



Presents



In Association with 8750 Films,  
and Marfa Peach Company

A Film by Greg Kwedar

**Theatrical Release Date:** September 9, 2016

**Running Time:** 86 minutes

**Rating:** Not Rated

**Website:** <http://www.transpecosmovie.com>

**Facebook:** /transpecosmovie

**Twitter:** @TranspecosMovie

**Instagram:** @transpecosmovie

**Social Media Hashtag:** #transpecos

**Assets and Materials:** <http://press.samuelgoldwynfilms.com> (login: press / Password: golden!)

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## **SYNOPSIS**

Depicting corruption as unavoidable as the desert heat, *TRANSPECOS* is a tense thriller that puts the audience in the shoes of three border patrol agents who man a check point on a remote highway. Rookie Davis (Johnny Simmons) and seasoned Flores (Gabriel Luna) work with the callous, world-weary Hobbs (Clifton Collins Jr.) to round out the trio. On what feels like another routine stop, the contents of one car will throw their lives out of control. As dark secrets are revealed, each passing hour will bring them closer to a nightmarish conclusion that could cost them their lives, in a world where the line between right and wrong shifts like the desert itself.

## **DIRECTOR'S STATEMENT**

At this very moment, just west of Nuevo Laredo, Mexico, a seemingly infinite line of 18-wheelers stretches in each direction, carrying cargo across our border with Mexico. To look at this line from the NAFTA bridge at first appears to be an optical illusion, then materializes as a sobering visual of our inextricable connection to Mexico. From this vantage point the border is indistinguishable, a line on a map, a brief stopover, another day at the office. This is one story, in one moment along our Border. Spanning 1951 miles wide, across vastly distinct terrain, untold thousands prepare for a completely different, perilous journey North.

It's been said that the borders we make define us. If this is so, our border demands to be examined. Not from a lofty perch insulated by ideology, politics, and morality, but thrust into the deserts, riverbanks, and mountain ranges that contain it. And deeper, into the hearts of the people who traverse it. Trans Pecos is considered synonymous with "Far West Texas". Part of the Chihuahuan Desert, the largest desert in North America, Trans Pecos is the most arid and mountainous portion of Texas. A place where Mexicans and Americans carry on with a semblance of unity, yet aren't buried in the same cemetery. Where the local Judge looks to the floor and wonders if he is just a revolving door that sends men and women right back into the jaws of the monster. Where the Border Patrol agent nursing a gallon of water in the desert could never imagine one of his own could betray his station or honor. Where the day laborer swears that mystery lights ran him and a Mexican priest off the road and the hitchhiker can't tell which side of the border he's on.

I wanted to become a filmmaker to tell the stories that abound on our border, and to help us understand them. In college, I spent years working with the marginalized and desperate, and have seen the cycle that dissolves family and feeds the cartels. I've seen firsthand the cost. My work often meant crossing checkpoints manned by Border Patrol agents. These brief, sterile interactions shaped my perception of the "Men in Green"—in short... I thought they were robots.

It wasn't until I ventured into the west Texas desert that I could push past my own world-view and ignorance and begin to understand Agents as human beings. To feel the weight of the profession, you need only witness agents canvassing across the desert on horseback, exploring rusting cotton gins, dismantling a truck piece by piece along a farm road, tracking human footprints in a forest of Ocotillo. Find yourself at the random hideaways where they split a round

of beers and laugh off the private horrors experienced on the job. I quickly realized that my checkpoint understanding of Border Patrol represented a broader caricature of this agency and of the border as a whole. And I thought, maybe the border could best be understood by examining the lives of the men and women we've hired to protect it. An understanding that could yield a future where the Rio Grande is just a moving river, as pure as the melted Rocky Mountain snow that forms it.

