans*, three installments of *The Expendables*, *Brooklyn's Finest*, *We Are Marshall* and *Firewall*. Iwanyk most notably produced the critically acclaimed drama *The Town*, directed by Ben Affleck. Thunder Road also produced the television series *The Messengers* for CBS Studios airing on the CW network.

After graduating from Villanova University, Iwanyk began his film career as an agent trainee at United Talent Agency. Joining Warner Bros. Pictures in 1995, Iwanyk was involved in the development and production of films such as Antoine Fuqua's crime drama *Training Day*, starring Denzel Washington in an Oscar®-winning performance; Steven Soderbergh's *Ocean's Eleven*; and Christopher Nolan's thriller *Insomnia*. In 2004, Iwanyk founded Thunder Road Pictures.

**EDWARD L. MCDONNELL [Producer]** is the president of Maple Shade Films, the production company he formed in 2001. He has since produced such films as the Oscar® nominated thriller *Prisoners*, starring Hugh Jackman and Jake Gyllenhaal; *Original Sin*, starring Angelina Jolie and Antonio Banderas; romantic drama *A Walk to Remember*, based on the bestselling Nicholas Sparks novel; *Shanghai Knights*, starring Jackie Chan and Owen Wilson; *Catwoman*, starring Halle Berry.

Collaborating with executive producer Steven Spielberg, McDonnell was executive producer on the mystery thriller *Eagle Eye* starring Shia LaBeouf.

Joining forces with Paul Junger Witt at Warner Bros., McDonnell produced such movies as David O. Russell's topical Persian Gulf War action adventure *Three Kings*, starring George Clooney and Mark Wahlberg, and Christopher Nolan's mystery thriller *Insomnia*, starring Al Pacino and Hilary Swank. He also served as producer on the family film *Racing Stripes*, starring Hayden Panettiere.

McDonnell began his career in entertainment at United Artists and MGM, then moved on to Paramount where he was an executive during the Jeffrey Katzenberg tenure. From there he was hired to run the feature division of Henry Winkler's production company. Where he worked on such films as *Young Sherlock Holmes* and *The Sure Thing*. McDonnell followed this by becoming President of Steven Seagal's Warner Bros. based production company where he was involved with the films, *Under Siege*, *On Deadly Ground* and *Glimmer Man*.

**MOLLY SMITH [Producer]** produced her first film, *P.S. I Love You*, in 2006, with Wendy Finerman and Alcon Entertainment. Written and directed by Richard LaGravenese and starring Gerard Butler and Hilary Swank, the romantic drama went on to gross over \$150 million worldwide.

Following *P.S.*, Smith had a first-look producing deal at Alcon Entertainment until 2011. Smith was the Executive Producer on *The Blind Side* (2009). The film, which she brought to Alcon, earned Sandra Bullock the Academy Award® for Best Actress, was a surprise hit, grossing over \$250 million dollars domestically and earning a nomination for Best Picture of the Year.

In 2010, Smith along with actress and partner Hilary Swank produced the film adaptation of Emily Giffin's best-selling novel *Something Borrowed*, starring Ginnifer Goodwin, Kate Hudson, and John Krasinski. And in 2012, she produced the supernatural coming of age story, *Beautiful Creatures* for Alcon, starring Jeremy Irons, Emma Thompson and Viola Davis, and featuring breakout lead performances by Alice Englert and Alden Ehrenreich. The film was written and directed by Richard Lagravenese and adapted from the popular YA novel.

Later that year, Smith produced the drama *You're Not You*, written by Shana Feste and directed by George C. Wolfe. Based on the book by Michelle Wildgen, the film depicts the unlikely friendship that develops between a successful woman diagnosed with ALS (Hilary Swank) and the troubled college student who becomes her nurse (Emmy Rossum). The film is slated for release in October 2014.

In 2013, Smith decided to leave her producing deal at Alcon and has now partnered with Trent and Thad Luckinbill to form Black Label Media, a new film finance and production company. In 2013, they produced *The Good Lie*, inspired by true events, about a young refugee of the Sudanese Civil War who wins a lottery for relocation to the United States. The film stars Reese Witherspoon along with newcomers Arnold Oceng, Emmanuel Jal and Ger Duany. Written by Margaret Nagle and directed by Academy Award® nominee, Philippe Falardeau, the film is slated for release in 2014 through Alcon Entertainment and Warner Brothers.

