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#AxeAndCross

Rating: This film is not yet rated

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**SYNOPSIS**

The modern world holds many secrets, but the most astounding secret of all is that witches still live amongst us, vicious supernatural creatures intent on unleashing the Black Death upon the world. Armies of witch hunters battled the unnatural enemy across the globe for centuries, including Kaulder, a valiant warrior who managed to slay the all-powerful WITCH QUEEN decimating her followers in the process. In the moments right before her death, the Queen curses KAULDER with immortality, forever separating him from his beloved wife and daughter in the afterlife. Today Kaulder is the only one of his kind remaining, and he has spent centuries hunting down rogue witches, all the while yearning for his long-lost loved ones. However, unbeknownst to Kaulder, the Witch Queen is resurrected and seeks revenge on her killer, causing an epic battle that will determine the survival of the human race.

Summit Entertainment presents, a Mark Canton / One Race Films / Goldmann Pictures production.

**PRODUCTION INFORMATION**

***The Last Witch Hunter*** stars Vin Diesel (*The Fast & Furious* film franchise),Elijah Wood (*The Lord of the Rings Trilogy*, *The Hobbit: An Unexpected Journey*),Rose Leslie (HBO’s “Game of Thrones,”PBS’“Downton Abbey”)and Michael Caine (*The Dark Knight* trilogy, *Interstellar*)*.* Rounding out the cast are Ólafur Darri Ólafsson (*The Secret Life of Walter Mitty*,HBO’s “True Detective”),Julie Engelbrecht (*The Red Baron*, *Rumpelstilzchen*), Isaach de Bankolé (*Casino Royale*),Joseph Gilgun (*Lockout*),and Rena Owen (*Star Wars: Episode III - Revenge of the Sith*, *Star Wars: Episode II - Attack of the Clones*)*.*

Also appearing are Lotte Verbeek (*The Fault In Our Stars*),Michael Halsey (*Ticker*),Inbar Lavi (Fox’s “Gang Related”),Sloane Coombs (“Cleveland Abduction”), andArmani Jackson (*Cooties*, “Grey’s Anatomy”)*.*

The film is directed by Breck Eisner (*The Crazies*),written by Cory Goodman (*Priest*)and Matt Sazama & Burk Sharpless. The producers are Mark Canton, p.g.a. (*300*, *300: Rise of an Empire*, *Immortals*);Vin Diesel, p.g.a. (*Riddick*, *Fast & Furious 6*);and Bernie Goldmann, p.g.a. (*300*, *300: Rise of an Empire*).

Executive producers are Adam Goldworm (*The Prince*), Samantha Vincent (*Riddick*, *Fast & Furious 7*),and Ric Kidney (*Salt, Total Recall*)*.*

The behind-the-scenes creative team includes Oscar®-winning director of photography Dean Semler, ASC, ACS (*Maleficent*, *Mad Max 2: The Road Warrior*, *Dances With Wolves*); production designer Julie Berghoff (*The Conjuring*); editors Dean Zimmerman (*Night at the Museum: Secret of the Tomb, Rush Hour 3*) and Oscar®-nominated Chris Lebenzon, ACE (*Maleficent*, *Dark Shadows*); costume designer Luca Mosca (*21*); composer Steve Jablonsky (*Lone Survivor, Ender’s Game*); senior visual effects supervisor Nicholas Brooks (*Now You See Me, The Twilight Saga: Eclipse*); and casting director John Papsidera, CSA (*The Dark Knight* trilogy, *Jurassic World*).

**ABOUT THE PRODUCTION**

A gorgeously rendered, explosively physical and thoroughly original fantasy adventure, ***The Last Witch Hunter*** propels audiences into a complex mythological universe packed with shocking violence, unthinkable treachery and unforgettable characters. Set in a world never before seen by on screen, the story spans over 800 years of one man’s quest to keep at bay an army of vicious supernatural creatures determined to wipe out humanity.

Global action hero Vin Diesel produces and stars as Kaulder, the centuries-old guardian of the human world who has lost his family, friends and perhaps even his hope in the battle against the dark forces. The inspiration for Kaulder and his story came from Diesel’s days as an avid gamer—particularly his more than 20-year fascination with the popular fantasy role-playing game *Dungeons and Dragons*. His dedication to the game is so complete that he was asked to write the forward for the book, 30 Years of Adventure: A Celebration of Dungeons & Dragons.

Diesel’s favorite character to play in the game was Melkor, a dark elf and witch hunter that was not part of the original game. “I found it in a third-party book called Acheron,” he explains. “The idea of doing an action-fantasy film was always appealing to me. I met with screenwriter Cory Goodman five years ago and we geeked out about Dungeons & Dragons and next thing you know I get this amazing script about a witch hunter.”

Goodman brought the project to Summit Entertainment and producers Mark Canton and Bernie Goldmann, who recognized its potential as a spectacular action franchise and a vehicle for Diesel.

“Vin Diesel brought such passion and dedication to the project,” Canton says. “His level of commitment is unparalleled. There is not one detail he hasn’t thought through. He is all about the movie, seven days a week. He’s a great producing partner, not to mention a superstar who is at his peak as an actor.”

Together the producers chose director Breck Eisner to take the helm. “I’ve known Breck for a long time,” says Canton. “He is relentless. His work ethic is incredible, and his talent is prodigious. His imagination and attention to detail brought the story alive.”

As the project developed, the filmmakers collaborated to build an immersive and surprising world for Kaulder. “The first thing that excited me about the movie was being able to create this with Breck,” Goldmann says. “We spent a long time figuring out and understanding the mythology. It is not based on a book or a graphic novel, so we had that much more work to do. It is challenging to imagine a world from the ground up.”

Eisner was more than enthusiastic about the project. “I loved the character of Kaulder right off the bat,” he says. “As a kid I was a big fan of *Highlander* and this reminded me a bit of that. However, it has this awesome element of an immortal witch hunter avenging the loss of his wife and daughter. Vin’s character is haunted and somewhat tortured. Seeing him as a modern-day badass, as well as a medieval warrior, was very appealing to me.”

Historically, witches were often scapegoats for supposed heresy. Anything outside the bounds of religion could be deemed “witchcraft.” The film’s rich mythology portrays witches in an entirely new way. The witch (or Hexan) race preceded mankind on Earth, drawing otherworldly energies from the four elements: Air, Water, Fire and Earth. When humans came along and began to master nature rather than honor her, an inevitable conflict grew, sparking a long and vicious war.

“The witches see themselves as protectors of nature and humankind as her destroyer,” Eisner explains. “The film is set in New York for that reason. Manhattan used to be a bio-diverse island and has become a bastion of humanity, virtually devoid of nature.”