To capture this on film, we created a style that harnesses the immense grandeur of the natural surroundings—and the human lives caught in its balance. Up close you are acutely aware of the hardness and precariousness of the world, from afar you are lulled into a false sense of security. The effectiveness of the film as a thriller is unlocked within the profession itself. The boredom and danger that always lurks in the shadows, springing forth in the way a storm appears from thin air in the desert. I want the experience of watching the film to feel as if the story was earned, that we've pulled the curtain back behind the world of Border Patrol—and that an audience is transported to an authentic reality of cowboy hats, loyalty, fatigue, betrayal, redemption, and friendship. Films like the French Connection, Badlands, and Kubrick's The Killing inspired me as role models for Transpecos—they strike a balance artistically and narratively. Additionally, I drew inspiration from Mexican cinema masterpieces Y Tu Mama Tambien and Amores Perros to lend the grit that simmers beneath a clean-cut, by-the-books world, and of course the writing of Cormac McCarthy, and other great border storytellers such as Luis Alberto Urrea. Shot on location in Southern New Mexico in Luna County, 20 miles from the border, this region is caught between eras. It feels distinctively timeless...old mills wearing with each season and architecture, textures, and fabric influenced by Native American, cowboy, and Mexican roots.

**- Greg Kwedar**

## **Q&A WITH DIRECTOR GREG KWEDAR**

### **Q) How did you come to this story?**

In college I started an organization that took college students down to the Texas/Mexico border almost every weekend to work in underserved areas. We were trying to understand what it means to be a global citizen and connect with families who were torn apart and stuck in limbo in this border land. It wasn't completely altruistic, we drank beer every night and ate a lot of tacos. But I started making my first videos down there to capture what I was seeing and knew that when I made my first film that I'd come back to the border and tell a story there. I never thought it would be about Border Patrol because all I knew of agents was when they'd lean in my car window at the border and ask if I was an American citizen. But once I started researching Border Patrol and started to learn more about the agents who do the job I became fascinated. It's one of our nation's largest law enforcement agencies and I believe its least understood. Over 60% of agents are Hispanic and do a job that is complex and dangerous. We were drawn to tell the human story behind the uniform.

### **Q) What was the research process like in order to write the script?**

My writing partner and I, Clint Bentley, spent over four years researching and writing this script. Border Patrol is a very insular agency, and to push past the bureaucracy and into the hearts of the men and women who do this job we had to venture out into the desert ourselves. There we'd often find agents bored out of their minds eager to talk to anyone with a pulse, and we'd pretend to be lost tourists with an upside down map. As soon as they saw us as people who were genuinely curious about their work and not there to judge them - the stories started to flow. This evolved into closing bars in one stop light towns with agents and from there we started to build these characters, and this world.

### **Q) Did you run into any resistance from the border patrol to the film?**

We met resistance from the *Agency* of United States Border Patrol but not the *Agents* themselves. Initially we tried to work in an official capacity with the agency but met many roadblocks and even had a "Do Not Associate" passed down from the agency on our production. Essentially, a "Do Not Associate" means that Border Patrol was not supposed to interrupt our film production but it also meant that no agent was allowed to assist us in any way. However, the agents sometimes under anonymity, sometimes as retired agents such as our technical advisor Sam Sadler who was instrumental in the authenticity of our production, would go out of their way to help us. Like any law enforcement agency in our country there is a spectrum of character and integrity. I was fortunate to work closely with very honorable men and women who wore the green uniform. Yes, our story shows some of the scary and impossible choices agents could be faced with on the job, as well as the fallibility and vulnerability to corruption when faced with an enemy as powerful as the cartels. But on the opposite side of the coin I've heard amazing, compassionate stories like the same planes and helicopters that would look for illegal immigrants would drop care packages of candy and gifts over Mexican border towns at Christmas. It's a strange world down there.

### **Q) What has been the response from actual border patrol agents to the film?**

Overwhelmingly positive. We showed the finished film to Border Patrol Agents in Deming, New Mexico, where we filmed as a thank you. They'd start with small compliments like, "Well, at

least you got the pants right," and give you crap for a stop sign pointed the wrong way and other little details that only an agent could pick up. But they would also say that our film was the best representation of Border Patrol they'd seen in entertainment. What was most humbling was the spouses of agents. They told us that they had been married to their spouse for years and never really knew what it felt like to wear the uniform, until now.

