



SETTLERS

Production Notes

Introduction

SETTLERS is a sci-fi thriller and Wyatt Rockefeller's writing and directorial feature film debut. Produced by Julie Fabrizio (Jericho Motion Pictures, UK), Joshua Horsfield (Intake Films, UK) and Johan Kruger (Brittle Star Pictures, South Africa), and co-produced by Kenny Moleme and Jason Mandl, it stars a multi-national cast headlined by Sofia Boutella ("The Mummy"), Ismael Cruz Córdova ("The Undoing"), Hollywood Critics Association's 'Next Generation of Hollywood' award winner Brooklynn Prince ("The Florida Project"), Nell Tiger Free ("Servant") and BAFTA Scotland nominee Jonny Lee Miller ("Trainspotting"). An official UK/South Africa co-production, principal photography was completed on location in the isolated desert area of Vioolsdift, situated in the Northern Cape in South Africa.

Synopsis

On a remote homestead on the Martian frontier, a family from Earth clings to hope for a better life. But when strangers appear in the surrounding hills and attempt to run them off, nine-year-old Remmy (Brooklynn Prince) catches a glimpse of the desperate reality her parents, Reza (Jonny Lee Miller) and Ilsa (Sofia Boutella), have tried so hard to keep from her.

The strangers attack. Remmy's parents kill two and Reza pursues the third into the hills. Remmy waits with her mother through the night...but Reza never returns. Instead, the surviving stranger appears, clutching the stock of Reza's rifle.

He gives them the option to leave, but Ilsa, for reasons unclear to Remmy, refuses. They thus begin an uneasy détente with the stranger, who, introducing himself as Jerry, quickly insinuates himself into the daily rhythms of the homestead.

Soon enough, Remmy begins to suspect a budding relationship between Jerry and her mother. Angered by Ilsa's apparent betrayal, she decides to turn her back on the only place she's ever known and sets off into the hills...only to discover how little choice her mother, and she, actually have.

Ilsa

Sofia Boutella describes the dueling weights of expectation and reality that Ilsa experiences while trying to keep her family together. "How I see Ilsa is that she arrived here having greater hopes and it didn't

necessarily go the way she had hoped for. The only thing that keeps her alive is her child and that glimpse of family that they have together. I think Ilsa is also very protective of Remmy and doesn't want to tell her the truth about their situation because I think she's really pained and hurt by where she's at. She had greater hope at some point, but she doesn't want her to be as disappointed as she is."

Boutella drew from her own personal history to get into the character of Ilsa. "I had to escape the country that I was born in, and I think that's also one aspect that attracted me to the role. Having to leave where you're from and where you were born, not because you're choosing necessarily and it's better for you, but because you have to. And I thought I could totally dive in and explore it, those colours that I've never had the chance to explore in another movie until now."

"Ilsa was a tricky one," says Writer-Director Wyatt Rockefeller, "because she keeps things close to her chest. And because we, for the most part, are seeing everything through Remmy's eyes, Ilsa is something of a mystery to us. Her true intentions and the position she's in are only fully understood by Remmy, and us, when Remmy, ten years later, is put in the same position."

Remmy

Jonny Lee Miller believes Brooklynn Prince's performance as Remmy is emotive beyond her years. "Brooklynn is like a revelation in how she works; seeing a youngster who's got a really good future in the business, watching her learn to work and seeing this sort of natural emotion that she has in front of the camera has been great."

Prince explains that the film is, at its core, about Remmy's story. "It's about her journey. It's about her building [her life] back up with the bricks of hope and answers and curiosity and love."

"Ultimately this is Remmy's story," Writer-Director Wyatt Rockefeller adds. "It's a coming-of-age of this girl, and her finding independence. Effectively the chapters of the story are one pillar after another – pillars she depends on – crumbling, and her having to look inward. Not only for the strength to keep going, but ultimately the strength to do the one thing that they never thought they could."

Rockefeller goes on to comment that "It is the risk of a life alone that sends Remmy out. That is ultimately the spine of the movie. It's this girl growing up and taking matters into her own hands."

Reza

"He's a man who has had a very troubled, difficult time on Earth, and decided to come to Mars illegally. He's a refugee, and he is trying to make a better life for himself and his small family. I thought he was an interesting character in an interesting situation, and it was just beautifully written."