Black Label Media's 2014 slate included The Weinstein Company's *Begin Again* starring Mark Ruffalo and Keira Knightley released in July 2014 and *The Good Lie* starring Academy Award® winner Reese Witherspoon premiering at the Toronto International Film Festival. Black Label is also starting preproduction on *Demolition* starring Naomi Watts and Jake Gyllenhaal, which is director Jean-Marc Vallee's (*Dallas Buyer's Club*) next picture. Lastly, Black Label has most recently acquired *71* starring Jack O'Connell. The film was directed by Yann Demange and premiered at the Berlin Film Festival. Roadside Attractions is distributing the film.

**THAD LUCKINBILL [Producer]** partnered with Molly Smith and Trent Luckinbill in 2013 to form the finance/production company Black Label Media (BLM). Recent films for BLM include *Begin Again*, starring Oscar® nominees Hailee Steinfeld and Mark Ruffalo, which is being distributed by The Weinstein Company, and *71*, starring Jack O'Connell.

BLM is currently producing Jean-Marc Vallee's *Demolition*, which started production in summer 2014.

BLM's development slate includes *LIV*, and *Bootlegger's Boy* with Alcon Entertainment.

Luckinbill has developed a number of other film projects, including *Crazy Love* and *Thunder Run*. Most recently, he has begun collaborating with Chris McQuarrie on an adaptation of the book *Others Unknown*.

On the other side of the camera, Luckinbill has appeared on both the large and small screen for over a decade, including recurring roles on "Nikita," "8 Simple Rules...for Dating My Teenage Daughter," and "Undressed."

Among his many guest roles are "Major Crimes," "Rizzoli & Isles," "Grey's Anatomy," "Law and Order: Criminal Intent," "CSI: Crime Scene Investigation," "CSI: Miami," "CSI: NY," "Ghost Whisperer," "Without a Trace," and "Nip/Tuck." Luckinbill's previous film credits as an actor include Shawn Levy's *Just Married* and *Sleepover*.

**TRENT LUCKINBILL [Producer]** has an extensive legal and financial background working in both the private and public sector's at the Department of Treasury's Office of Financial Stability and as a lawyer at the Department of Justice in Washington, D.C. After moving out to Los Angeles, he formed Black Label Media (BLM) with partners Molly Smith and Thad Luckinbill in 2013 to finance and produce high quality commercial content. Through BLM, Trent and his partners have most recently financed and produced *The Good Lie* with Reese Witherspoon, which was released in the fall through Warner Brothers. BLM began production on *Demolition* directed by Jean-Marc Vallee as well as *Salinger's War* directed by Danny Strong. In 2014, Black Label also acquired *71*, starring Jack O'Connell, for distribution.

### Sicario End Credits

Unit Production Managers	SUSAN MCNAMARA JOHN H STARKE
First Assistant Director	DONALD L SPARKS
Second Assistant Director	KAREN DAVIS

### CAST

Kate Macer	EMILY BLUNT
Alejandro	BENICIO DEL TORO
Matt Graver	JOSH BROLIN
Dave Jennings	VICTOR GARBER
Ted	JON BERNTHAL
Reggie Wayne	DANIEL KALUUYA
Steve Forsing	JEFFREY DONOVAN
Rafael	RAOUL TRUJILLO
Fausto Alarcon	JULIO CESAR CEDILLO
Phil Coopers	HANK ROGERSON
Manuel Diaz	BERNARDO SARACINO
Silvio	MAXIMILIANO HERNANDEZ
Burnett	KEVIN WIGGINS
Guillermo	EDGAR ARREOLA
Silvio's Wife	KIM LARRICHIO
Eliseo	JESUS NEVAREZ-CASTILLO
Delta Leader	DYLAN KENIN
Delta #2	JOHN TREJO
SWAT Officer	MARTY LINDSEY
Coroner (Phoenix)	ALEX KNIGHT
Phoenix Cop	RIO ALEXANDER
Air Force MP	ERIC STEINIG