**Q) Can you speak to the importance of the film with the current political environment?**

Oh boy. This is a loaded question! While this is an issue I care deeply about, we worked very hard to never explicitly state a message behind the movie. It was our hope that the film could inspire a conversation where the audience can arrive at their own message and become the change agents. We sought to display that the border is vastly complex, with human lives caught in the balance. I'll say this about the political environment surrounding the issue - I wouldn't trust any simplistic solution to this conflict, the wall included. It's been said that the borders we make for ourselves define us. If this is so, our border demands to be examined. Not from a lofty perch insulated by ideology, politics, and morality, but thrust into the deserts, riverbanks, and mountain ranges that contain the border. And deeper, into the hearts of the people who traverse it. We've been inheriting and passing on this conflict since the Apaches and Comanches fought over the same land ages ago. It's my sincere hope that we can interrupt the cycle of violence and despair and once again live up to the poem The New Colossus that is inscribed at the base of our Statue of Liberty. And when has a wall ever been a good idea throughout history?

## FEATURING

### **JOHNNY SIMMONS as Benjamin Davis**



Johnny Simmons is a compelling and critically acclaimed young actor whose credits span both feature film and television.

Recently Simmons was seen in Noah Buschel's *The Phenom* which was released this past June after the world premiere at the Tribeca Film Festival. He will next be seen in the lauded, border patrol thriller *Transpecos*.

Other recent film credits include Robert Schwartzman Coppola's comedy feature *Dreamland*, *Late Bloomer* in which he stars opposite Academy Award winner JK Simmons and *The Stanford Prison Experiment* with Billy Crudup, Ezra Miller and Olivia Thirlby. Prior to that he was on the big screen with Aubrey Plaza, Bill Hader and Andy Samberg in the comedy *The To-Do List* and featured in the award-winning *Perks of Being a Wallflower* opposite Emma Watson, Logan Lerman, and Ezra Miller. He played William

Willingham in the comedy hit *21 Jump Street*, opposite Jonah Hill and Channing Tatum. Simmons' additional film credits include *Frank & Cindy*, Robert Redford's *The Conspirator*, *The Devil's Knot* alongside Reese Witherspoon and Colin Firth, *Scott Pilgrim vs. the World*, *The Greatest*, *A Bag of Hammers*, *Jennifer's Body* and *Hotel for Dogs*.

Simmons is currently filming "Girlboss", a series for Netflix based off the best-selling book of the same title.

On television, Simmons appeared as the lead-guest star in an episode the final season of the hit CBS show, "The Good Wife". He portrayed the legendary writer Jack London in Discovery Channel's mini-series "Klondike"; Richard Madden, Tim Blake Nelson, Sam Shepard, and Tim Roth co-star. Simmons starred opposite Diane Lane, James Gandolfini and Tim Robbins in the Emmy-nominated HBO telefilm "Cinema Verite."

Johnny Simmons was born in Alabama and grew up in Dallas. He currently resides in Los Angeles.

## GABRIEL LUNA as Lance Flores



Gabriel Luna is proving himself as one of Hollywood's most promising talents.

This September, Luna will be seen in three special projects; the ABC series "Agents of S.H.I.E.L.D." where he will join the cast in season 4 as the popular Marvel antihero Robbie Reyes, aka Ghost Rider, marking the first time that Ghost Rider will be adapted live-action television; the Samuel Goldwyn Films thriller, *TRANSPECOS* alongside Johnny Simmons and Clifton Collins Jr. The film, about three U.S.-Mexico border patrol agents who encounter a Mexican drug cartel while working a remote desert checkpoint, won the audience award for narrative features at the 2016 SXSW Film Festival; he will also be seen in the Discovery Channel mini-series, "Harley and the Davidsons," about the story of the birth of the iconic Harley-Davidson brand, where he will play Eddie

Hasha, nicknamed the "Texas Cyclone," a notable American motorcycle racer;

Last year, Luna co-starred in the ABC true crime drama "Wicked City" and as a recurring character in the second season of "True Detective." Previously, Luna starred in the title role in the action drama series "Matador" for Robert Rodriguez's El Rey Network.

On the big screen, Luna most recently was seen in the feature film *FREEHELD*, with Julianne Moore and Ellen Page and co-starred in the sports comedy *BALLS OUT*, which premiered at the Tribeca Film Festival in 2014. His other film roles include the lead in the genre-bending dark comedy *GRAVY* and Richard Linklater's dark comedy, *BERNIE*.

Gabriel made a name for himself in the flourishing independent filmmaking community of his hometown Austin, TX with starring roles in such films as *FALL TO GRACE*, *SPRING EDDY*, and *DANCE WITH THE ONE*; the former and the latter being selected into the narrative feature competition at the SXSW Film Festival.