During the Middle Ages, the Witch Lords, six all-powerful siblings, emerged, unleashing their ultimate weapon on the world: the Black Death, a plague that killed as much as 60 percent of Europe’s population. A secret brotherhood calling themselves “The Order of Axe and The Cross” dedicated themselves to hunting down and destroying the Witch Queen in order to save mankind.

It was Kaulder who finally slew the Queen, but the price was steep. With her dying breath, the Queen cursed him with immortality. Kaulder has lived for eight centuries as humanity’s last protector, policing the remaining witches who hide in plain sight, constrained by the draconian rules of the Axe and Cross and their own Witch Council. As the story opens, he suspects a scheme to resurrect the Queen and destroy the world is afoot.

In ***The Last Witch Hunter***, Eisner depicts witches in a totally new way. “In most movies, they either have a pointy nose, a wart and a broomstick or they are depicted as monsters. Here, they are more like humans with spectacular abilities to play with your mind. The witches can make you think that you have returned to the past and your loved ones are still alive. They can project images that will convince you that you are insane. They can change their appearance. All of these different planes of reality converge in our hero’s mind.”

While some of the witches are evil, others practice a more benign magic, Diesel explains. “This movie suggests that there are people who possess magic among us now. It introduces the idea that they are an ancient race that existed before us, who have seen humanity grow and destroy the natural world as they knew it.”

To keep track of the complex action and backstory, multiple levels of reality and a time span of over 800 years, Eisner worked with a group of talented artists to create extensive storyboards that documented the entire movie virtually frame by frame. “I’ve worked with many masters of film and many great emerging filmmakers, but I have never seen storyboards which were so comprehensive and cohesive,” says Canton.

“With a film like this you need a director who pays attention to every detail,” adds Diesel. “We go in and out of multiple realms and Breck had to lay down the rules of magic. With an original mythology like this, it’s up to the director to translate it for the audience, for the actors and for the crew, and that is something Breck has done brilliantly.”

***The Last Witch Hunter*** has something for everyone, according to Canton. “On one hand we have the epic, almost apocalyptic feeling of movies like *The Lord of the Rings* series. On the other hand, we have a modern James Bond-like character in New York City. Kaulder is the coolest guy in the world. In over 800 years, he’s learned everything there is to know about the arts, music, culture, architecture, but more importantly, about people and the difference between good and evil. He’s a super cool, modern guy who has stood the test of time. I think Kaulder is a name we are going to start to reference like Bond, Bourne, or other classic action heroes.”

**THE WITCH HUNTER AND HIS PREY**

The cast of ***The Last Witch Hunter*** has deep roots in the action-fantasy genre, featuring alumni of “Games of Thrones” as well as the *Lord of the Rings*, *Dark Knight*, *Hobbit* and *Riddick* franchises. “No one has ever put together a cast that features so many heroes of other mythological adventures,” says Canton.

First and foremost, of course, is Diesel. His muscular charisma is crucial to Kaulder, the last surviving fighting member of The Axe and Cross, the fellowship dedicated to keeping sorcery in check. Made immortal by the Witch Queen’s final curse and driven by the pain of the past, he fights on endlessly. The idea of immortality appeals to many, but while it affords Kaulder a tactical advantage, it is a solitary existence.

“It makes him a formidable soldier, because he has no fear of death or injury,” says Diesel. “But he must go on existing despite the fact that he wishes he didn’t. For him, 800 years is too long to have lived.”

“His immortality makes it impossible for him to connect with other people,” adds Canton. “There’s inevitable loss for him in that. Vin created a character who lives behind a mask of perfection, pretending that everything is okay. Now the layers have begun to peel off and he begins to understand that his pain is holding him back as a human being.”

Kaulder has been accompanied on his long journey by a succession of priestly advisors, all known as Dolan. Members of the Axe and Cross, the Dolans have documented Kaulder’s activities throughout the ages in handwritten journals that are passed on, so each Dolan is intimately familiar with his history. “It’s as if the same person has been by his side for the full 800 years,” notes Eisner. “The Dolans are a way to keep Kaulder sane. They’re like an artificial best friend.”

As the film opens, Dolan 36th is retiring. “Kaulder has a special bond with this Dolan,” says Canton. “It is his one true connection to another human being. They have a 50-year relationship. There’s a tremendous amount of respect and dignity—and quite a bit of affection—between them.”

A large part of that respect and affection comes from the fact that the actor portraying him is a close friend of Diesel’s in real life—Oscar®-winner Michael Caine. “Part of our friendship is rooted in the fact that we’re both street kids,” says Caine. “We never went to academies, never been to drama school. We just pulled ourselves up by our own bootstraps.”

Despite his personal relationship with Diesel, Caine was taken aback when he was approached for the role. “When they called me, I thought, well, I’m not a very good driver,” he says. “What the hell does Vin want me to do? Truthfully, I’ve never seen Vin in a movie like this. I have never been in anything like this. It’s great entertainment with tremendous action and imagination.”

Of his character, Caine notes, “I’m rather like the elder statesman. Dolan knows everything, has everything and organizes everything. He’s much like Alfred, the butler in *Batman*. He and Kaulder have an extraordinary relationship, more like father and son.”

Caine’s character is passing the Dolan’s mantle on to a young priest played by Elijah Wood, best known for his role of Frodo Baggins in *The Lord of the Rings* trilogy. “The script surprised me,” says Wood. “I thought the storytelling was fresh and compelling. It is a large-scale, original take on our world—one where we co-exist with witches. I’d never read anything quite like it. When Breck showed me all the amazing artwork that had been created, that cemented my interest.”

Canton compares Dolan 36th to the Pope for Kaulder, while his replacement is more like Jimmy Olsen. Wood acknowledges the comparison, saying, “Michael Caine has such a pedigree, a sophistication and a legendary status; it really helps the storytelling to have him be the audience’s introduction to a long line of Dolans.”

Kaulder is not quick to warm to the young Dolan. “My character has some challenges connecting to him,” Wood admits. “But he recognizes that Kaulder doesn’t really connect with anyone and that he has big shoes to fill.”

Kaulder finds an unexpected new ally in his quest when he meets Chloe, a modern-day witch who runs a Memory Bar, a bohemian paradise hidden behind a magic door. “It’s a new take on what happens at a bar,” says Rose Leslie, who plays Chloe. “You don’t go there to forget. You go there to remember. It’s a beautiful space, rather like an opium den with little alcoves where you can relax and enter another world.”

Patrons partake of potions and spells that allow them to dive into their pasts, which is what leads Kaulder to Chloe. “Dolan 36th has given Kaulder a directive to remember something important that he’s been blocking for centuries,” says Diesel. “He has to seek the magic he has been trying to stamp out in order to accomplish that. It sets up an interesting relationship between the hunter and the hunted.”