Miller mentions that in his conversations with Wyatt Rockefeller about the character that "We seemed to agree on a lot of things. I really got a sense that he had not just a vision for it, because that doesn't really do it justice, but he understood his characters really well, and I think he had a real passion for telling the story."

According to Rockefeller, “I always saw Reza, and described him, as a leader of men if only there were others around to follow him. Reza is resolute about being optimistic about the future, and he has to be, because what else can he do?”

As a refugees living in a new world hostile to his family’s presence, Reza fights to protect what he has and safeguard the very close bond he shares with his family. “They are just three people alone in this world as far as they are concerned, so he’s not finding it particularly easy when we meet him in the story. They have found a home here which was not theirs, and I think they’re really looking for peace.”

Miller explains that Reza doesn’t reveal to Remmy, his astute daughter, his first sighting of something disturbing. “We have sheltered her from a lot of information, such as the full story about why they left Earth. When a kid grows up you introduce them to life and the world, and any parent will know this is gradually in steps, and you wait until they’re old enough. But then there are things that you should reveal; you can’t keep your kid sheltered for too long, especially the harsh situation we’re in; she has to be prepared and self-sufficient. When Remmy overhears their argument, she starts asking more questions. That’s a can of worms that they don’t open.”

Jerry

Although a “stranger” to Remmy and Ilsa, Jerry reveals he was born and raised on the homestead and assumes Reza and Ilsa displaced or killed his parents when they arrived. Thus, he sees his violent incursion into their lives and his subsequent expectations of Ilsa and Remmy as unfortunate but justified, necessary and even merciful.

Ismael Cruz Córdova says, “Jerry is a person who does what needs to be done. Through his extensive life experience he’s perhaps had to learn morals and social behaviors and he has had to reconfigure those at the service of survival.”

The Puerto Rican-born Cruz Córdova, now based in New York, shares that he drew from his history where he had to be resourceful to survive. “When you have absolutely nothing, you have to overcome and you have to be crafty, and at some point you have to rethink your morals, and be a little more fluid with them in certain instances. There are a lot of instances that living in New York at 22 years of age, I did things that I never thought I would do because I had to eat. When you have the experiences that I had, it’s not difficult to extrapolate that I understand these types of characters wholeheartedly.”

“He is a hyper-realist,” says Cruz Córdova of Jerry. “He has had enough life experience in which he has had to rethink, perhaps, learned morals, learned social behaviours. He thinks in a new world there’s a new order so there should be new rules as well. That leads him to make certain decisions that, from our vantage point of today, are questionable and perhaps could be seen as villainous.”

It’s difficult to dislike Jerry: all his actions, however cruel, flow from a survivor’s logic. And his familiarity with the homestead proves valuable. Under the quiet observation of his guests, he begins work on the failing homestead and soon gets the water in the taps flowing. Over the longer term, he turns the dying crops into a flourishing yield; and the fading greenhouse is soon green with plant life. And, to Remmy’s delight, he revives an old robot to help get the homestead, and the larger terraforming operation, up and running once again. Quickly named “Steve” by Remmy, the robot is soon following her everywhere she goes.

“It’s so important to play characters that are this complex,” says Cruz Córdoba, “because I feel as a society we can move to a better place if we were more honest about the multiple colors and aspects of our personality, and that no one person is good, and no one person is completely bad.”

Creating Steve

Master Puppeteer William Todd Jones, who has brought creatures to life for the recent *His Dark Materials* and classics such as *Who Framed Roger Rabbit*, *Batman*, and *Labyrinth*, describes Steve as “a practical robot that has been working on Mars for many years or generations. Although he does only a few specific things, he does them really well. He has the ability to move around Martian terrain very fast and effectively.”

During the design process, the director, Rockefeller, made Steve’s function the guiding principle: “Our thought was that Steve originated as a component of the homestead’s terraforming operation, designed to break up the barren ground, lace it with fertile soil and ultimately tend to the plant life that emerges. One consequence of this approach was an early realization that Steve would need to be able to maneuver carefully over vulnerable ground — thus on legs, as opposed to the Mars-rover style treads as originally imagined.”

Equally important was Steve’s relative inscrutability. “The ambiguity of Steve’s loyalty to Jerry — in effect its ‘builder’ — and apparent friendship with Remmy, is critical to its role in the story,” explains Rockefeller. “I wanted some mystery to what was going on in that box-head and whether it was capable of real compassion or was in fact, as Jerry describes him, ‘just a tool.’ So, talking was out; I wanted Steve’s expression limited to its movements.”