In addition to his work in film and television, Luna was active in the Austin theater scene where he was honored with the Best Lead Actor award by the Austin Critics' Association in 2010 for the production on "Black Snow."

## **CLIFTON COLLINS, JR as Lou Hobbs**



An acting chameleon and native Angeleno, Clifton Collins Jr. has risen through the ranks to become one of Hollywood's most versatile actors.

2016 looks to be another huge year for the seasoned actor with roles in both major film and television projects. First up, Clifton will be seen in the upcoming Open Road thriller *TRIPLE 9* alongside Woody Harrelson, Casey Affleck, Chiwetel Ejiofor and Kate Winslet. Followed up by Terrence Malick's next film opposite Christian Bale, Rooney Mara, Natalie Portman, Michael Fassbender, Cate Blanchett, Ryan Gosling, and Benicio Del Toro. Additionally, he will be seen in one of the lead roles in the independent film *TRANSPECOS*, which centers around three Border Patrol agents working a remote desert checkpoint who find the contents of one car will reveal an insidious plot within their own ranks.

On the television side, Clifton is currently in production on the highly anticipated Bad Robot / Jerry Weintraub Productions, HBO series "WESTWORLD". Further proving his acting chops, Clifton will star opposite such heavyweights as Anthony Hopkins, Ed Harris, Evan Rachel Wood, Jeffrey Wright, James Marsden, Thandie Newton, Rodrigo Santoro, Miranda Otto. The show, inspired by the 1973 film of the same title directed by Michael Crichton, centers around a futuristic theme park populated by artificial beings. Clifton will play 'Lawrence', a sly criminal who really knows his way around Westworld.

Previous film credits include: Terrence Malick's *KNIGHT OF CUPS*; the Warner Bros. / Wally Pfister-directed feature *TRANSCENDENCE* opposite Johnny Depp, Morgan Freeman, Kate Mara, and Cillian Murphy; Dito Montiel's *MAN DOWN* opposite Shia Labeouf and Gary Oldman; Taylor Hackford's feature *PARKER*, opposite Jason Statham and Jennifer Lopez; the Lionsgate feature *THE PERFECT GAME*; Paul Scheuring's film *THE EXPERIMENT* opposite Adrien Brody and Forrest Whitaker; and the Universal feature *SCOTT PILGRIM VS. THE WORLD*. Clifton's previous and notable feature credits include Jim Sheridan's *BROTHERS*, with Jake Gyllenhaal; JJ Abrams' *STAR TREK*; Mike Judge's *EXTRACT* opposite Ben Affleck; *SUNSHINE CLEANING* opposite Emily Blunt and Amy Adams; *BOONDOCK SAINTS 2* for Sony; *CAPOTE*; and has also created memorable characters in such varied projects as *BABEL*, *TRAFFIC*, *TIGERLAND* and *RULES OF ATTRACTION*.



## **ABOUT THE FILMMAKERS**

### **GREG KWEDAR (Writer, Director)**

Greg Kwedar makes his feature film directorial debut with *TRANSPECOS*, but has been working in film since he dropped out of accounting in college. He is the producer of *RISING FROM ASHES* about the Rwandan national cycling team, executive produced by Forest Whitaker. Greg has spoken on panels at UNESCO, SXSW and the United Nations, among others.

### **CLINT BENTLEY (Writer, Producer)**

Clint Bentley co-wrote and produced *Transpecos*. He was raised on a cattle ranch in Florida. Two of his great-grandfathers were shot to death. Another was killed by lightning. He's trying to figure out what all that means. After college he worked a series of odd jobs: as a waiter, a day laborer on a sod farm, a deck stainer. Then he started working in film. He's made internet videos and some random tv stuff for the History Channel, Travel Channel, and the Food Network. *Transpecos* is his first feature.

### **NANCY SCHAFER (Producer)**

Nancy Schafer is a producer who works in independent film. She is the Executive Producer of the documentary *The Battered Bastards of Baseball* (Sundance 2014), *Frame by Frame* (SXSW 2015) and Producer of the narrative film *7 Chinese Brothers* (SXSW 2015). She is the Executive Producer of the forthcoming documentaries *American (ESP)ionage* as well as the Producer on two feature films in development, *Glass* and *Dead End*. Schafer worked at and ran the Tribeca Film Festival from inception until July 2012, a period of 11 years. Prior to joining Tribeca, she created and ran the South by Southwest Film Festival (SXSW Film) in Austin, Texas for eight years.