Chloe has a formidable ability that she has managed to keep hidden, even from other witches. “She is a dream walker,” says Leslie. “She can enter the dreams of others, but she has always been told it is a black art used by evil witches. She is afraid of just how strong she may be.”

Dream walkers have served as key lieutenants of the Queen, explains Eisner. “There are not many of them. They’re very powerful, because they have the ability to send you back into a memory as well as to get into your head. They have the ability to twist your mind, to make you see and think things that might not be reality.”

It is at the Memory Bar that Kaulder first encounters a deadly enemy, Belial, a witch who who has gone over to the dark side. “The majority of witches in our world are not evil,” notes Eisner, “but there are a few that still long for the days when witches were the dominant species on the planet. Belial is one of them.”

Belial is played by Icelandic actor Ólafur Darri Ólafsson, whom Eisner first saw on the hit HBO series “True Detective.” “He played this terrifying biker. He’s an imposing figure with an imposing voice—as Vin is. I wanted to make sure the physical stature of the man standing against Vin was equal.”

“Belial is a warlock who has been working to bring the Witch Queen back for many years,” explains Ólafsson. “He believes the world belongs to the witches, not to humanity. He’s doing everything he can to bring the world back to a time that he never was part of.”

The conflict between Belial and Kaulder provides an opportunity for the two actors to stage a shattering battle scene. “We had a pretty amazing stunt team who prepared a terrific fight scene for us,” says Ólafsson. “But I have to say it’s pretty surreal to be doing a fight scene and realize it’s you and Vin Diesel.”

Kaulder must contend with many dark-side witches, including Ellic, a shape shifter who turns himself into children to lure young kids into his basement of horrors. British actor Joe Gilgun plays the character as a terrifying zealot. “He works on behalf of the Witch Queen and truly believes what he’s doing is right,” Gilgun says. “Besides shifting his own shape, he shifts that of a tree in his yard so that it appears to grows gummy bears, making kids an easy catch. It becomes the quintessential midwestern backyard, with a dark Pee-wee Herman magic twist. But if you look, there are hints of the dark world underneath.”

Mathematician-turned-actor Isaach de Bankolé portrays blind herb merchant Max Schlesinger, who supplies Chloe’s bar with esoteric items. Eisner originally pictured him as a door-to-door diamond salesman—except his briefcase is filled with bugs and maggots.

“It’s funny, my character was originally written as a 60-year-old Jewish guy,” notes de Bankolé, an Ivory Coast native. “But it’s not that far from my background. Where I come from, people often would communicate with the dead. It’s part of my culture.”

The most powerful of all Kaulder’s enemies is the Witch Queen, the most ancient and powerful witch of all, played by Berlin-based actress Julie Engelbrecht.

“I found the script very appealing,” the actress says. “It’s a totally original story we haven’t seen before, a way I’ve never seen witches portrayed. And it actually has quite a bit of humor. Death and humor are a good mixture to have when it comes to understanding humanity.”

The Witch Queen has a primal connection to nature that drives her fury. “There is has something very grounded and earthy about her,” Englebrecht explains. “I think of her as being aboriginal. Witches were on the Earth before humans and they are trespassers in her world. From her point of view, she is protecting her kind. Humanity has come into her home, destroyed her race and is bent upon destroying nature itself. Her rage is inspired by the injustice and cruelty that has been directed at her and her family.”

Engelbrecht had to study Ancient Greek in order to deliver her curses and spells with authority. “I love languages, and it’s such a perfect fit for the Witch Queen. I was glad to do it.”

The allure of witches and magic has existed throughout time, the actress observes. “Magic is what science can’t explain and I think people are always afraid of things they can’t understand. That’s the fascinating thing about magic—you can’t explain it.”

**THE ROOTS OF THE WITCHES’ WORLD**

***The Last Witch Hunter*** was shot from early August to early December in 2014 on location in Pittsburgh, which stood in for New York City. Production designer Julie Berghoff built on Eisner’s comprehensive storyboards and notes to create the eerie environs of the Hexan, as well as the rest of Kaulder’s foreboding world.

“It was the most visual script I have ever read,” Berghoff says. “It is based on nature and takes place in all the dark, creepy places that I am so attracted to. It lured me in with all the different worlds that I would be able to create. I soon learned that Breck Eisner has a great eye and a wonderful imagination. His idea of modern witches was a new way of thinking. It is a beautiful world of fantasy, where maybe your neighbor is a witch.”

The Witch Queen’s costume and makeup design, as well as her home, take inspiration from the late Polish painter, photographer and sculptor, Zdzisław Beksiński, whose work incorporates abstracted biomorphic shapes in a style known as dystopian surrealism. “He was a crazy, dark, twisted guy who created very beautiful, very forward-thinking artwork,” says Berghoff.

The thorny, knotted Witch Tree that serves as her nest is one of the mainstays of the film’s mythology, a fortress for the Queen and her followers that threatens to swallow up any human reckless enough to enter. “It’s one of the driving forces of the film,” says Berghoff. “It’s the Queen’s home and the beginning of Kaulder’s immortal journey. Breck was very clear about the energy he wanted from it. That was the beginning of the process for me. I felt that if I understood the tree then I would understand the rest of the film.”

Berghoff created a thicket with a bunker at the bottom surrounded by a tangle of roots, mosses and strangler vines. “You have to journey into the different levels of it,” she says. “There is a massive shaft that leads to the underworld. It is filled with totems collected over hundreds of years. There are all kinds of creatures living in it and at the top is a clearing full of altars where the witches perform their sacrifices.”

The Witch’s Tree set was constructed on a soundstage and was designed to withstand both fire and water. “A lot of thought went into every detail,” says the production designer. “Part of the floor was constructed to look like roots. We also constructed soft branches to make sure no one got their eyes poked out, as well as waterproof and fireproof branches.”

Berghoff also created the sinister chamber where the International Council of Witches convenes to pass judgment on those suspected of practicing black magic, as well as the Witch Prison in which those convicted of wrongdoing are embedded by magic into cells in rock walls. The prison scenes were filmed in a limestone mine in Wampum, Pennsylvania, a huge 2.5 million-square-foot underground complex. “It’s creepy and dark and beautiful,” Berghoff says. “We wanted the prison to be like the Gates of Hell, so we looked to artists like Gustave Doré for ideas.”

Makeup designer Justin Raleigh of Fractured FX met with Eisner a year and a half before filming to start developing the witches’ look. “The challenge was doing something completely different in terms of what a witch should look like,” he says. “Breck shared some dark, frightening, surreal images of Beksiński’s work with us to help design a look unique to the Queen and her world. I was enchanted by the challenge of what these creatures were going to be. Still human, but very, very organic, which Beksiński’s style really captures.”

