



KILLING OF A NATION

A FILM BY CARLOS BOLADO

An aerial, high-angle photograph of a city street at night. The street is illuminated by streetlights, and several cars are visible, moving in the same direction. A large crowd of people is gathered on the sidewalk to the right of the street. The overall scene is dark, with the primary light sources being the streetlights and the headlights of the cars.

LOGLINE

KOAN

After the shocking assassination of Haiti's president, a former Marine turned Washington lobbyist is caught in a high-stakes thriller of power, betrayal, and foreign intrigue—where every move could ignite chaos across the Caribbean.

02

TECHNICAL SHEET

Official title

KILLING OF A NATION

Lenght

86 MIN

Format

COLOUR, 5.1, DCP.

Language(s)

ENGLISH / CREOLE / SPANISH

Production year

2024

Status of the film

READY FOR INTERNATIONAL DISTRIBUTION.

SYNOPSIS

KILLING OF A NATION is a political thriller inspired by real events in Haiti. Told through the journey of Anderson Toussaint, a decorated Marine drawn reluctantly into the corridors of power, the film unveils a gripping web of ambition, corruption, and betrayal that threatens to determine the destiny of an entire nation.

LONG SYNOPSIS

A *KILLING OF A NATION* follows Anderson Toussaint, a Haitian-American Marine decorated for his service in Iraq, who is pulled into the shadowy intersection of politics, business, and covert operations linking Washington and Port-au-Prince. Recruited by a clandestine U.S. program, Anderson becomes both witness and participant in the violent upheavals that topple governments and empower new regimes.

As he moves among powerful figures — from former president Michel Martelly to businessman-turned-leader Jovenel Moïse, and ruthless gang boss Jimmy “Barbecue” Chérizier — Anderson must confront his loyalty to his heritage, his instinct for survival, and the moral weight of his choices.

Blending fact and fiction, the story reveals Haiti’s turbulent political landscape, the corrosive reach of corruption, and the hidden influence of global powers.

Visceral and uncompromising, the film is a gripping exploration of how ambition and foreign intervention can shake a nation to its core.

MAIN CAST

AML AMEEN British actor and filmmaker, known for his roles as Capheus in *Sense8*, Alby in *The Maze Runner*, and Malcolm in *Harry's Law*. Winner of the Screen Nation Best Actor Award (2007), Ameen made his directorial debut with *Boxing Day* (2021), which premiered at the BFI London Film Festival.

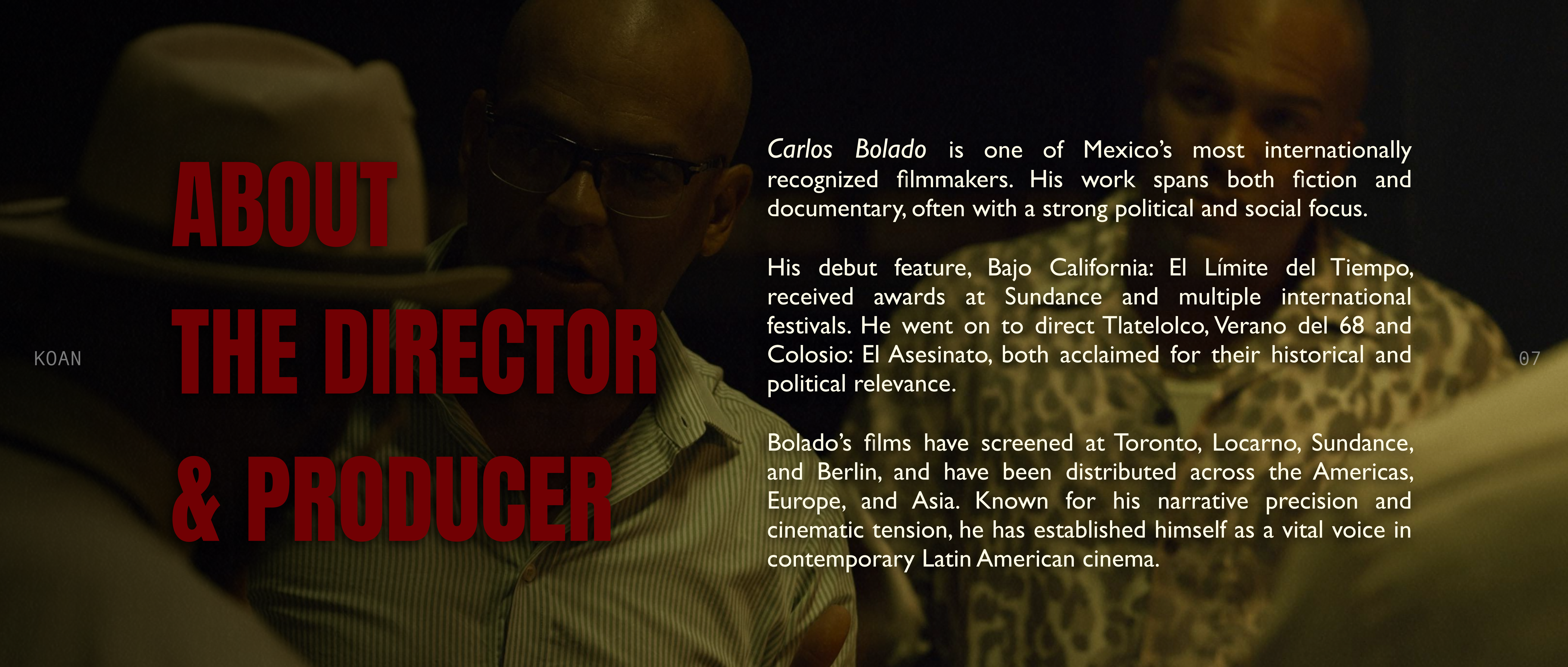
JIMMY JEAN-LOUIS Haitian-born actor and producer who built an international career after training in theater and modeling. He is widely recognized for his recurring role in *Heroes*, as well as performances in *The Bourne Identity* and *Tears of the Sun*.