### **MOLLY CHRISTIE BENSON (Producer)**

Molly Christie Benson has rocked the worlds of film, TV, digital content, commercial production and cutting-edge VR storytelling since launching her career at the Telluride Film Festival. As executive producer/creative director of 99 Tigers, a creative services agency, and 8750 Films, a feature film production company, she's delivered countless high-profile promos, commercials, films, and music videos. In the world of independent feature films, she's produced *Transpecos* (SXSW 2016), *7 Chinese Brothers* (SXSW 2015), and *It's a Disaster* (LAFF 2012). At 99 Tigers, she oversees major campaigns for networks including TBS, Bravo, Oxygen, Fox, MSG, Sundance and truTV. She lives in Venice Beach with her production designer husband.

### **JOSH BRAUN (Executive Producer)**

Josh Braun runs Submarine Entertainment, a hybrid sales and production company. Braun was a producer on Andrew Rossi's Sundance competition documentary *Page One: Inside the NY Times* and was an executive producer on Celine Dahnier's *Blank City*. Mr. Braun was an

executive producer on David Cronenberg's Oscar and Golden Globe nominated *A History of Violence*. Braun is a producer on the feature film adaptation of John Wagner's graphic novel *Button Man*, recently set up at Dreamworks. Some of the films represented by Mr. Braun have included: *Cave of Forgotten Dreams*, *Tiny Furniture*, *Page One: Inside The NY Times*, *Tabloid*, *Bill Cunningham NY*, *Buck*, *Winter's Bone*, *Man on Wire*, *Food Inc.*, *Joan Rivers: A Piece of Work*, *The Cove*, *Supersize Me*, and many others.

**JEFFREY WALDRON (Director of Photography)**

Born in the United States, Jeffrey Waldron spent his formative years around the world, living in seven cities in four countries on three continents before graduating high school. His fascination and determination to pursue filmmaking earned him a Bachelor of Arts from the University of Southern California's prestigious Cinema-Television Production program and an MFA in Cinematography from the American Film Institute. Narrative feature films Jeff has photographed have premiered at the Berlin Film Festival, the Tribeca Film Festival, the Los Angeles Film Festival, and South by Southwest. In 2012 he was nominated for the Independent Spirit Award for Best Cinematography for his work on "The Dynamiter". Earning a 2012 Independent Spirit Award Nomination for Outstanding Cinematography, Jeffrey has received over ten other awards and nominations for his directing and cinematography work in both narrative and documentary films.

**AARON DESSNER (Composer)**

Aaron Dessner is a New York based songwriter/multi-instrumentalist/producer, and member of the Grammy Award-nominated band *The National*. Outside of his work with *The National*, Aaron has made a name for himself as an influential producer, working with a myriad of acclaimed musicians. Most recently, Aaron produced *Frighted Rabbits* forthcoming album and worked as an associate producer on Mumford & Sons' new album, *Wilder Mind*, which came out in May 2015. He also recently produced *This Is The Kit's Bashed Out* (2015); *The Lone Bellow's Then Came the Morning* (2015); and Australian band *Luluc's* album *Passerby* (2014), which received rave reviews and was featured on many best album of the year lists. Other production credits include *Local Natives' Hummingbird* (2013); *Sharon Van Etten's Tramp* (2012); *Doveman's The Conformist* (2009) and the Red Hot Organization's AIDS charity compilation *Dark Was The Night* (2009), on which Aaron collaborated with his brother Bryce. The record features exclusive recordings and collaborations and has raised over 2 million dollars for AIDS charities. Aside from his work as a producer, Aaron co-founded and curated the *Eaux Claires Music & Arts Festival*, which will return to Wisconsin this summer, and *Crossing Brooklyn Ferry*, which took place at the Brooklyn Academy of Music in 2012 and 2013. He is also a co-curator of the bi-annual Boston Calling Music Festival.