This constraint put extra demands on Todd, the puppeteer, to develop a vocabulary of movement that could communicate not only emotion but a whole personality, a vocabulary that carried over to the VFX team for the more elaborate movements.

Creating a Hostile World

Production Designer Noam Piper recalls his enthusiasm to work on the film. “I loved the script which reads very much like a Western; there are great descriptions of creaking floor boards and these great vistas. To me it read very much like Sergio Leone’s old Spaghetti Westerns, and being set on Mars I saw an opportunity in our film to blend something that has a classic story with a look that might be a bit different.”

A location that offered the look of a grim and desolate landscape was found in Vioolsdrift. The remote desert area in South Africa’s Northern Cape Province is a 7-hour road trip from the closest major city, Cape Town.

Piper explains that building the set on location is quite an unusual approach. “It means it’s also double-skinned; it’s really not a set, it’s a house, because you can walk 360 degrees completely around this entire space. All the walls, interior and exteriors, have been designed and built completely from scratch, and you will not find a single brace or stage weight or anything support-wise that you would on an ordinary film set. The entire structure is encompassed within the set.”

For Piper, the beautiful landscape is the biggest hero of the film. “Wherever we go, you will always see large windows. My intent is to show as much of the outlook and terrain because it plays such a major role.” Piper is proud of their achievement. “Going onto a location I obviously want to show off, it’s in my remit to demonstrate that we’ve not built this thing in a studio, and that we’ve come all the way to Vioolsdrift. For us, as Londoners, it is an extremely long journey – like going to the other side of the world!”

Piper discusses the significant challenges he and his 30-strong team of carpenters faced. “Our location is only accessible via narrow dirt roads which we had to patch up in order to get there in the first place. The logistics of bringing this huge set into the middle of nowhere was an incredible undertaking. We are talking about pre-building as much as possible in massive trucks and offloading them on the nearest site, and then taking them on smaller vehicles across the road to get there. Working in the heat for 6 weeks meant the human factor alone was a tough.”

The isolated location and limited Wi-Fi connectivity also impacted the practicalities of the production working from base camp. Producer Johan Kruger (“Winnie”, “Semi-Soet”) adds, “There was also the matter of working in intense heat. We had to adapt to that by supplying mobile air conditioners and lots of fans, and we had to plan our schedule so that we do not necessarily shoot at the hottest time of day.” The closest place to acquire fuel was 50 kilometers from location, which required the crew to obtain their own tanks to fill the generators and vehicles. “Those are just a few of the logistical problems we had to address during the pre-production”, says Kruger.

To locate the perfect setting for this story on another planet, the producers scouted various locations around the world before settling on a barely-known town way off the beaten track: Vioolsdrift, situated in a desert landscape in the Northern Cape in South Africa. Producer Julie Fabrizio recalls their search in the early days of pre-production. “Iceland was almost too green, not terra-formed, and too expensive. While the Canary Islands have great tax incentives, they didn’t have the required infrastructure. We were very close to shooting in Morocco which features beautiful landscapes, but our producer, Joshua Horsfield, had previously worked on a film in South Africa and was pushing for it. Considering his experience with the crew and with Johan Kruger, we came and we scouted. Now it’s hard to imagine it being anywhere else. The limitations can oftentimes generate creative ideas and workarounds.”

Johan avers that, “Wyatt was very clear when he was in South Africa in March of 2019. As our reference we had the script; it is set in the future, it’s a Sci-Fi, it’s happening on Mars which has very specific requirements; and then most significantly a location that lends itself to fulfilling his vision. To a large extent we had to create a lot of what we needed, such as the actual set, and some of the set dressing items; we have pigs on Mars for example! The main set, the homestead, was designed and built in Cape Town. That took a team of 27 people to assemble it over a 2-month period, and 6 truck loads to transport it to location.”

Piper explains that because it is designed as 360-degree structure the homestead is more of an architectural project than a classic set. “This confines you in many ways because once you’ve set windows and doors they have to work for all of your exterior as well as interior shots for the entire story, so it’s a great challenge. The building element was also a trial so I made an agreement with our cinematographer, Willie Nel: ‘Either I can make all the structures slightly larger which will yield a lot more space for all your camera kit and crew, or we construct floating walls, which are sections of set which can be pulled away and give you better access.’ This homestead set has no floating walls. It’s

really like a house, but everything is proportionally about 20% larger to accommodate a house and a film crew.”