Transforming glamorous Julie Engelbrecht into the terrifying Witch Queen character was a time consuming and exacting process. “We wanted to allow her beauty to shine through,” explains Raleigh. “I think we came up with something very successful. It’s about a four-and-a-half hour application. The design needed to be highly functional and very form-fitted to her body. From the neck down, she wears a prosthetic suit with a corset built into it. She wears an exterior spine piece that hangs down from the back of her head, appliances on her legs, arms hands and feet, contact lenses and dental prosthetics.”

The result, he says, is surprisingly organic. “The Witch Queen is almost like a piece of camouflage,” he says. “Her followers have a slightly more human quality to them, but they are very feral, vicious-looking creatures—covered in dirt, like they are part of the nest.”

While ***The Last Witch Hunter*** does not stint on high-powered, state-of-the-art special effects, Eisner put emphasis on creating a reality in the otherworldly realm by shooting as much in camera as possible. In addition to Senior Visual Effects Supervisor Nicholas Brooks and his crack team, the filmmaker relied on Special Effects Coordinator Peter Chesney to create countless striking and frightening practical effects.

“Peter is incredible,” says Brooks. “I’ve never worked with a brainiac like him. He created everything from enormous intricate rigs to smaller, but still very complicated gags like cracking walls or pentangles burning in the floor.”

The creation of the Sentinel, a fifteen-foot guardian of the witch prison, was one of Chesney’s biggest challenges. Sculpted out of wood, bone and hide over a metal core, the Sentinel was mounted on a section of roller-coaster track to make it mobile. A cart holding a piece of green screen was integrated into the sequences as well.

Many of the effects were conceived and created especially for the film, including a complicated gimbal system to simulate an aircraft in the grip of a violent storm, the exotic potions Chloe serves her customers and the snowstorm in the Memory Bar. “That’s the fun part of special effects,” says Chesney. “You don’t often do the same thing twice.”

Dressing a Witch Hunter wasn’t a straightforward matter, even for a creative designer like Luca Mosca. A man of sophisticated tastes and enormous resources, the modern day Kaulder had to have a timeless sense of style. “He dresses in the current fashion, but with the hint of other eras,” Mosca explains.

Kaulder’s medieval costumes also proved extremely challenging because of the many layers involved, he notes. “There were three different looks for the medieval period that represent how he looks when he is at home with his family, as a hunter and as a warrior.”

The warrior costume was particularly tricky to create, says Mosca. “It had a base layer of leather pants, a blousy shirt, and a collar like a dickey. We took a 3-D cast of Vin’s body and created the armor out of an injection-molded polyurethane composite. The design was created in the computer. I found a texture I liked, added dots to look like rivets and then we printed it. Each part was then painted to give an ancient metallic finish. We added a cape made of fur to give him a very imposing warrior aspect. It took over an hour just to get into it.”

According to Canton, who has produced such visually rich and original films as *Immortals* and *300*, realizing the visual aspects was both the most difficult and the most appealing part of making ***The Last Witch Hunter***. “What a crazy challenge it was,” he says. “It’s taken a tremendous amount of work and a great team effort to achieve this. Creating an entirely new world for a story that spans some 800 years requires not only good storytelling, but also a director with the vision to connect the dots. Breck has all that. He made a movie that is a visual feast unlike anything you’ve ever seen.”

**ABOUT THE CAST**

A native of New York City, **VIN** **DIESEL** [Kaulder] has become one of Hollywood’s most sought-after film stars. In addition to his huge box-office success, Diesel is a prominent producer and filmmaker and has been honored with both a Hands and Footprint Ceremony at the TCL Chinese Theatre as well as a Star on the Walk of Fame in Hollywood.

Since this April, Furious 7, which he starred in and produced, has grossed more than $1.5 billion in worldwide box-office and is the #1 grossing film in China’s history.  In 2013, he starred in and produced the box-office smash hit Fast & Furious 6, which has grossed almost $800 million worldwide as well as Riddick, the third installment in hit cult-franchise.  Last summer, Diesel starred as ‘Groot,’ in Disney/Marvel’s Guardians of the Galaxy, which was the biggest film of the year.  Upcoming projects include the Ang Lee directed Billy Lynn’s Long Halftime Walk as well as Kojak, and another installment in the XXX franchise, among others.

In 2011’s Fast Five, the fifth installment of the blockbuster The Fast and the Furious series, as well as Fast & Furious, Diesel wore multiple hats on both projects as he reprised his role as Dominic Toretto and produced the films, along with Neal H. Moritz. He also wrote and directed the original short film Los Bandoleros. The short, which was showcased on the Fast &Furious DVD, tells the intriguing backstory of the characters and events leading up to the explosive oil-truck heist in the film.

Another endeavor in Diesel’s entrepreneurial rise was the creation of his successful video game company, Tigon Studios, which recently created and produced the multi-platform Riddick: The Merc Files as well as 2004’s top-selling Xbox game, The Chronicles of Riddick: Escape From Butcher Bay.

Diesel previously starred alongside Michelle Yeoh in 20th Century Fox’s Babylon A.D., for director Mathieu Kassovitz. In this thriller, Diesel played a veteran-turned-mercenary who takes the high-risk job of escorting a woman from Russia to China.  He is unaware that she is carrying an organism that a cult wants to harvest to produce a genetically modified messiah.

Diesel was also seen in the courtroom drama Find Me Guilty, directed by renowned filmmaker Sidney Lumet. Set in the ’80s, the film documents the famous three-year trial of 20 members of a mob family.  Diesel earned critical acclaim for his portrayal of Jackie DiNorscio, the one mobster who chose to forgo his rights to an attorney and defended himself.  To play this role, Diesel transformed himself into the 47-year-old Italian mobster by putting on 20 pounds.

Diesel will play the title role in Hannibal the Conqueror, which tells the story of the Carthaginian general who rode an elephant across the Alps to attack Rome in the third century B.C.  In addition to this film, Diesel’s One Race Films will produce Hannibal the Barbarian, a children’s animated series based on the stories of Hannibal, for the BET network.  Diesel’s future projects also include Touchstone’s Player’s Rule.  The film, written by Ron Bass and Jen Smolka, will be Diesel’s first role as the lead in a romantic comedy.  Diesel will star in The Wheelman (MTV Films/Paramount Pictures/One Race Films). Diesel’s Tigon Studios and Midway Games will collaborate to release the film and video game simultaneously.