**BRYCE DESSNER (Composer)**

Bryce Dessner is one of the most sought-after composers of his generation, with a rapidly expanding catalog of works commissioned by leading ensembles. Known to many as a guitarist of the Grammy Award-nominated band *The National*, he is also active as a curator – a vital force in the flourishing realm of new creative music. His orchestral, chamber, and vocal compositions

have been commissioned by the Los Angeles Philharmonic, Metropolitan Museum of Art (for the New York Philharmonic), Kronos Quartet, BAM Next Wave Festival, Barbican Centre, Edinburgh International Festival, Sydney Festival, eighth blackbird, So Percussion, New York City Ballet, and many others. Recently Bryce was tapped to compose music for Alejandro Iñárritu's film, *The Revenant*, which received a 2016 Golden Globes nomination for Best Original Score. Recordings include *Aheym*, a Kronos Quartet disc devoted to his music (Anti- ); *St. Carolyn by the Sea* on Deutsche Grammophon, with the Copenhagen Phil under Andre de Ridder; and *Music for Wood and Strings*, an album-length work performed by Sō Percussion (Brassland). Bryce's recent activities as a curator have included 'Mountains and Waves,' a weekend-long celebration of his music at the Barbican Centre in London—with guests including Steve Reich, eighth blackbird, Sō Percussion, Caroline Shaw—and 'Sounds From A Safe Harbour,' a weekend of performances at the Cork Opera House in Ireland. He is also the founder and curator of MusicNOW, the Cincinnati-based contemporary music festival, which will present its 11th season this March. Along with his brother Aaron he founded and curated *Crossing Brooklyn Ferry*, which took place at the Brooklyn Academy of Music in 2012 and 2013.

**PETER BENSON (Production Designer)**

Peter K. Benson grew up in South Florida, as a boy he became fascinated by the Art Deco movement around him. He went on to study art, film, and architecture at the University of Southern California, graduating to a career in film. By working and learning on set in the art department, he quickly grasped the essentials of becoming a Production Designer—mastering both creative arts and balanced budgets. Working in commercials and television gave Peter the opportunity to collaborate with top Directors and DP's, and to become a technician of his craft. Peter now focuses his aesthetic and creative knowledge as a passionate partner for independent filmmakers. Equally at home in high-end commercials and down-and-dirty indies, he delivers work that is intuitive and multi-layered. Peter resides in Venice, California.

**ALAN CANANT (Editor)**

Prior to editing *Transpecos*, Alan's most recent project was *Songs My Brothers Taught Me*. It was selected for the Directors' Fortnight at the Cannes Film Festival and nominated for two Independent Spirit Awards. Among his other work is *Hellion* (Sundance), *The Catechism Cataclysm* (Sundance), and *Girl Model* (Toronto).

CREDITS

Samuel Goldwyn Films

Presents

In Association with 8750 Films,  
and Marfa Peach Company

Directed by  
Greg Kwedar

Written by  
Clint Bentley & Greg Kwedar

Produced by  
Molly Christie Benson  
Nancy Schafer

Produced by  
Clint Bentley  
Greg Kwedar

Executive Producers  
Josh Braun  
Rick & Kristel Carter

Executive Producers  
Jon & Linda Halbert  
Larry & Debbie Kalas

Executive Producers  
Michael & Phyllis Kwedar  
Walt & Cheryl Penn

Co-Executive Producer  
Jennifer Kuczaj

Associate Producers  
Rich Delia  
Joan Sullivan

Director of Photography  
Jeffrey Waldron

Production Designer  
Peter K. Benson

Editor  
Alan Canant

Original Score  
Aaron Dessner & Bryce Dessner

Casting by  
Rich Delia

## CAST

Clifton Collins, Jr.   Gabriel Luna   Johnny Simmons

David Acord  
Ralph Alderman  
Oscar Avila  
Clint Bentley  
Luis Bordonada  
Will Brittain  
Clifton Collins, Jr  
Lora Cunningham  
Alex Knight  
Jake Lockett  
Cesar Lopez  
Gabriel Luna  
Alma Martinez  
Jesus Mayorga  
Julio Oscar Mechoso  
Richard McKinley  
Osman Molina, Jr.  
Roy Rios  
Sam Sadler  
Johnny Simmons  
Juanita Trad  
Robert Washington

## EXTRAS

Eddie Diaz  
Christina Dominguez  
Paul Espinosa  
Robert Espinosa Jr.  
Robert Espinosa Sr.  
Josmar Gaona  
Jesus Garcia  
Erick Gonzalez  
Camilo Lopez  
Miguel Lopez  
Cristian Metz  
Osman Molina, Sr.  
Sergio Quezada  
Jonathan Reyes  
Lupe Salazar  
Jose Sanchez  
Daniel Soriano  
Zareb Velez