The set design worked well for Nel. “Noam did a fantastic job, I simply had a large hand in the way of the internal lighting works. The position and design of the lights was important because I knew that with the speed and the images that I imagined, the lighting needed to be *part* of the set. I was excited to work on a movie without cables. All our practicals are wireless and all our lighting that’s built into the set all work wirelessly through a DMX, so I can change the color and intensity and brightness. I’m in view of any of the light at any specific time, and I knew that this would modernize the world, accentuate the architecture and the set, and at the same time act as storytelling tools while allowing us to film at the speed that we wanted to. Importantly, it would give the actors the freedom to move around the set seamlessly with as few actual lights on the floor as possible. I find it gives a greater believability even for the actors when they are performing.”

The issue of orientating the windows to incorporate the beautiful vistas – which also play as light sources – was resolved through Piper, Wyatt and Nel’s close collaboration. Piper shares that to find a resolution for an additional challenge, “The actors have numerous eyelines, and the mystery element of the story involves ‘whose seen what, and who’s heard who’, so we created a circular corridor which afforded us a beautiful way to resolve all the eye line issues presented in this space.”

Wyatt’s brief to the design team was to create a home. Piper explains, “We wanted the space to have homely comfort and warmth. If we imagined being sent into outer space, living on another planet, you would probably want to take as much of your past memories with you as possible, to make it feel as homely. We wanted to include a lot of these nostalgic elements to establish the sense of a past. So it’s a mixture of something that’s quite cold and utilitarian from an architectural point of view, juxtaposed with the warmth of textures, soft-backed books and magazines, and granny’s old rocking chair. These are a few little items that would have been personal and important to the former residents of this world.”

The actors felt that the isolated location and authenticity of the set contributed to inspire their performances as a group of complex and desperate characters who portray the human condition and struggle for survival. For both the cast and crew, working in a world that was physically built on site made the experience more imaginable than shooting in a studio would have done. The attention to detail of the set design, to the lack of cell reception and access to human existence outside of the production enhanced their feelings of utter remoteness.

Ismael Cruz Cordova expounds on the influence the setting had on his performance. “They built an amazing 360 degree set and established an overall environment that allows us to go into the psyche of these characters. As actors we’re trying to live truthfully through *imaginary* circumstances, but when you are surrounded by the actual thing you have a whole different experience.”

“I love shooting on location, hard as it is,” Rockefeller adds. “This is a unique spot. It is worth the trip. And it’s worth fighting the heat. But to be able to shoot on a full set and point the camera in any direction, and in such an isolated place, is a real gift. Not only to give the actors a sense of that isolation that carries through to their performances, but to really allow us to focus and get something unique.”

A Real Family

Each of the actors had a different approach in prepping for their roles; individuals living in the very distant future and on another world. Jonny Lee Miller shares that he watched plenty of documentaries about Mars to familiarize himself with the scientific aspect of the planet. “The rest has been due to Wyatt who is great at encouraging a sense of community and communication.”

The actors were further immersed in their characters by bonding off set. “When not working we are all having the same intense experience”, Cruz Córdova continues, “*Glamping* together, and eating our meals together before we start work. Wyatt is also really good at encouraging the relationships.”

Themes

The nostalgia for Earth that Remmy’s parents feel leaves breadcrumbs for the audience to piece together just how it is that we come to find this family on Mars. The family moments of intense and beautiful intimacy are juxtaposed with hostility, both in an environmental sense and a distinctly human one with the introduction of Jerry.

Settlers presents a number of complex themes, many of which are issues that exist in the world today, for example the refugee crisis and the vulnerability of women encountering sexual violence. Julie Fabrizio shares that, “There are major themes which I find compelling. One thing that Wyatt and I like to do is to play on contemporary themes that are set in non-contemporary environments. The underlying themes that we find through the story, such as Remmy and her parents, from Earth, are refugees on Mars; a theme that’s ongoing, and also just the sexual power dynamics between men and women. Jerry kind of plays off what he considers as weaknesses, but our female characters are actually able to use their female powers in other ways, so that kind of power dynamic is also something that we both find interesting. I don’t know if Wyatt was intentionally planning to write about those things, but they definitely come out on the page and now it comes out on the screen.”

