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**Short Synopsis**

After a single-mother (Carice van Houten) witnesses terrifying symptoms of demonic possession in her 11-year-old son (David Mazouz), a Vatican representative (Catalina Sandino Moreno) calls on wheelchair-bound scientist Dr. Seth Ember (Aaron Eckhart) to rid him of the evil spirit. Driven by a personal agenda rooted in his own tragic past, Ember enters the boy’s unconscious mind where he confronts a demon as ferocious as it is ingenious.

**Long Synopsis**

Eleven-year-old Cameron (David Mazouz) alarms his single mother Lindsay (Carice van Houten) when he begins isolating himself on the floor of his dark room, speaking in ancient languages and displaying other symptoms of demonic possession. Alerted to the situation, Vatican representative Camilla (Catalina Sandino Moreno) recruits wheelchair-bound scientist Dr. Seth Ember (Aaron Eckhart) to extract the evil spirit from the boy.

A non-believer who drinks, smokes and prefers to think of his work as “eviction” rather than exorcism, Ember sets up shop with high-tech assistants Riley (Emily Jackson) and Oliver (Keir O’Donnell). Strapped into a life-support system, he enters Cameron’s subconscious mind, where the demon holds the boy captive in an imaginary dream world by appealing to his deepest desire: to be reunited with his estranged father Dan (Matt Nable).

Driven by tragic events in his own traumatic past, Ember engages in a fierce battle with the crafty spirit. Ever mindful that the demon, known as “Maggie,” travels from one victim to the next through physical contact, Ember knows that his desperate attempt to save Cameron’s soul could make him the demon’s next host. Achilling supernatural horror tale that unfolds at the intersection of family dysfunction, modern science and the spirit world,***Incarnate***offers a fresh take on the enduring exorcism subgenre.

***Incarnate*** is directed by Brad Peyton (*San Andreas*, *Journey 2: The Mysterious Island*) and written by Ronnie Christensen (*Dark Tide*, *Passengers*). The movie stars Aaron Eckhart (*The Dark Knight*, *Olympus Has Fallen*), Carice van Houten (“Game of Thrones,” *Black Book*), Catalina Sandino Moreno (“The Affair,” *Maria Full of Grace*), David Mazouz (*The Darkness*,“Gotham”), Emily Jackson (*Living With the Dead*, *Headless*), Keir O’Donnell (*American Sniper*,“Fargo”), Matt Nable (*Riddick*,“Arrow”) and Tomas Arana (*Gladiator*,“Intelligence”).

Costume Designer is Lisa Norcia (*Whiplash*, *The Purge*). Music is composed by Andrew Lockington (*San Andreas*, *Journey to the Center of the Earth*). Director of Photography is Emmy® nominee Dana Gonzales (“Fargo,” *Criminal*). Production designer is Bill Boes (*Journey 2: The Mysterious Island*, *Fantastic Four*)**.** Produced by Jason Blum (*Jem and the Holograms*, *The Gift*) and Michael Seitzman (“Code Black,” “Intelligence”). Executive producers are Jeanette Brill (*The Darkness*, *Whiplash*), Trevor Engelson (*Remember Me*, *All About Steve*), Michael J. Luisi (*The Call*, *Oculus*), Robyn Marshall (*The Darkness*, *The Lazarus Effect*), Josh McGuire (*Alien Outpost*, “Supanatural”) and Couper Samuelson (*The Darkness*, *Whiplash*).

**ABOUT THE PRODUCTION**

What would an exorcism movie look like without a priest? That’s the question writer Ronnie Christensen asked himself when he began brainstorming the premise for the innovative horror film ***Incarnate***. “I wanted to write an exorcism movie that you hadn’t seen before,” he says. “Usually it’s based on holy water and people saying ‘I compel thee,’ but I thought, ‘How cool would it be to take somebody who wasn’t a cliché priest and have him go into the victim’s mind to fight the demon on that battlefront?’”

After researching exorcism, Christensen decided ***Incarnate’s*** demon fighter would be a marginalized man inhabiting the extreme periphery of society. “When I went online and read everything I could find about exorcism, I found that it’s always somebody on the fringe who comes in to do the work,” he says. “Even in the Catholic Church, their exorcists are on the fringe. So I took that to the nth degree and made our hero someone who’s broken, in a wheelchair, someone who drinks. This is the person who’s going to come save you.”

To put a contemporary spin on the genre, Christensen imagined a system of exorcism tools grounded in science rather than religion. “I wanted Ember and his team to treat the soul in a different way from what we’ve seen before,” he says. “I set up the idea of something like a Wi-Fi hot spot, where the very weak, the sick or the old send out their auras. Parasitic entities are attracted to these spots and then they attack.”