AIC Guard	MICHAEL DAVID ARAGON
US Marshal	VIC BROWDER
US Marshal Keith	BOOTS SOUTHERLAND
US Marshal Kevin	ADAM TAYLOR
Bob Fisks	DAVID GARVER
Migrant #1	JESSE RAMIREZ
Migrant #2	JAMES ESPINOZA
Migrant #3	ARRAZOLO
Migrant #4	TOMAS MARTINEZ
Migrant #5	ALEJANDRO RODRIGUEZ
Migrant #6	JORGE ROCHA FUENTEZ
Migrant #7	JOHNNY PALOMAREZ, JR
Bank Manager	EB LOTTIMER
Jessie Garza	MATT TOMPKINS
Treasury Agent	MICHAEL SHEETS
Reggie's Dance Partner	SARAH MINNICH
Operator	MATT PAGE
Jacinta	LORA MARTINEZ-CUNNINGHAM
Fausto's Son #1	JULIAN ORTEGA
Fausto's Son #2	IAN POSADA
Border Bandit #1	ANTONIO LEYBA
Border Bandit #2	FRANK ANDRADE
Border Bandit #3	JUAN CARLOS MORA
Border Bandit #4	JESUS MAYORGA
Homeland Security Officer	JOSEPH P SANTILLANES
DEA Agent (Motel Room)	BASIL IWANYK, SR
News Anchor	IVAN ALLEN RANSOPHER
Chandler News Reporter	JOHN BURKE
Stunt Coordinator	KEITH WOULARD

## STUNTS

MARK STEFANICH	LAWRENCE NUÑEZ
DAVID NOBLE	CHRISTOPHER PARKER
NICO WOULARD	LUCAS LEGGIO
STEVE OYOUNG	MICHAEL HANSEN
CARLY STUCKY	JOSHUA ARAGON
CANNON SMITH	GERALD T BENNETT
GINO WOULARD	DOUGLAS CHRISTIAN
TAIT FLETCHER	BRETT COLE
JAY TORREZ	KEITH RONALD COUTURE
VICTOR WINTERS JUNCO	CHRIS M DONALDSON
DAMIEN BRAY	MICHAEL FLETCHER
KEENEN BRAY	JOSHUA GOMEZ
SEAN A ROSALES	NATE HARRIS
EDDIE G PEREZ	MATTHEW SAMUEL JENKINS
EDWARD DURAN	JESSIE LEIGH
ROBERT RIVERA	JOEY PAZ
GEO CORVERA	JARET SALAS
NICK BRETT	TRINA SIOPY

RUBEN RIVERA MATT CHRISTMAS	KURLY TLAPOYAWA JERMAINE WASHINGTON
Pilot Edge Arm and Pod Driver	ALAN PURWIN ALLAN PADEFORD
Associate Producer	EMMA MCGILL
Script Supervisor	JUDI TOWNSEND
Production Coordinator Assistant Production Coordinator Travel Coordinator Production Secretary	KATE KELLY KATIE KNOX NATALIE BLOOMER RICARDO L MARRERO
Supervising Art Director Art Director Assistant Art Director Set Designer Storyboard Artist Graphic Artist Art Department Coordinator Art Department Assistant	PAUL KELLY BJARNE SLETTELAND DEREK JENSEN RICARDO GUILLERMO SAM HUDECKI AARON MORRISON ALANNA NEVADA LEVY JOSHUA STORY
Set Decorator Leadman On Set Dresser Set Dec Buyers	JAN PASCALE, SDSA BRENT RICE SEVERINO GONZALES HEIDI BAUMGARTEN EDWARD MCLOUGHLIN JEREMY CHIORDI RAM GORADIA JAMES DUDDY JONATHAN N LUTES DAVID GRAHAM LANCE CHEATHAM PIERO SPADARO RAMON GONZALES SHAWN WARRICK KELLY URIG
Set Dressing Gang Bosses	
Set Dressers	
Set Dressing Production Assistant	
Property Master Assistant Property Master Property Assistant	KEITH WALTERS JOHN CAMERON JOSHUA ARAGON
A Camera Operator	ROGER DEAKINS, ASC, BSC