Diesel starred in his first comedy feature for Disney, The Pacifier, opposite Faith Ford, Brad Garrett, Lauren Graham and Brittany Snow.  The 2005 film, directed by Adam Shankman, followed an undercover agent who, after failing to protect an important government scientist, learns that the scientist’s family is in danger.  In an effort to redeem himself, he agrees to take care of the man’s children—only to discover that child care is his toughest mission yet. The Pacifier was a huge box-office success.

In the highly anticipated science-fiction feature The Chronicles of Riddick, Diesel reprised the title role of Richard B. Riddick. Produced by One Race Films, it was the follow-up to the cult favorite Pitch Black.  Diesel previously starred in the action-thriller A Man Apart, which he also produced.

Topping Diesel’s list of credits is his star turn in 2001’s The Fast and the Furious, for which he won an MTV Movie Award for Best On-Screen Team, along with co-star Paul Walker, and was nominated for Best Male Performance.  He starred in the blockbuster XXX, which he also executive produced.  Diesel appeared in Saving Private Ryan, for which he was nominated for a Screen Actors Guild Award® as part of the film’s ensemble cast.  His other credits include roles in Boiler Room and Knockaround Guys, and, he voiced the title character in The Iron Giant, which won an Annie Award for Best Animated Feature.

Diesel wrote, produced, directed and starred in the independent short Multi-Facial, which explored the issue of being multiracial in today’s society.  The film follows Diesel, whose biological mother is Caucasian and biological father is African-American, on several auditions in which he is told he is either “too black” or “too white” for the part.  It was after seeing this short at the 1995 Cannes Film Festival that director Steven Spielberg created the role of Private Adrian Caparzo in Saving Private Ryan specifically for Diesel. Diesel wrote, produced, directed and starred in the full-length feature Strays, which he described as a “multicultural Saturday Night Fever.”  The drama was selected to compete at the 1997 Sundance Film Festival.

Widely regarded as one of the most gifted actors of his generation, **ELIJAH WOOD** [Dolan 37th] continues to challenge himself with roles spanning the spectrum of style and genre.

Up next, Wood will be seen in the comedy/horror film Cooties, which he also produced with partners Daniel Noah and Josh C. Waller, under their banner SpectreVision. Cooties follows a virus that strikes school children and turns those infected into savages, with an unlikely hero helping the teachers fight back. SAW writer and executive producer Leigh Whannell wrote the script along with Glee creator Ian Brennan. The film premiered at 2014 Sundance Film Festival and will be released by Lionsgate on September 18, 2015.

Wood recently wrapped production on Alex and Ben Brewer’s The Trust, starring opposite Nicolas Cage. David Waters [Wood] and Jim Stone [Cage] are two crooked cops who discover a hidden safe while working in the evidence unit of the police department. When they try to abscond with the contents, they are faced with even more corruption that leaves them fighting for their lives and questioning their every move.

Wood was also recently seen in Andy Goddard’s Set Fire to the Stars alongside Ceclyn Jones. The film, which premiered at the Edinburgh Film Festival in June 2014, follows an aspiring poet in 1950’s New York embarking on a week-long retreat to save his hell raising hero, Dylan Thomas. It was distributed by Strand Releasing in June 2015.

Wood also executive produced and narrated Made in Japan, a documentary about the remarkable life of Tomi Fujiyama, the world’s first Japanese country music superstar. The story is a funny yet poignant multicultural journey through music, marriage and the impact of the corporate world on the dreams of one woman. The documentary premiered at the 2015 South by Southwest Festival.

On television, Wood was recently seen in the fourth and final season of the FXX comedy Wilfred. The show, a U.S. remake of the Australia hit sitcom which was adapted by Family Guy vet David Zuckerman and revolved around a guy [Wood], a girl, and a mixed-breed dog named Wilfred, which Zuckerman describes as part Labrador retriever and part Russell Crowe on a bender. The show’s final episode aired on FXX on August 13, 2014.

Additionally, on television, Wood lent his voice to Cartoon Network’s 10-episode animated miniseries Over the Garden Wall. The Emmy®-nominated series was created by Patrick McHale and centered around two brothers who travel through a forest in order to find their way home. The show premiered on November 3, 2014 and ran for five consecutive nights.

In 2010, Wood teamed with partners Daniel Noah and Josh C. Waller to form SpectreVision. Respectively, an actor, a director and a writer created the company to tell heartfelt, character-driven stories tackling real emotional and social issues that test the boundaries of the horror genre. Their first original production, A Girl Walks Home Alone At Night made its premiere at the 2014 Sundance Film Festival to rave reviews. Picked up by Kino Lorber, the film was released limitedly on November 21, 2014. Most recently they produced The Boy, an intriguing look into the early childhood of a future serial killer, based on the Sundance short Henley. The Boy is directed by Craig McNeill and stars David Morse as John Henley and 9-year-old Jared Breeze as the title role of Ted Henley. The film premiered at SXSW in 2015 and will be distributed August 14, 2015. Recently announced, the team will produce the film Curse The Darkness, production will begin in late October in Louisiana. Other credits include Cooties and Toad Road.

Wood has also voiced the character of ‘Beck’ In Tron: Uprising, the animated science fiction series part of the Tron Series which airs on Disney XD. The series is directed by Charlie Bean.

Wood made an indelible mark in the trilogy of films based on J.R.R. Tolkein's The Lord of the Rings in the lead role of the hobbit, 'Frodo Baggins.' Directed by Peter Jackson, the films; The Fellowship of the Ring, The Two Towers, and Return of the King were all critically lauded as well as being box office record setters. In addition, Return of the King won the Academy Award® for Best Picture (2003) as well as 11 Academy Awards® in all, tying Titanic for the record.

Additional credits include Open Windows, Grand Piano, Maniac, The Hobbit, Celeste and Jesse Forever, Treasure Island, Happy Feet 2, The Romantics, 9, Oxford Murders, Paris Je T’aime, Day Zero, Happy Feet, Bobby, Everything is Illuminated, Eternal Sunshine of the Spotless Mind, Hooligans, Sin City, Ice Storm, Ash Wednesday and Black and White.

Wood is an active member and supporter of The Art of Elysium, a non-profit organization founded in 1997 that encourages working actors, artists and musicians to voluntarily dedicate their time and talent to children who are battling serious medical conditions.

Wood currently resides in LA.

**ROSE LESLIE** [Chloe] graduated from LAMBDA with honors.

Rose won a Scottish BAFTA for Best New Talent for her professional debut role of 'Rhian' in New Town.  Rose promptly gained notice playing rebellious housemaid 'Gwen' in the first season of Downton Abbey and played the role of 'Ygritte' for 3 seasons on HBO's hit Game Of Thrones.

Rose just wrapped the 20th Century Fox film, Morgan written and directed by Luke Scott, produced by Ridley Scott, which stars Kate Mara and Paul Giamatti.