When Blumhouse Productions CEO Jason Blum shared Christensen’s screenplay with director Brad Peyton, the filmmaker responded immediately to ***Incarnate’s*** fresh approach. “When I got Ronnie’s script I thought it was a cool story and the Ember character was phenomenal,” says the producer. “Not only are the characters fantastic, but I thought we could deepen the mythology and see what is normally a very religious topic — demons — through a different lens.”

 Peyton, whose action credits include *Journey 2: The Mysterious Island* and *San Andreas*, envisioned ***Incarnate*** as an opportunity to flex his storytelling muscles. “For me itwas very much about taking on the challenge of doing a genre I’d never done before,” he says. “I see the world through more of a science-fiction, action-director point of view so I loved the idea of developing this type of character called an “incarnate” working outside the legal system on the fringes of society, where his job is to get rid of demons. I had no aspiration to make a movie that’s just filled with brainless scares. I saw a lot of possibilities to create a tone and visualize events in interesting ways.”

During preproduction, Peyton and writer Christensen quickly forged a tight creative bond as they honed the ***Incarnate*** narrative. “Brad and I had a shorthand from the very beginning,” the writer says. “We took this whole what-if premise and figured out how to expand on it in a very collaborative way. Brad and I went back and forth until we got to a place where *Incarnate* is exactly the movie we both wanted to see.”

**A Different Kind of Exorcist**

Aaron Eckhart has successfully combined rugged leading-man looks with the chameleon-like talents of a character actor in a career encompassing such varied fare as *The Dark Knight*, indie drama *In the Company of Men* and contemporary satire *Thank You for Smoking*. ***Incarnate*** offered the versatile actor yet another challenge. “I thought ‘Wow, it’d be interesting to play a guy who doesn’t really have anything to live for except this one task, trying to kill the demon that destroyed his family,’” he recalls. “I also liked that Ember’s in a wheelchair, damaged and disheveled, and that he’s a smoker and drinker initially — a gruff guy who says whatever he wants.”

Ember’s outward appearance notwithstanding, Eckhart sees him as a hero. “I look at my character as a first responder,” he says. “Ember has the kind of personality where he’d put himself in burning buildings or get himself in front of a wildfire. He has that devil-may-care attitude allowing him do the kinds of things that other people just won’t do.”

 For all his courage, Ember is hardly being altruistic when he initially agrees to help Cameron. His offbeat exorcism business is rooted in a personal obsession connected to his own tragic past. “My character cares less about the human elements and more about getting this demon. Lindsay, the mother of the possessed child, thinks I’m coming to save her son, but really I’m trying to take down this demon. There’s a point where he says, ‘I’m not noble, I’m not the good guy, I’m here to end this bitch.’”

Director Brad Peyton says Eckhart’s intensity as a performer made him the natural choice for the part. “Aaron delivers a very high-quality performance regardless of the role,” he says. “I loved him in *Thank You for Smoking* and *Dark Knight*,andeven in *Battle Los Angeles* or small movies like *Rabbit Hole*, Aaron’s always captivating on screen because he brings a layer of depth and sophistication to any character he portrays.”

Writer Christensen structured ***Incarnate*** in a way that allows Eckhart to portray Ember as a bedraggled cynic as well as the man he used to be before his life took a turn for the worse. “I put Ember in a wheelchair to show that his reality is broken, but when he’s inside somebody else’s subconscious, he becomes whole again,” Christensen explains. “Going into somebody else’s mind becomes like this weird addiction.”

Eckhart enjoyed the opportunity to pay almost a dual role. “When Ember goes into the subconscious dream world, he becomes this commanding presence,” Eckhart says. “He’s clean cut, he’s studly, he can fight — just the opposite from when he’s in the chair. For me, it was fun to play both sides.”

**The Demon Boy**

True to supernatural horror tradition, ***Incarnate*** centers much of its action around an innocent-looking child. “We’re familiar with kids being possessed by demons because it’s in almost every exorcism movie,” Christensen says. “We start there, almost like Babe Ruth pointing over the fences: ‘Hey look, we know you’re expecting a kid but we’re going to go even deeper. We’re going to go inside the kid’s mind.’”

To portray troubled 11-year old Cameron, Peyton cast David Mazouz, a young actor of exceptional depth. Known to fans of Fox’s Batman TV series “Gotham” as the young Bruce Wayne, Mazouz jumped at the chance to get involved in ***Incarnate***. “My first thought when I read the script was: ‘This is scary!’” says Mazouz. “Being in this movie was awesome because I get to play somebody who’s possessed, I get to play a demon, and I love being on a harness for the fight scenes, where I get to be like Peter Pan dancing in the sky.”