A Camera First Assistant	ANDY HARRIS
A Camera Second Assistant	LIZA BAMBENEK
Additional Second Assistant	NOLAN RUDI
DIT	JOSHUA GOLLISH
Steadicam Operator	BELA TRUTZ
Camera Loaders	TREVOR MURPHY
	GIOVANNI CARRANZA
Camera Production Assistant	ROBERT MCDERMOTT
Aerial Cameraman	DYLAN GOSS
Chief Lighting Technician	CHRIS NAPOLITANO
Best Boy Electric	MICHAEL SCHWARTZ
Best Boy Electric (NM)	JEREMY OLIVER
Rigging Gaffer	KEVIN LANG
Best Boy Rigging Electric	LAMARR "GOOCH" GRAY
Fixture Foreman	FRANK GARCIA
Lighting Technicians	CHRISTOPHER GRIFFIN
	DANIEL ZAMORA
	MATTHEW BRANCH
	ROBERT LOFSTROM

**Rigging Technicians**

ANTHONY SUAREZ	MIKE PESCE
ASHTON P WOOD	MIKE D FERNANDEZ
DANIEL SHAW	NICK BEHRMANN
JASON ARMSTRONG	RYAN HOLLEY

Key Grip	MITCH LILLIAN
Best Boy Grips	PAUL CANDRILLI
	QUINN GROVE
Key Rigging Grip	CHARLEY GILLERAN
Best Boy Rigging Grip	JEFF ANDRUS
Dolly Grip	BRUCE HAMME
Crane Grip	IAN HANNA
Rigging Foreman / Gang Boss	JOSE BARRIOS
Grips	JEFF BETTIS
	LEA MILLER
	SEAN WRIGHT
	TOBIN ESPESET

**Rigging Grips**

ANDRE ROBERSON	MIKE LUCERO
DAVID MIDTHUNDER	MO KALUTA
JEFFREY LAMM	PAUL CROW WILLIS
JUSTIN P BOYES	RICHARD DAVIS
MATT DEBEVEC	TIM NAYLOR

Libra Head Technicians	JOHN BONNIN
	CHUCK HARRINGTON

Sound Mixer	WILLIAM SAROKIN, CAS
Boom Operator	JAY COLLINS
Sound Utility	ANDREJS PROKOPENKO
Video Assist	FRANK EYERS
Computer/Video Playback Coordinator	PAUL CONTI
Playback	FRED TEPPER
Costume Supervisor	CAMILLE ARGUS
Assistant Costume Designer	CASSIDY ZACHARY
Key Set Costumer	JENNIFER GINGERY
Set Costumers	AURA SPERLING PIERCE
	CLAIRE SANDRIN
Key Costumer	LIZ PECOS
Costumers	DONNA CASEY
	CHRISTINE FARNAND
	RACHEL BRIS
	RED ROSE CONNERTY
	JESSICA CLARK
Cutter / Fitter	JAMIE LOCKLEAR
Key Ager / Dyer	WYNEMA CHAVEZ
Wardrobe Production Assistant	NIKKI HALL
Make-Up Department Head	DONALD MOWAT
Key Make-Up Artist	COREY WELK
Make-Up Artist	BONNIE MASONER
Hair Department Head	JENNIFER BELL
Key Hairstylist	MEGAN J DAUM
Hairstylist	CARMEN L JONES
Production Controller	KEVIN LANDRY
First Assistant Accountant	RIP RUSSELL
Payroll Accountant	JACOB UHER
Second Assistant Accountants	ANNA KONGS
	JESSICA YACKEY
	CAITLYN MARSH
Accounting Clerk	MONICA CHEYENNE BEARDSLEY
Post Production Accounting	TREVANNA POST, INC
Key Post Production Accountant	JERRY LEE
Assistant Post Production Accountant	NEDDA AZIZIAN