Willie Nel adds, “We realize that our film is a lot more honest than what a classic Western motif would allow. It’s not simply a genre, there are many truths in this film that we needed to lean into. The fact that the film is set on Mars and in the future is one thing. This story could be set in 2019 in the middle of America. The characters have escaped Earth and now live on another planet, but their story is not that different to some of the issues people have on Earth in various countries, where they have to protect their space or seek a new home. Keeping the story relevant was quite important to us, so our shooting style and our ambitions were to keep it as simple and as relatable as possible, while giving it a large cinematic sense.”

Writer-Director Wyatt Rockefeller goes on to convey that “Ostensibly it’s a sci-fi. Thematically, it’s a western. People living in a lawless environment, a frontier. It’s an immigrant story..”

“It’s definitely a human story,” Sofia Boutella explains, contemplating the thematic core of the film. “I think what separates it from being just a sci-fi or being so close to being a western is the deep complexity of all of these characters, of these circumstances and of the stories and the lives that they’re leading up until the end. The humanity within that. I think that’s what shines through.”

“As the narrative takes place on Mars, it can be seen as a Sci-Fi story, but it’s a very intimate drama,” adds Ismael Cruz Córdova. “It’s a family drama, and it’s a human condition drama. 20 % of my performance is just being here, 50% is just the environment, and 30% is just to be a good actor. It’s the costumes as well, they’re heavy and they are very much of the place.”

He goes onto talk about the overarching meaning of the film. “One of the themes of the story, or the morals of the story, is that we need to finally see each other as equals and work in togetherness, and [see] what we can do for the betterment of our survival. I hope the audience sees that replicating our current behavior and following the path that we’re currently taking is just going to produce different eras in which we’re just repeating the same beginning, middle and end before it cycles back. There’s that saying: ‘A man that does not know his history is bound to repeat it.’ So I hope that in a certain way, that’s what the audience sees. It’s not working, so let’s try to figure out a different thing to do.”

Rockefeller concludes that “A lot of the value of this, what makes this worth watching, is just seeing people try to cope. Try to live in such absurd circumstances, and I don’t even really mean the setting, I mean the emotional place that they have to go, the contortions that they need to perform in order to just carry out the day.”

Photography

The photography on “Settlers” is captured on the Sony Venice in 6k, even though the final picture will be in 4K resolution, which Nel believes was a wise decision in 2019. “A lot of the broadcasters and digital platforms need 4k as their base resolutions, so shooting in more than 4K is smart because it allows for some flexibility in post-production. Its native state is full-frame, which allows for a larger image in general and a more accentuated focus falloff, which we thought would visually attribute to the film. There’s a massive trend towards filming in larger sensor sizes. It allows you to create a more three-dimensional picture, and because I have a love for the Sony Venice, this all fell into place. The Sony Venice itself captures images in a way that is kind on the eye. It represents the world authentically in color and contrast ratios – very much what the eye sees. The full frame has a large cinema feel to it; it embosses the world and the characters. When you place people with the right lane in a frame it certainly has a strong sense of storytelling.”

About the Cast

Sofia Boutella

Sofia Boutella is a multifaceted talent whose career exemplifies her artistic versatility as well as magnetic strength and charisma.

Most recently, Sofia can be seen in Amazon Prime's Modern Love. She also starred in HBO’s retelling of the beloved Ray Bradbury novel, Fahrenheit 451 opposite Michael B. Jordan and Michael Shannon, which premiered in competition at the 2018 Cannes Film Festival.

Also at Cannes, Sofia starred in Gaspar Noe’s Climax, which premiered at the Director’s Fortnight and came away with the top prize before being purchased by A24. Additionally, Sofia starred opposite Jodie Foster, Jeff Goldblum, and Sterling K Brown in Drew Pearce’s Hotel Artemis. Set in riot-torn, near-future Los Angeles, the film follows the Nurse (Foster), who runs a secret, members-only emergency room for criminals.