AMAURY NOLASCO Puerto Rican–American actor best known worldwide as Fernando Sucre in the hit series *Prison Break* (2005–2009). His film credits include *Transformers* and *A Good Day to Die Hard*, cementing his reputation in both television and cinema.

JESSE GARCÍA American actor of Mexican heritage, who debuted with *Quinceañera* (2006), winner of the Grand Jury Prize and Audience Award at Sundance. He received the Imagen Award for Best Actor for his leading role in *Flamin' Hot*.

AÏSSA MAÏGA Senegalese-born, French-based actress, producer, and activist with an acclaimed international career. She has worked with directors including Michael Haneke, Abderrahmane Sissako, and Michel Gondry, and starred in *The Boy Who Harnessed the Wind*.

O-T FAGBENLE English actor, writer, and director trained at RADA. Emmy-nominated for his role as Luke in *The Handmaid's Tale*, he portrayed Barack Obama in *The First Lady* and received an Olivier Award for his performance in *Ma Rainey's Black Bottom* on stage.



ABOUT

THE DIRECTOR

& PRODUCER

Carlos Bolado is one of Mexico's most internationally recognized filmmakers. His work spans both fiction and documentary, often with a strong political and social focus.

His debut feature, *Bajo California: El Límite del Tiempo*, received awards at Sundance and multiple international festivals. He went on to direct *Tlatelolco, Verano del 68* and *Colosio: El Asesinato*, both acclaimed for their historical and political relevance.

Bolado's films have screened at Toronto, Locarno, Sundance, and Berlin, and have been distributed across the Americas, Europe, and Asia. Known for his narrative precision and cinematic tension, he has established himself as a vital voice in contemporary Latin American cinema.

DIRECTOR & PRODUCER'S STATEMENT

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Killing of Nation is a film about the fragility of dreams. At its heart, it tells the story of an advisor who struggles to prevent the assassination of Haiti's president—a man whose vision for reform collided with the weight of history and the forces that opposed change.

His death is not only the end of a political figure; it becomes a symbol of how fragile hope can be when confronted with chaos.

The relevance of this story extends far beyond Haiti.

What happens there speaks to the human condition itself: our yearning for justice, our fear of disorder, and our complicated relationship with power. Haiti's current turmoil is not only a national crisis—it is a reflection of the vulnerability of societies everywhere when confronted with indifference.



DIRECTOR & PRODUCER'S STATEMENT

Artistically, I wanted to approach this material with both urgency and restraint. The film is shaped like a political thriller—fast-paced, fragmented, full of tension—yet it carries the observational eye of documentary. This combination allows us to entertain, to hold the audience's attention, while gradually drawing them into the deeper layers of the story.

It is a choral narrative, moving across characters and places, designed to reflect the breadth of a crisis that cannot be understood from a single perspective.

Ultimately, my intention is not to deliver answers but to open a space for thought and empathy.

Killing of Nation invites the audience to experience the pulse of a country at a breaking point, but also to recognize the universal themes beneath it: ambition, betrayal, resilience, and the search for dignity.

Cinema, at its best, can both engage and disturb, entertain and enlighten. With this film, I hope to offer a story that grips the audience like a thriller while leaving behind a resonance that is more personal and lasting—a story that entertains even as it asks us, quietly, what kind of world we are willing to live in.

CONTACT

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