Casting Associate (LA) Casting Associate (LA)	MELISSA KOSTENBAUDER JOHN MCALARY
New Mexico Casting by Casting Associate (NM) Casting Assistant (NM)	JO EDNA BOLDIN MARIE MCMASTER KRISTEN RAKES
Extras Casting by Extras Casting Assistants	ELIZABETH GABEL LORRIE LATHAM MADELEINE LAUVE
Supervising Location Manager Key Assistant Location Manager Assistant Location Manager Location Assistants	S TODD CHRISTENSEN SHANI ORONA ARIEL Y LOPEZ AUSTIN CHRISTENSEN ERIC MALDONADO
Location Manager (El Paso)	MICHAEL R CHARSKÉ
Special Effects Supervisor Special Effects Foreman Special Effects Technicians	STAN BLACKWELL MICHAEL D ROUNDY RJ RANKIN THOMAS E GANDY SCOTT BLACKWELL NICHOLAS BLACKWELL
Special Effects Production Assistant	
Second Second Assistant Directors	KEVIN BLACK JAI JAMES STEPHANIE TULL
Additional Second Assistant Director Key Production Assistant Set Production Assistants	ANN K SHIMABUKURO JOE BUFALINO ANTHONY PELOT MATT ANDRADE SHANE MCLOUGHLIN
Office Production Assistants	NICHOLAS R DOYLE AYLA WILDER
Unit Publicist Still Photographer	WOLF SCHNEIDER RICHARD FOREMAN JR
Set Medic / Safety Officer Construction Medic	ANDY HEMMINGSEN COLETTE LOUGO

Transportation Coordinator  
Transportation Captain  
Picture Car Coordinator  
Transportation Dispatcher

PATRICK "PJ" REYNOLDS JR  
ERIC RIVERA  
JASON FUJITA  
CARL GOODWIN

**Drivers**

ANTHONY WAMEGO  
BENETTE CANTU  
DAVID L LONG  
EDWARD K PINKARD  
FRANCINE E LEBOW  
FREDDIE LEROY STEAGALL  
GENI ROBERTS  
GRAHAM ELLIOTT  
JARED MEADOR  
JESSE ROMERO  
JOEL WRIGHT  
JD GOODMAN  
JOHN D GOJKOVICH

JOSEPH GONZALES  
JOSHUA REYNOLDS  
KYLE SEGURA  
LINDA DANIELS  
MARIO MEDINA  
MICHAEL J ROYBAL  
PAUL RAY  
RITA LUNDIN  
ROBERT CHAVEZ  
ROBIN GOODMAN  
SOL RIVERA  
TOM M RIVERA  
VINCENT P CORDOVA

Insert Car Driver  
Picture Car Mechanic

PATRICK A REYNOLDS SR  
JIMMY GOODMAN

Construction Coordinator  
Charge Scenic  
General Foreman  
Foreman  
Mill Foreman  
Labor Foreman  
On Set Scenic  
Toolman  
Assistant Toolman  
Gang Boss / On Set Carpenter  
Gang Bosses  
  
Paint Foreman  
Set Paint Gangboss  
Construction Accounting Clerk

BILL HOLMQUIST  
VIRGINIA HOPKINS  
TERRY KEMPF  
BARTON SLADE  
KENNY HEIMER  
ISAIAH "BUDDERS" CARPENTER  
MIKE SPADER  
AARON NEWTON  
ZACHERIAH RHEAM  
CHRISTOPHER MCCAIN  
CARLOS MATA  
CLIFF J CROUCH  
DREW TOOPS  
ERIC KOMALA  
JONATHAN HUBBARTH

Script Clearance

CLEARED BY ASHLEY  
HOLLYWOOD SCRIPT RESEARCH  
JONATHAN WATKINS FOR ERNEST ENTERTAINMENT, INC

Music Legal And Clearance

Music Services by Cutting Edge

Executive Music Producers

TARA MOROSS  
DARREN BLUMENTHAL  
CHARLES M BARSAMIAN

Music Business and Legal Executive

Black Label Media VP of Development  
Black Label Media Development Executive

JON SCHUMACHER  
RACHEL SMITH

Thunder Road Executive in Charge of Business Affairs

JONATHAN FUHRMAN

Assistant to Mr. Villeneuve  
Assistant to Mr. Iwanyk  
Assistant to Black Label Media Producers  
Assistant to Ms. Lee  
Assistant to Ms. Blunt  
Assistant to Mr. Del Toro  
Assistant to Mr. Brolin