Sofia was seen in Alex Kurtzman's *The Mummy*, a new cinematic version of the legendary film co-starring opposite Tom Cruise and Russell Crowe. She additionally starred in David Leitch's action-thriller *Atomic Blonde*, in which she starred opposite Charlize Theron and James McAvoy. Previously, Sofia was seen in Justin Lin's *Star Trek Beyond*, the third instalment of Paramount's blockbuster *Star Trek* franchise, co-starring opposite Zoe Saldana, Chris Pine, Zachary Quinto, Simon Pegg and Idris Elba. Prior to that, she had Matthew Vaughn's spy film *Kingsman: The Secret Service*, based on the acclaimed comic book by Mark Millar.

Sofia's past feature credits include Charles Henri Beville's *Jet Trash* in which she stars opposite Robert Sheehan; as well as a starring role as 'Eva' in *Streetdance 2*, French movie *Le Defi* in which she plays the role of 'Samia.'

An internationally acclaimed dancer, Sofia starred in a series of iconic Nike ads choreographed by renowned creative director Jamie King showcasing her street dancing skills. In 2006, she went on to win the World Championship HipHop Battle with her group, The Vagabond Crew. From there, Sofia became a breakout star in the dance world and was invited to dance on tour with Madonna. She was also cast as the main character in the video of Michael Jackson's "Hollywood Tonight."

Ismael Cruz Córdova

Ismael is currently shooting a lead role of Amazon Studios' series *LORD OF THE RINGS*. He was last seen in David E. Kelley's HBO miniseries *THE UNDOING* opposite Nicole Kidman and Hugh Grant for director Susanne Bier, Working Title's period feature *MARY QUEEN OF SCOTS* opposite Saoirse Ronan and Margot Robbie, and as the male lead in Sony Pictures' remake of the Oscar nominated film *MISS BALA*. Previous credits include the third season of the Anonymous Content / Epix series *BERLIN STATION*, the fourth season of Showtime's *RAY DONOVAN* opposite Liev Schreiber, as well as Ang Lee's *BILLY LYNN'S LONG HALFTIME WALK*. Ismael is a graduate of NYU's Tisch School of the Arts.

Brooklyn Prince

Brooklyn Prince, known to her friends as BB, is an 11-year-old native of Orlando, Florida. She is the breakout star of Sean Baker's film, *"The Florida Project"*, for which she won the critic's choice award. In 2020 Brooklyn made her directorial debut with her short film, *"Colours"*, which she wrote, directed, and starred in for Curated by Facebook. She also starred in *"Angry Birds 2"*, *"The Lego Movie: The Second Part"*, and teamed with Macy's and Make A Wish America for their holiday campaign. Brooklyn will next be seen starring as real-life journalist Hilde Lysiak in the upcoming Apple TV drama series *"Home Before Dark"*, which is now in its second season. She recently starred opposite of Angelina Jolie and Sam Rockwell in Disney's *"One and Only Ivan"* and played Flora Fairchild in Amblin's horror film *"The Turning"* with Mackenzie Davis and Finn Wolfhard. Brooklyn has a huge heart for helping others and enjoys working with local charities: Community Hope Center and She is More Than.

Nell Tiger Free

Nell Tiger Free is an English actress originally from Kingston upon Thames.

Following roles in Rufus Norris's feature film *"Broken"*, BBC's *"Mr Stink"* and ITV's *"Endeavour"*, Nell shone in her nuanced performance as Myrcella Lannister in seasons five and six of worldwide hit *"Game of Thrones"*.

of Thrones". She then went on to star in Nicholas Winding Refn's miniseries "Too Old To Die Young" for Amazon.

She is perhaps now most well-known for her brilliantly eerie portrayal of Leanne in M. Night Shyamalan's returning Apple series "Servant".

Jonny Lee Miller

Jonny Lee Miller first gained international attention with his performance as the drug-addicted punk, Sick Boy, in Danny Boyle's drama, "Trainspotting," with Ewan McGregor. Twenty years later, Miller reprised his role as Sick Boy in "T2: Trainspotting 2," Danny Boyle's sequel to the cult classic. He has most recently finished filming the feature film "Alice" and has previously starred in the true-life drama "The Flying Scotsman," receiving Scottish BAFTA Award and London Film Critics Circle Award nominations for his portrayal of the innovative but troubled racing cyclist Graeme Obree. His additional film credits include Alan Rudolph's "Afterglow," Gillies MacKinnon's "Behind the Lines," "Plunkett & Macleane," "Mansfield Park," Woody Allen's "Melinda and Melinda," and "Aeon Flux." In 2012, Miller appeared in Tim Burton's "Dark Shadows" opposite Johnny Depp, and starred in Neil Jordan's vampire thriller "Byzantium," with Gemma Arterton and Saoirse Ronan.