Rose also stars in the upcoming Independent Film, Sticky Notes starring Ray Liotta, Gina Rodriguez and Justin Bartha, the directorial debut from screenwriter Amanda Harlib.

Previous work includes the British film, Now Is Good opposite Dakota Fanning, Jeremy Irvine & Paddy Considine and gripping Indie thriller, Honeymoon with Luke Treadaway, which premiered at SXSW 2014.

Rose was named one of Screen International's “UK Stars of Tomorrow 2013”.

**ÓLAFUR DARRI ÓLAFSSON** [Belial] was born in New Britain, Connecticut USA in 1973, though he has been living in Iceland since the age of four. Ólafsson has dual nationality which is convenient since he mostly splits his work between Europe and the US. He graduated from the Icelandic Drama School in 1998.

Ólafsson has appeared in over twenty films including A Walk Among The Tombstones, (directed by Scott Frank), The Secret Life of Walter Mitty (directed by Ben Stiller), XL (directed by Marteinn Thorsson), The Deep (directed by Baltasar Kormakur), Contraband (directed by Baltasar Kormakur), Stormland (directed by Marteinn Thorsson), Beowulf and Grendel (directed Sturla Gunnarson), Undercurrent (directed by Árni Óli Ásgeirsson), 101 Reykjavik (directed by Baltasar Kormakur), Fiasco (directed by Ragnar Bragason), Thicker Than Water (directed by Árni Óli Ásgeirsson), Children (directed by Ragnar Bragason), Parents (directed by Ragnar Bragason), Country Wedding (directed by Valdís Óskarsdóttir), Reykjavik Rotterdam (directed by Óskar Jónasson), White Night Wedding (directed by Baltasar Kormakur), East of The Mountain (directed by Jon Atli Jonasson) and Reverse (directed by Gunnar Hansson and David Olafsson) as well as a number of short films.

Ólafsson‘s most recent television work include appearances as ‘Dewall Ledaux´ in HBO´s True Detective and as ‘Jonah Lambrecht´ in Cinemax´s Banshee. Other work includes AMC´s pilot Line of Sight and We Hate Paul Revere as well as FX‘s pilot How and Why. He also appeared in Icelandic TV series Trapped (created and directed by longterm collaborator Baltasar Kormakur)

Additionally, Ólafsson can also be seen in a new Cinemax series, Quarry, a new Netflix series, Lady Dynamite, which stars Maria Bamforde, Dreamworks and Steven Spielberg‘s THE BFG, The White King and Zoolander 2.

He has been in over 40 theatre productions which include Mark Ravenhill´s Shopping and Fucking, Mike Leigh‘s Abigail´s Party, Ibsen´s Enemy of the People and Peer Gynt, Maxim Gorkij´s Summerfolk, Euripides´ The Bacchae, Steven Berkhof´s Kvetch, Harold Pinter´s Celebration, Checkov´s Ivanov and Shakespeare´s King Lear, Titus Andronicus, Hamlet and Romeo and Juliet.

He also played ‘Pierre´ in The Heart of Robin Hood with The Royal Shakespeare Company in Stratford upon Avon in 2011 and in Vesturport´s Bastard which was performed in Reykjavik, Malmö and Copenhagen in 2012. His most recent theatre performances are ‘Lennie´ in Of Mice and Men and as ‘Hamlet´ in Hamlet at The City Theatre of Reykjavik.

Ólafsson is one of the founders of The Vesturport Theatre Company which co-produced Romeo and Juliet at The Young Vic in London in 2003 and Woyzeck at The Barbican in London in 2005. The Vesturport Theatre Company has performed in countries such as Norway, Denmark, Finland, Mexico, South-Korea, England, Germany, Holland, Spain and The United States. The company was awarded The European Theatre Prize, New Theatrical Realities, in Saint Petersburg, Russia, in 2011.

Ólafsson has been nominated seven times for Best Actor forFull House, Children, White Night Wedding, Prison Watch, Stormland, The Deep and XL at Eddan. He has won the Best Actor for Stormland and The Deep at The Icelandic Film and Television Awards, Best Screenplay for Children and was also a producer for Best Film winner Parents. Ólafur was awarded Best Actor for Children at IFF Zerkalo in Ivanovo, Russia in 2007 and was awarded Best Film as producer for Children at IFF Copenhagen in 2008. Ólafsson received Best Actor at the Karlovy Vary IFF in 2013. He has been nominated five times for Best Actor at The Icelandic Theatre Awards, Griman. He has received Best Supporting Actor for Romeo and Juliet and Ivanov as well as received the award for Best Actor as Lennie in Of Mice and Men.

**JULIE ENGELBRECHT** [Witch Queen] most recently played a CIA Agent in the German/Austrian Feature Die Mamba. She has also just finished shooting two French features, Les vacances du petit Nicolas and Barbecue. Additionally, Engelbrecht shot an episode of FX’s The Strain that will air on Sept 20th.

Immediately after receiving her high school diploma in France at age 18, Julie was selected from among 1250 applicants at the Hochschule für Musik und Theater in Hamburg, where she studied for four years. She experienced Chekov, Brecht, and Comedia del Arte (among others), as well as clown workshops, fencing, classic and modern dance, boxing, theater sciences, diction, and singing.

During acting school holidays, she was already acting in several feature films such as Napola and The Red Baron, as well as in TV movies like the German criminal series Tatort and the postwar family drama Mutig in die neuen Zeiten, for which she was nominated for the Undine Award as Best Newcomer.

In 2011, she was nominated for the Bernd Burgemeister Prize for her performance in the TV movie Die Tänzerin.

She has appeared in over 30 movies to date, getting a chance to play very different characters: pop star, dancer, high jump Champion at the Berlin Olympics 1936, murderer, and romantic parts. In 2012, she played the female lead, ‘Olga’, a Russian car dealer in the international feature Forty-five Minutes to Ramallah, shot in English. It won both the Golden Biber and Audience Biber and is nominated in the WildCard category for the German Film Awards. She shot the feature film Frei, in which she played the lead, a Jewish pianist who survives the holocaust. The film premiered at the Bolzano Film Festival and the Incredible Film Festival Potsdam and was awarded the Student Biber.

During her early years at primary school in Paris, Julie attended concerts, theater, cinema, and dance. At the Circus School Fratellini, she learned acrobatics, juggling, and how to ride a unicycle.

At 12, she auditioned for a TV lead and shot her first movie: Adieu mon Ami. This experience fueled her desire to become an actress. She enjoyed putting her own imagination, fantasy, and dreams into a character, and discovered how acting could enrich her own personality, and to help her to bring more experience to future roles.