DOMINIC GARCIA  
TAYLOR ZEA  
YONI LIEBLING  
BARNEY SLOBODIN  
BRIONNE HENDERSON  
ALAN SHATERIAN  
CELLI CRAWFORD

Catering  
Chef

MARIO'S CATERING  
ARTURO PADILLA

Key Craft Service  
Craft Service Assistant

VICTORIA THOMPSON  
MICHAEL PADILLA

#### **MEXICO UNIT**

Line Producer

STACY PERSKIE

Production Manager  
Assistant Production Manager  
Production Coordinator  
Assistant Production Coordinator

GILDARDO MARTINEZ  
ENRIQUE SUAREZ  
STEPHANIE "TUTY" CORREA  
PAMELA RUIZ

First Assistant Director  
Second Assistant Director

JAVIER CLAVE  
OSCAR ALMENGOR

Stunt Coordinator

GERARDO MORENO

Set Dresser  
Leadman

DANIELA ROJAS  
NAOLIN JIMENEZ

Property Master

COLIN THURSTON

First Assistant Camera  
Second Assistant Camera  
Camera Production Assistant

ARTURO CASTAÑEDA  
VICTOR ROMERO  
MARCO BAHENA

Sound Mixer  
Boom Operator

FERNANDO CAMARA  
JOEL DE LA ROSA

Video Assist

ANGEL GUSTAVO LOPEZ

Key Grip	ANDRES MEDINA
Best Boy Grip	RICARDO HERNANDEZ
Electricians	MARCOS HERNANDEZ LEONARDO MAGDALENO
Costumer	ISMAEL JARDON
Make-Up Artist	LUCY BETANCOURT
Location Accountant	ROSA ISELA "CHELY" VILLEGAS
Location Manager	JUAN PABLO NOVAL
Transportation Coordinator Picture Car Coordinator	MARIO "PICACHU" ROJAS ALFREDO NONATO
Extras Casting Coordinator	JULIO TOLEDO
2nd 2nd Assistant Director	ERIC CALATAYUD
Set Medic	ERNESTO TREJO

### **POST PRODUCTION**

Post Production Supervisor	BRAD ARENSMAN
First Assistant Editor	JAVIER MARCHESELLI
Apprentice Editors	JEREMY EDWARDS MARY LUKASIEWICZ
Post Production Assistant	JARED RICHARD
Digital Work Flow Consultant	JAMES ELLIS DEAKINS
Sound Services & Re-Recording by	WARNER BROS SOUND
Supervising Sound Editor	ALAN ROBERT MURRAY
Supervising ADR / Dialog Editor	CURT SCHULKEY
Sound Effects Editors	JASON KING BUB ASMAN ROLAND N THAI
Sound Designer	TOM OZANICH
Assistant Sound Editor	KEVIN RW MURRAY
Supervising Foley Editor	CHRISTOPHER FLICK
Sound Re-Recording Mixers	JOHN REITZ TOM OZANICH
Additional Re-Recording Mixer	MATTHEW IADAROLA
Sound Mix Technician	BRADFORD BELL
Re-Recording Engineers	TONY PILKINGTON

Dialog Editor  
ADR Mixer  
ADR Recordist  
ADR Voice Casting

GARY WELLS  
MATTHEW E TAYLOR  
THOMAS J O'CONNELL  
RYAN YOUNG  
BARBARA HARRIS

Foley by

ONE STEP UP

Foley Artists

DAN O'CONNELL  
JOHN CUCCI

Foley Mixers

JAMES ASHWILL  
JOHN GUENTNER  
RICHARD DUARTE

Vision Globale Sound Services

Project Manager  
Head of Operations  
Temp Re-Recording Mixer  
Assistant to Temp Re-Recording Mixer  
Technical Support