PRODUCTION

FIRST ASSISTANT DIRECTOR	Michael Newton
PRODUCTION MANAGERS	Benjamin Fuqua Jane Houle
COSTUME DESIGNER	Kyle Svendsen
ART DIRECTOR	Carlos Fagundo
KEY MAKEUP ARTIST	Jessica Isam
PRODUCTION SOUND MIXER	Sean McCormick
BOOM OPERATOR	Patrick Wylie
SCRIPT SUPERVISOR	Brandon Scott Jensen
FIRST ASSISTANT CAMERA	Ezra Bassin-Hill
SECOND ASSISTANT CAMERA	John Leeves
DIT / DRONE OPERATOR	Jordy Wax
SECOND ASSISTANT DIRECTOR	Alex Dawson
GAFFER	Ty Eddingston
KEY GRIP	Cameron Jones
BEST BOY GRIP	Kelsey Talton
BEST BOY ELECTRIC	Jackson McGovern
GRIP	Shayne Baker
SECOND UNIT ADDITIONAL CINEMATOGRAPHY	Jacob Hamilton
STUNT COORDINATOR	Ryan Staats
STUNT PERFORMERS	Filippo Guardino Josh Kemble
SPECIAL EFFECTS	Robert Rankin

	Robert Taylor
TECHNICAL ADVISOR	Sam Sadler
ADDITIONAL TECHNICAL CONSULTATION	Tom Marszal
ON SET PHOTOGRAPHY	Phyllis Kwedar Jane Houle
ART DEPARTMENT COORDINATOR	‘Ofa Halapua
GRAPHIC ARTIST	Shana Torres
ART DEPARTMENT SPECIAL THANKS	Joe “Cartographer” Christie
CAMERA PRODUCTION ASSISTANT	Michelle Hernandez
WARDROBE ASSISTANT	Amanda Rosales
ASSISTANT MAKEUP ARTIST	Chandler West
CASTING ASSISTANT	Christian Bustamante
SET PRODUCTION ASSISTANTS	Ky Brabson Dominic Brown Steven Gonzalez Victor Provencio
NEW MEXICO CASTING	Kathryn Brink
NEW MEXICO CASTING ASSISTANT	Courtney Sunderland
SET MEDIC	William Apodaca
DRIVER	R. Glenn Stalcup
PRODUCTION CATERING	La Fonda Restaurant Benji’s Restaurant The Patio Cafe Mango Maddie’s

	Forghedaboudit Pizza
TRANSPORTATION PREP	Jimenez Car Wash
K'ICHE' TRANSLATIONS	Mareike Sattler Manuela Petronila Tahay
PRODUCTION LEGAL SERVICE	Dean Cheley Marisa Kapust Donaldson & Callif
DISTRIBUTION ADVISORY SERVICES	Submarine Entertainment
SCRIPT CLEARANCE AND PRODUCTION INSURANCE	Taylor & Taylor
PRODUCTION ACCOUNTING ASSISTANCE	Susan Anthony
FIRST ASSISTANT EDITOR ASSISTANT EDITORS	Andrew Gregory Andrew Ryan Shepherd Anna Hulkower
POST-PRODUCTION SOUND SERVICES	Skywalker Sound a Lucasfilm Ltd. Company Marin County, California
SUPERVISING SOUND EDITOR / SOUND DESIGNER	Mac Smith
RE-RECORDING MIXERS	Christopher Barnett Brandon Proctor
DIALOGUE / ADR EDITOR	Brad Semenoff
FOLEY SUPERVISOR	Frank Rinella
FOLEY EDITORS	Pascal Garneau