On television, Miller has the lead Role of Sherlock Holmes in CBS's Elementary, now in its 7th Season. He had a memorable multi-episode arc on "Dexter," and shared a Screen Actors Guild Award nomination as a member of the show's 2010 cast. Also, he starred for two seasons in the title role "Eli Stone." His other television work includes the miniseries "Dead Man's Walk," based on the Larry McMurtry novel, such BBC projects as the four-part adaptation of Jane Austen's "Emma," the miniseries "Canterbury Tales," the telefilm "Byron," and the Emmy Award-nominated "Endgame."

Miller made his Broadway debut in 2009 in "After Miss Julie," opposite Sienna Miller. In 2019, he returned to Broadway in James Graham's "Ink," directed by Rupert Goold. His additional theater work includes the West End productions of "Someone Who'll Watch over Me," "Feston" and "The Play What I Wrote."

In 2011, Miller starred in the world premiere of "Frankenstein," a new play based on Mary Shelley's classic story, presented at London's National Theatre under the direction of Danny Boyle. Miller won an Olivier and Evening Standard Award for his performance, shared with Benedict Cumberbatch with whom he alternated in the roles of Victor Frankenstein and the Creature.

About the Filmmakers

Wyatt Rockefeller (Writer and Director)

Wyatt Rockefeller is a filmmaker based in London. He received a dual MBA-MFA in film at NYU and is an Alfred P. Sloan Foundation grant recipient. Since making his first movie at age eleven, he has written, directed and produced numerous short films, commercials and documentaries. SETTLERS, his first feature, is among the NYU Production Lab's slate of supported projects.

Prior to NYU, he worked with an energy distribution start-up based in Dar es Salaam, Tanzania, and served President Obama on his first presidential campaign and in his administration at the U.S. Environmental Protection Agency. It was while working in Dar es Salaam that Wyatt decided to return to film. A world away from where he grew up, and even further from what others imagined, Dar defied its narrow stereotypes and reminded him of the capacity of stories to cross borders – to put you in others’ shoes and see the world through their eyes.

Julie Fabrizio (Producer)

After eight years of working in finance in New York, Julie left her position as a vice president at Citigroup to pursue her interest in starting a production company. Julie completed her MBA from the University of Oxford’s Saïd Business School in September 2017 and formed Jericho Motion Pictures, Ltd. in February 2018. At Citigroup, Julie covered hedge funds for the interest rate sales team—a job that required being cool under the constant pressure of the trading floor and even cooler at the almost nightly client dinners.

Prior to Citigroup, Julie spent five years on the debt capital markets desk at Bank of America Merrill Lynch. She graduated with a bachelor’s degree in Intellectual and Cultural History from Princeton University in 2007.

Joshua Horsfield (Producer)

Joshua Horsfield has experience across film development, production and financing, and works primarily alongside the production and management company 42. He is currently Executive Producer on Andre Ovredal’s “Mortal, In the Shadow of the Moon”, starring Boyd Holdbrook; “Military Wives”, starring Kristin Scott-Thomas; and he is associate producer on the TV series “Wild Bill”, starring Rob Lowe.

Josh’s previous executive producer credits include: “In Darkness”, starring Natalie Dormer and directed by Anthony Byrne; “The Titan”, starring Sam Worthington and Taylor Schilling; and “Revolt”, starring Lee Pace.

Horsfield is also a UK-based chartered account (ICAEW) and tax consultant, who trained with PWC.

Johan Kruger (Producer)

Johan Kruger has been actively involved in film and television production since he joined the SABC (South African Broadcasting Corporation) in 1984. His first position was on the acclaimed series “Shaka Zulu”, filmed in KwaZulu-Natal. Johan has since been involved in 67 local and international feature films and nearly 50 television productions in various capacities from Production Accountant, to Production Auditor, Line Producer, Associate Producer, Producer, Co-Producer, and Executive Producer. He has previously been recruited on a freelance basis by two completion bond companies, Film Finances (South African office) and The Motion Picture Bonding Company (previously Percentepriises – Lionel Ephraim, USA).