MARCELLE CADIEUX  
MARTIN CAZES  
LUC BOUDRIAS  
YANICK GAUTHIER  
CHRISTOPHE BERTRAND  
STÉPHANIE MOREAULT CHAGNON  
PATRICK RIOUX  
LOUIS-ANTOINE LASSONDE  
MARTIN BOISSELLE

ADR Recordists (Montreal)

ADR Stages

AUDIO HEAD  
DALLAS AUDIO POST  
HEAR KITTY STUDIOS

Orchestra Recorded at  
Conductor  
Orchestrators

HUNGARIAN RADIO STUDIO 22, BUDAPEST  
ANTHONY WEEDEN  
JÓHANN JÓHANNSSON  
ANTHONY WEEDEN

Additional Arrangements and Orchestration  
Orchestra Contractor  
Recording Engineer  
Music Editor  
Orchestrator Assistant

STAN KOCH  
MIKLOS LUKÁS, EAST CONNECTION MUSIC  
GABOR BUCZKO  
JOSEPH S DEBEASI  
SAM JONES

Score Mixed by  
Score Mixed at

DANIEL KRESCO  
REMOTE CONTROL STUDIO B, LOS ANGELES

Percussion

ÓLAFUR BJÖRN ÓLAFSSON  
ANDREA BELFI  
DANNY FRANKEL  
ZOLTAN VARGA  
SHAHZAD ISMAILY  
HILDUR GUÐNADÓTTIR

Percussion, Guitar and Synthesizers  
Solo Cello

Vocals	ROBERT AIKI AUBREY LOWE
Bass	SKULI SVERRISSON
Sound Design and Electronic Sound Processing	BJ NILSEN
Electronic Sound Processing, Synthesizers, Piano and Keyboards	JÓHANN JÓHANNSSON
Additional Music Recorded at	THE BANK, LOS ANGELES
	NTOV, BERLIN
	GUFUNES RADÍÓ, REYKJAVIK
Additional Recording Engineers	FRANCESCO DONADELLO
	ÓLAFUR BJÖRN ÓLAFSSON
Composer Management	TIM HUSOM
VFX Data Wrangler	SHAWN WAYMAN
HDRi Technician	DUSTIN DELLAVECCHIA
VFX Production Assistant	DUANE JAUCH
VFX Supervisor (Mexico)	LUIS MONTEMAYOR
Oblique FX	
VFX Supervisor	ALEXANDRE LAFORTUNE
VFX Executive Producer	BENOIT BRIÈRE
VFX Producer	SANDRA GERMAIN
VFX Coordinator	JEAN-FRANCOIS LAFLEUR
VFX TD	FRANCOIS LORD
CG Supervisor	GUILLAUME MAINVILLE
Matte Painting Artists	CATHERINE HÉBERT
	ANTOINE ROULEAU
Tracking & Layout Artists	THOMAS CHESNY
	MARC-ANTOINE DESJARDINS
Modeling Artists	PHILIP HARRIS-GENOIS
	MARC-ANDRÉ POULIN
Texture Artists	MY PHUONG NGUYEN
	VINCENT BOUCHER CORMIER
	JESSICA VALLÉE
Rigging & FX Artists	DAVID RAYMOND
	JOSÉE CHAPDELAINÉ
Animation Artists	ÉLAINE PHANEUF
	MARIO FRASER
Lighting Artist	MAXIME ENTRINGER
Lead Compositing Artist	PHILIPPE DÉSIRONT
Compositing Artists	AÉLIS HÉRAUD
	VANESSA DELAROSBIL
	ANTOINE WIBAUT
	MARIE-PIER COUTURE ALAIN
	ALBAN KASIKCI
	LOUIS-ALEXANDRE LORD
Paint & Roto Artists	GABRIELLE PERREAULT
	MAHÉE BISSONNETTE

Production Assistant                      NATHALIE PERRY  
Accountant                                      YAN LAMBERT-PAGEAU

Fly Studio

Visual Effects Supervisor                JEAN-PIERRE BOIES  
Lead Compositor                            MATHIEU JOLICOEUR  
Compositors                                   CHRISTOPHER BYRON  
    PATRICK FAILLE  
    MATHIEU TAGGART  
CG Artists                                      ANTONIN MESSIER  
    SIMON PELLETIER  
    MARTIN BEAUDOIN  
Post Production Coordinator              JEZABEL SAUVÉ