Kimberly Patrick  
Luke Dunn Gielmuda

FOLEY ARTISTS

Andrea Gard  
Margie O'Malley  
Ronni Brown

ASSISTANT RE-RECORDING MIXER

Danielle Dupre

ENGINEERING SERVICES

Scott Brewer

DIGITAL EDITORIAL SUPPORT

David Piefer

AUDIO/VIDEO TRANSFER

Marco Alicea

POST-PRODUCTION SOUND ACCOUNTANT

Jessica Engel

CLIENT SERVICES

Eva Porter

SCHEDULING

Carrie Perry

SKYWALKER SOUND EXECUTIVE STAFF

Josh Lowden  
Jon Null  
Steve Morris

MUSIC EDITORS

Jesse Kees  
Jonathon Stevens

ADR MIXER

Thomas J. O'Connell

ADR MIX TECH

Ryan D. Young

COLORIST

Aaron Peak

VISUAL EFFECTS

END CREDITS PREPARED BY

Aaron Peak

MUSIC CLEARANCE

Lauren Marie Mikus

PRODUCTION PAYROLL SERVICE

Media Services

Original Score Composed and Produced by

Aaron Dessner & Bryce Dessner

Original Score Recorded at

Future-Past Studios  
Hudson, NY

Lismore Castle  
Lismore, Ireland

Aaron Dessner's Garage  
Brooklyn, NY

Aaron Dessner's House  
Stuyvesant, NY

Engineered By

Aaron Dessner, Bryce Dessner, Patrick Higgins, and Jonathan Low

Musicians

Guitars, Piano, Keyboards

Aaron Dessner and Bryce Dessner

Cello

Kate Ellis

Percussion

Alex Petcu

Violin

Yuki Numata Resnick

Cello

Jeffery Zeigler

SONG

“AFRAID OF EVERYONE”

Performed by The Nationals

Written By Matthew Berninger,

Aaron Dessner Courtesy of

4AD

Very Special Thanks

Steve Allen  
Ma'ayan Andres

Bruce Ashburn  
Austin Film Society  
David Baeza  
Dawn Barger  
Rachel Bentley  
The Bentley Family  
Joshua Bingaman  
Louis Black  
Lauren Bogle  
Nina Yang Bongiovi  
Danny Bravens  
Dian and Jim Bruemmer  
Benji Cano & the Cano Family  
Casa hogar Orphanage  
Tana Christie  
Kendall Kalas Christofferson  
Lauren Kwedar Cockerell  
Jason Connell  
The Cast & Crew of “Dakota”  
The Good People of Deming, NM  
DesignTownUSA  
Andrew Disney  
Julius Douglas  
Jon Eberle  
James E. Ellis  
Jono Emmett  
Sherry England  
Andrew & Lindsey Gill  
Scott Graham  
Sarah Green  
Russell Groves  
heather Halbert  
Chase Maclaskey Harmeier  
Esther Havens  
Travis Helm  
Holly Herrick  
Ned, Moose, and Campbell Herrington  
Richard & Susie Hile  
Rick Holdridge  
Bradley Jackson  
Charles “Tink” Jackson  
Joe and Teresa Johnson  
Nathan Johnson  
T.C. Johnstone  
Richard Jones  
Eriks and Naomi Krumins  
Greta Kwedar  
Glenn Lazzaro  
Kim LeBlanc  
Robert Griffin Lowe  
Austin Mann  
Kristin McCracken  
Marty Miller  
Steve Miller  
Pamela and Nicholas Mitchell  
Sheriff Jon Mooradian

Steve Moore  
Angelina Muñoz  
Carly & Micah Nance  
The State of New Mexico  
Jeff Nichols  
99 Tigers  
John O'Neal  
Valerie Marie pastran  
Erik Petrik  
The Incredible Staff of the Quality Inn, Deming  
Graham Reynolds  
Carlton Rich and Two Bits Tattoo  
JR Ringer  
Matt Robinson  
Jeremy Rodgers  
Joe M. Romero  
Lee Salevan  
Red Sanders  
Alison Schafer  
Ryan Scheer  
Heather Seats  
Eugene Sepulveda and Steven Tomlinson  
Sarah Settele  
David Seeley  
Set Stuff  
Dale & Kay Shook  
Christopher Smith  
Ford & Lindsay smith  
Bill Speer  
Dane Speer  
The Staff of Starmax Deming  
Texas Film Commission  
Mark & Jane Toppert  
Louis Venezia  
Louiza Vick  
Laurel Smith Vouvray  
Joanne Roberts Wiles  
Jim Wood  
Keith Davis Young

The women and men of the united States Border Patrol  
“Alone and unafraid”

Camera Equipment

Grip and Lighting Equipment

Contrast Films

Serious Grippage

Filmed on location in Luna County, New Mexico

No animals were harmed in the making of this film

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