Kruger’s credits as line producer, co-producer, producer or executive producer include: “The Story of Rachel de Beer”, “The Seven of Daran: The Battle of Pareo Rock” (feature film, Holland), “Save Angel

Hope" (feature film, UK/Switzerland), the TV Mini-Series "Diamonds", which was nominated in 5 categories: Gemini Awards 2009 – Best dramatic mini-series; Best performance by an actress in a leading role in a dramatic program or mini-series (Judy Davis) and (Joanne Kelly); Best performance by an actress in a featured supporting role in a dramatic program or mini-series (Louise Rose); Best Direction in a dramatic program or mini-series (Andy Wilson); Banff Television Festival 2010: Best Mini-Series; the BBC series "Holby City" (as Production Supervisor: South Africa); the Italian Reality TV Series "La Talpa", "A Million Colors"; "Winnie" (directed by Darrell James Roodt and starring Jennifer Hudson and Terrence Howard); "Platteland"; "Semi-Soet"; Kyknet's TV Series "Liefste Kayla"; "The Perfect Wave" (starring Scott Eastwood and Cheryl Ladd) "Spud 2: The Madness Continues"; and "Vrou Soek Boer".

Kruger is currently Exec Producing a series in active development with Entertainment One (LA) and Trevor Noah's Day Zero Productions.

Willie Nel (Director of Photography)

Willie Nel is one of South Africa's most dynamic and accomplished cinematographers and filmmakers. He won the grand cinematography prize at the Vilmos Zsigmond International Film Festival in 2020 for "Knuckle City", a collaboration with acclaimed South Africa filmmaker Jahmil X.T. Qubeka.

He has also earned 3 SAFTA "Best Cinematographer" awards (South African Film & Television Awards) for "Sleeper's Wake", "Meerkat Maantuig" and "Racheltjie de beer"

Willie has helmed multiple international and local television series including Hulu's "The Looming Tower", and he is certainly a talent to keep an eye on in the future.

Noam Piper (Production Designer)

Noam Piper is a London based Production Designer whose film & TV credits include 'Settlers' (2020), 'Cosmos: Possible Worlds' (EU - 2020), 'Jesus: His Life' (2019), 'Vita & Virginia' (2018), 'Dead in a Week (or your money back)' (2018) & 'Burn Burn Burn' (2015).

Included in Screen Daily's "10 exceptional breakthrough talents who are set to be the next generation of award winners" in late 2019, his work spans across a multitude of genres: from contemporary & period drama, millennial dark comedy & horror to western - sci-fi & biblical drama.

Fluent in English, French & Hebrew as well as conversational Spanish & Italian, he has worked on productions in the UK and across the world including South Africa, Morocco, Ireland, Spain, Italy, France & Holland.

Noam has also art directed many commercials, music videos, short films & events as well as worked on a number of feature films including 'Welcome to the Punch' (2012) and 'Paddington' (2015) as standby art director.

Commercial clients include Playstation, Sky, Visa, O2, Samsung & Cadbury's amongst many others.

NITIN SAWHNEY CBE (Composer)

Nitin Sawhney, recipient of the Ivor Novello 2017 Lifetime Achievement award, is one the most distinctive and versatile musical voices around today.

Sawhney has recorded multiple albums, film soundtracks and compilations, encompassing over 60 film and TV scores and is established as a world-class producer, songwriter, touring artist, BBC Radio 2 and club DJ, multi-instrumentalist, theatrical, dance, videogame and orchestral composer and cultural/political commentator. He holds 6 honorary doctorates from various UK universities along with 2 fellowships and works as Ambassador for/sits on the board of multiple charities. He has received over 20 major national and international awards for his work and is a member of the academy of motion picture sciences (Oscars), BAFTA and the US recording academy (Grammys).

Sawhney is also the Chair of the PRS Foundation, the UK's funding body for new music and talent development. His new album called 'Immigrants' for Sony Masterworks is released in March 2021. He is also currently an ambassador for the Royal Albert Hall for whom he is collaborating with on a new project and sits on various boards for creative arts and education.

Sawhney's keen interest in science and maths has led to appearances with Brian Cox for the Infinite Monkey Cage, with Chris Packham for a natural history documentary, various TEDx talks about music, physics and maths, and appearances at the Large Hadron Collider at CERN, the Stanford Linear Particle Accelerator (with whom he collaborated) and a VIP visit with actor, the late John Hurt to the Jet Propulsion Laboratories at Pasadena.