She also learned how to play piano, and she sang the part of one of the three boys in Mozart´s “Magic Flute” at the Opera Festival Gut Immling when she was 13.

Julie was born in 1984 in Paris. Her father is a French actor, author and director. Her mother was Constanze Engelbrecht, a famous German actress, pianist and singer who, unfortunately, died in 2000 when Julie was 16. Thanks to her parents, Julie is bilingual: she speaks both French and German fluently. She plays the piano and sings. Julie inherited her love of and dedication to music from her very talented mother and considers music as integral to her artistic expression as acting is. By the age of 14, her family moved to an old water mill in the countryside near Paris, where she rode in her free time and took part in show jumping contests for fun.

Julia Engelbrecht still lives in Los Angeles.

**SIR MICHAEL CAINE** [Dolan 36th] is one of the most iconic actors of our time. He got his international breakthrough playing the lead in Lewis Gilbert's 'Alfie' in 1966. Since then, Caine has appeared in numerous films and television programs over the last five decades including Zulu, Alfie, Italian Job, Get Carter, Jack the Ripper, Children of Men, Sleuth, Dirty Rotten Scoundrels, Inception and Christopher Nolan's Dark Knight Trilogy. In 2014, Caine rejoined Christopher Nolan for Interstellar and starred alongside Colin Firth and Samuel L Jackson in Matthew Vaughn's Kingsman: Secret Service. Caine recently finishing filming Paolo Sorrentino's film Youth with Rachel Weisz, Jane Fonda and Harvey Keitel, set for release December 2015.  He is currently shooting Zach Braff’s Going In Style, alongside Morgan Freeman and Alan Arkin.

Caine has won two Academy Awards® for his performances in Hannah and Her Sisters and The Cider House Rules, as well as three Golden Globes® for Educating Rita, Jack the Ripper and Little Voice. His performance in Educating Rita also landed him a BAFTA. As well as acting, Michael Caine has written two autobiographies; What's it All About? and Elephant in Hollywood.

**ABOUT THE FILMMAKERS**

**BRECK EISNER** [Director] has enjoyed a highly successful career, which spans the world of feature film, television and commercials.

Eisner directed the cult classic The Crazies, starring Timothy Olyphant, Radha Mitchell, and Danielle Panabaker. His feature film directorial debut came with Sahara in 2005, starring Matthew McConaughey, Penélope Cruz, William H. Macy, and Steve Zahn.

In television, Eisner directed and executive produced the two-hour drama Thoughtcrimes, and he also directed an episode of the acclaimed Sci-Fi Channel miniseries Taken, winner of an Emmy® Award for Outstanding Miniseries, a Saturn Award for Best Single Television Presentation, a Golden Globe® nomination and numerous other honors. In 2000, Eisner directed the pilot of Sci-Fi Channel's Saturn-nominated comedy thriller The Invisible Man.

Over the past ten years, Eisner has directed over 100 national television commercials for clients such as Budweiser, Coke, Coors, Heineken, Kodak, McDonald’s, Pepsi and Sony, among many others.

Eisner received an MFA from the USC School of Cinema-Television and a BA from Georgetown University.

**BERNIE GOLDMANN,** p.g.a. [Producer] has worked in the film industry as both a producer and as a respected studio executive.

He produced Zack Snyder’s blockbuster 300, starring Gerard Butler.  The 2007 film earned more than $450 million at the worldwide box office.  In 2012, he produced Mirror Mirror, a reimagining of the Snow White fairytale, starring Julia Roberts, Lilly Collins and Armie Hammer.

He had previously served as President of Production for Village Roadshow Pictures.  During his tenure, the company co-financed and co-produced The Matrix, Training Day, Ocean’s Eleven, Space Cowboys, Analyze This, Miss Congeniality, Three Kings, Cats and Dogs, Deep Blue Sea, and Saving Silverman. Prior to that, he was Senior Vice President of Production for Walt Disney Pictures. As an executive for both companies, Goldmann was responsible for over two billion dollars in box office returns.

His other producing credits include Fool’s Gold, Taking Lives, starring Angelina Jolie, and George A. Romero’s Land of the Dead.

**MARK CANTON**, p.g.a. [Producer] has been a preeminent force in the entertainment industry helping to bring hundreds of pictures to the screen in his capacity as a senior studio executive and producer. Canton controls a large number of high profile projects in various stages of development, pre-production, production and post- production.

In 2014 his film 300: Rise of an Empire, the companion to the mega-hit, 300, opened to new box office records around the world. It was written by Zack Snyder and Kurt Johnstad and directed by Noam Murro for Warner Bros. and Legendary Pictures and is based on Frank Miller’s latest graphic novel. Last December, Twentieth Century Fox released The Pyramid, a horror film set against the intersection of ancient Egyptology and modern Archeology, which was directed by Gregory Levasseur.

Cake, a dark comedy written by Patrick Tobin, directed by Daniel Barnz and starring Jennifer Aniston as an acerbic woman who becomes fascinated by the suicide of a person in her chronic pain group, was released late last year to critical and audience acclaim. Anniston’s performance garnered nominations for major awards including a Golden Globe®. It is the first project made under a new venture between Cinelou Films and China’s Shenghua Entertainment. Courtney Solomon, Cinelou CEO and Co-Chairman, produced with Canton.

Two motion pictures are in post-production: Henry Joseph Church, an emotional drama starring Eddie Murphy and directed by Bruce Beresford is the second film on the Cinelou slate. It completed filming in Los Angeles in January. Lee Nelson and David Buelow produce alongside Canton and Solomon. And Last Witch Hunter, a classic tale about an immortal witch hunter and a powerful witch queen was filmed in Pittsburgh. Starring Vin Diesel, it is written by Corey Goodman and Matt Sazama & Burk Sharpless with Breck Eisner directing for Summit Entertainment.

Currently in production in Calgary, Canada is Cinelou’s Burn Your Maps. Written and directed by Jordan Roberts (Big Hero Six), the film stars Vera Farmiga, Marton Csokas, Virginia Madsen, Jacob Tremblay and Suraj Sharma (Life of Pi). The story focuses on an American 8-year-old boy (Tremblay) who declares to his parents that he is actually a Mongolian goat herder born in the wrong place. When he meets a similarly displaced Indian filmmaker, they journey east, seeking what they believe to be their true place in the world.

Films in advanced development are:

- Robotech with James Wan (Fast 7, The Conjuring) directing off a script by Michael Gordon (300) for Sony Pictures Entertainment. Robotech is the classic anime that started in the 1980s and has fervent fans all over the world.