Cinesite

VFX Producer                                ANNIE GODIN  
Digital Matte Painter                        YANICK BOURGIE

Digital Intermediate Services Provided by EFILM

Digital Colorist                              MITCH PAULSON  
DI Producer                                   ROB PHILLIPS  
Color Assist                                   JAKE KING  
DI Editor                                       LISA TUTUNJIAN  
DI Optical Editor                            GUS DURON  
Digital Opticals                              PAT CLANCEY  
Image Science                                MATTHEW TOMLINSON  
    JOACHIM ZELL  
Cinemascan Dailies Senior Engineer    TERRY MORRISON  
Data Management                            ANGIE ALAVEZ  
QC Supervisor                                GILBERT FLORES

Editorial Facilities                         POST-MODERNE, MONTRÉAL  
    RUNWAY, HOLLYWOOD  
    EPS, SANTA MONICA

Dailies By                                      EFILM DIGITAL LABORATORIES  
EC3 Dailies Producer                        KEN LEBRE  
Color By                                        EC3 ON LOCATION  
EC3 Dailies Colorist                        MATT WALLACH  
EC3 Dailies VP                                MARC ROSS

Main and End Titles by                      SCARLET LETTERS

**SONGS**

“Half Empty”

Written by Wyatt Earp and Keith Gattis  
Performed by Keith Gattis  
Courtesy of Pioneertown Productions

"Texas It Is"  
Written by Doug Beiden and Jeff Moseley  
Courtesy of Mobei Music

"Cowboy's Duty"  
Written by Aron Leigh, Phil Barton & Mike Ulvila  
Performed by Aron Leigh  
Courtesy of Watsky Music, LLC

"Rich Woman"  
Written by Dorothy La Bostrie and Millet McKinley  
Performed by Alison Krauss and Robert Plant  
Courtesy of Rounder Records  
Used by Permission of Concord Music Group, Inc.

"Train Ambush"  
Written by Harry Bluestone  
Courtesy of APM Music



Production Legal Provided By

SCOTT EDEL, LOEB & LOEB, LLP  
ARIK BETESH, LOEB & LOEB, LLP  
RONALD J LEVIN, LEVIN LAW CORP  
KATHLEEN M TOOMA, LEVIN LAW CORP  
MOMENTOUS INSURANCE BROKERAGE, INC  
LCI SEGUROS  
FILM FINANCES, INC

Insurance Provided By  
Insurance In Mexico Provided By  
Completion Guarantee Provided By

### **SPECIAL THANKS**

Joseph Cohen  
Micah Green  
The State of New Mexico  
Albuquerque Film Office  
Laguna Pueblo and Laguna Village

New Mexico State Police  
El Paso Film Office  
El Paso City Police  
Texas DOT  
E-Z UP Tents



Vernon Valdez  
Bernalillo County Film Office  
Valencia County  
Albuquerque Police Department  
The Village of Corrales  
Sandoval County  
ABQ Bernalillo County Water Authority  
Location 2 Location Security  
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Ben Kramer  
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Gustavo Sanchez Parra  
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Denis Chouinard  
Yves Bélanger  
Mariano Lopez  
Nathan Leblanc-Limoges  
Juliette Dufour  
Dominique Fortin  
Jenny McCann

Independent Studio Services  
CNN  
New Mexico Production Services  
Naucalpan neighbors and authorities  
Mexico City neighbors and authorities  
Nezahualcóyotl neighbors and authorities  
Mexico City Film Commission  
Subsecretaría de Sistema Penitenciario del DF  
Veracruz Film Commission  
Jacob Garner  
Dylan Iwanyk  
Charlie Iwanyk  
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Craig Gering  
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Dan Levine  
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Karen Lunder  
Elisabeth Olga Tremblay  
Macha, Salomé, Achille, Sacha  
Julie & Eric

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American Humane Association monitored the animal action. No animals were harmed® (AHAD 04889)

Filmed with Arri Alexa

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