-Emperor which follows the adventures and intrigues of Gaius Julius Caesar and Marcus Brutus as they mature from boys into young men in the powerful, sexy and dangerous world of ancient Rome. The original script is by Oscar® nominee William Broyles Jr. and Stephen Harrigan based on Conn Iggulden’s historical fiction novel. Nigel Sinclair, Guy East, Gianni Nunnari and Matt Jackson are producing alongside Canton.

-Den of Thieves, a crime thriller about a gang of outlaws who try to rob the Federal Reserve in Los Angeles and a gang of renegade cops who try to stop them. It is written and will be directed by Christian Gudegast with Gerard Butler in a starring role.

In the television arena, Canton is currently Executive Producer on Power, which just finished airing its ratings-winning second season and has already been renewed for a third outing. The series was developed with Curtis “50 Cent” Jackson and CBS Studios for the Starz Network, with Courtney Kemp-Agboh (The Good Wife) as the writer/show runner. Additionally, Canton has entered into a first look arrangement with Starz for the development and production of cutting edge, high-concept original programming for the network.

Also in television, Canton and CBS Studios have set up Friday the 13th at The CW with writers Steve Mitchel and Craig Van Sickle (The Pretender). This series reimagines the iconic Jason and the creepy town of Crystal Lake.

Amongst his notable films are 300, 300: Rise of an Empire, The Spiderwick Chronicles and Immortals. 300, based on the Frank Miller graphic novel and directed by Zack Snyder for Warner Bros., opened to record-setting box office numbers, having grossed more than $460 million worldwide and is the highest-grossing March release in the history of the motion picture business. The 300 DVD has set sales records around the world. The Spiderwick Chronicles, based on the best-selling children books by Tony DiTerlizzi & Holly Black with Mark Waters (Mean Girls) directing, was released in February 2008 by Paramount Pictures and was the highest-grossing family film of early 2008. Immortals, an epic mythological tale set in war torn ancient Greece, was released on 11/11/11 and has since amassed a worldwide gross of almost $250 million.

He had two movies released in 2010: Letters to Juliet, a romantic drama for Summit Entertainment, which was directed by the late Gary Winick on location in Verona and Tuscany, Italy, and New York City, and Dimension Films’ Piranha 3D directed by Alexandre Aja, which Canton describes as “Jaws for a new generation.” Its sequel, Piranha 3DD, was also released by Dimension.

Canton initially joined Warner Bros. as Vice President of Production, rising to Senior Vice President and President of Worldwide Theatrical Production. During his tenure at the studio, Canton was instrumental in creating the notable Batman, Lethal Weapon and National Lampoon’s Vacation film franchises. His creative influence brought some of today’s most powerful filmmakers to the fore and some of the studio’s most successful films to the screen. The latter included Tim Burton’s Pee Wee’s Big Adventure, Batman, Beetlejuice, the Academy Award® winning Driving Miss Daisy and Martin Scorsese’s Goodfellas. Canton also put into production such popular hits as Robin Hood: Prince of Thieves, Purple Rain, Above the Law, The Witches of Eastwick, The Mission, and Presumed Innocent, among others.

He departed Warner Bros. to join Sony Pictures Entertainment’s Columbia Pictures as Chairman. In the ensuing years he rose to Chairman of the Columbia TriStar Motion Picture Companies, with all creative, operational and management responsibility for Columbia Pictures, Triumph Films, Sony Pictures Classics SPE’s international theatrical operations and Columbia TriStar’s strategic motion picture alliances

Soon after joining SPE Canton revitalized motion picture production operations, restructured the marketing and distribution companies and released a wide range of critically acclaimed action and comedy hits, among them: A Few Good Men, Groundhog Day, In the Line of Fire, Bram Stoker’s Dracula, Bad Boys, The Net, The Professional, The Fifth Element, and Jumanji. Canton also championed a distinctive slate of dramas and romantic comedies, such as the Oscar® winning Sense and Sensibility, Legends of the Fall, The Mirror Has Two Faces, A League of Their Own, Fly Away Home, Sleepless in Seattle, Poetic Justice, The Age of Innocence, Little Women, The Remains of the Day and The People vs. Larry Flynt.

Also produced under Canton’s aegis at Sony were the Academy Award® winning As Good As It Gets, starring Jack Nicholson and Helen Hunt; Oscar® winner Jerry Maguire, starring Tom Cruise and Cuba Gooding Jr.; Men in Black, starring Will Smith and Tommy Lee Jones; the Julia Roberts romantic comedy My Best Friend’s Wedding; the thriller Anaconda; and the Wolfgang Peterson film Air Force One starring Harrison Ford. In addition Canton initiated I Know What You Did Last Summer, Starship Troopers, Zorro, Godzilla, and Stepmom, starring Julia Roberts and Susan Sarandon.

Following Sony Canton returned to Warner Bros. to create his own production entity, The Canton Company. His first picture was the Warner Bros. Christmas classic Jack Frost, starring Michael Keaton (Batman) and Kelly Preston (Jerry Maguire). The next film came the following year, as Canton produced the much anticipated remake of the British cult classic Get Carter, directed by Stephen Kay (Last Time I Committed Suicide) starring Academy Award® winners Sylvester Stallone (Rocky) and Michael Caine (Cider House Rules) alongside Rachel Leigh Cook (She’s All That) and Miranda Richardson (Sleepy Hollow). Shortly thereafter, Warner Bros. released the dramatic Mars thriller Red Planet directed by Antony Hoffman, and starring Val Kilmer (Heat), Carrie-Anne Moss (The Matrix), Tom Sizemore (Saving Private Ryan) and Oscar® winner Terrance Stamp.

In early 2002 he joined Artists Production Group as a partner, Chairman and CEO and in December 2003, he launched Atmosphere Entertainment MM – an entrepreneurial venture to develop, produce and finance theatrical motion pictures and television programming.

Two films produced under The Canton Company and Artists Production Group banners -- Warner Bros. Pictures Taking Lives, a Village Roadshow Pictures and Canton Company Production starring Angelina Jolie, Ethan Hawke, Kiefer Sutherland and Oliver Martinez, and Lionsgate Films’ Godsend starring Robert De Niro, Rebecca Romijn-Stamos and Greg Kinnear, were released in early 2004.

Canton executive produced the Jack and Jill TV series for Warner Bros. Television, and is presently developing new television projects at HBO, ABC, CBS, TNT and Lifetime.

A native of New York, Canton is a UCLA graduate (magna cum laude) and a member of UCLA’s National Honor Society for American Studies. He delivered the 2011 commencement address at UCLA’s School of History. In addition to serving on the UCLA Board of Councilors and the Deans Advisory Board for the School of Theatre, Film, and Television, Canton was Vice Chairman of the Board of Directors of the American Film Institute and Founder and is Chairman Emeritus of AFI’s Third Decade Council.