Mazouz, who watches horror movies every Saturday night with his mom, says ***Incarnate*** differed from those standard-issue thrillers. “A lot of horror movies are so cheesy; you’re just waiting for the next ‘pop out.’ ***Incarnate*** has pop outs for sure, but you also have this drama about a broken family. I also like how the demon plays off your dreams by making you feel like you’re actually living in your subconscious. My character wants to stay there because in this fantasy world he gets to play catch with his dad, which is the thing he loves the most in life.”

Like Eckhart,Mazouz performs a dual role in ***Incarnate***. As normal Cameron, he’s a regular kid who misses his estranged father Dan, portrayed by Australian actor Matt Nable. But when the demon Maggie takes possession of his soul, Cameron transforms into a crafty manipulator tapping into a deep well of evil. “A lot of the movie takes place in Cameron’s room where I’m sitting cross-legged in this monk state,” Mazouz explains. “I’m staring straight ahead chanting this ancient language, which was really just creepy words that I made up. Most of the story takes place over one day, in one room. A lot happens and the emotions get pretty high at the end when I’m working with Aaron Eckhart — he’s amazing.”

The feeling is mutual, according to Eckhart. “I’ve worked with a lot of kids and David’s really impressive. He has total command of what he’s doing. He’s not parroting lines, he’s not taking line readings. David’s very present. When you look into his eyes, he’s listening. The guy’s a real actor.”

Peyton too praises Mazouz for his precocious ability to calibrate the emotions of his performance with uncanny ease. “Finding a young actor who can hold his own with an experienced actor like Aaron Eckhart is a real challenge but David pulled it off,” he says. “I’ve worked with Donald Sutherland, Michael Caine, Dwayne Johnson, the list goes on, and I’ve come to realize some people are natural actors. Some people have a way of tapping into their emotions in a very honest way where it’s not taxing on them. David falls into that category. He’s a total natural.”

**Witness to an Exorcism**

The horror genre represents a departure for actress Carice van Houten, who plays Cameron’s excitable mother Lindsay in ***Incarnate***. “I get scared really easily so I don’t watch a lot of horror movies,” van Houten explains. “Even now, I can’t open a little window above a sink cabinet with a mirror because I’m afraid something’s going to jump out at me. Shower curtains are hard. The phone ringing in an empty house? That scares me. All these things I’ve seen in horror movies, they stay with me.”

Renowned for her portrayal of sorceress Melisandre in HBO’s blockbuster series “Game of Thrones,” the Dutch actress embraced ***Incarnate*** in part because of the opportunity to perform with Aaron Eckhart. “I wanted to work with Aaron, who I think is a great actor,” she says. “He plays this weird cool exorcist. Even though he doesn’t work in a traditional exorcist way, there’s something about this guy that makes me think he can help my son. There’s something behind his eyes, this drive to get this demon out, the demon that killed his own family. There’s so much pain in Ember, and Aaron plays that really well.”

Van Houten savored the chance to portray a single mother mired in conflict with her abusive ex-husband. “It was nice to see a character who’ll do anything for their child,” she says. “Lindsay separates the kid from his father. I’m not sure that’s a good thing, so it’s not like Lindsay’s 100-percent perfect. For me, that makes my character more three-dimensional, just as the family drama makes the story feel more real.”

**A No-Nonsense Vatican Exec**

***Incarnate*** kicks into high gear when Camilla, a brusque Vatican official played by Catalina Sandino Moreno, asks Dr. Ember to rescue Cameron from demonic possession. Moreno, who made her breakthrough starring in the indie film *Maria Full of Grace* and currently co-stars in Showtime’s critically acclaimed drama “The Affair,” says she prepared for her role mainly through conversations with director Peyton.

“It was cool to be part of *Incarnate* because it’s completely different from the typical exorcism movie,” says the Colombia-born actress. “I didn’t know anything about exorcism other than what I’d seen on TV, so I talked to Brad a lot. He explained to me how these things work.”

Moreno sees her character as a no-nonsense executive who just happens to work for the Vatican supervising exorcisms. “Camilla’s very detached,” Moreno says. “She does not feel for the kid, she doesn’t feel for the mother. She’s on a business trip where she wants to do the job and get out. She basically tells the family: ‘I know you’re sad, just let me do my thing and everything will be fine.’ I remember one scene after Aaron jumps from the window, Cameron’s right next to me and Brad says, ‘You should hold him,’ and I said, ‘No, Camilla is not the type of person who will give you a hug.’ This exorcism is just business for her.”

Peyton says the Oscar®-nominated actress possessed precisely the gravitas the role required. “I needed someone really strong to represent the Vatican in this story,” says the director. “She represents the classical way of doing this kind of horror film, where it’s the church versus the demon. Catalina really understood that kind of background.”

**Setting the Tone**

Peyton filmed ***Incarnate*** in Los Angeles, taking pains to make the most of downtown L.A.’s exterior environments. “A lot of smaller genre films don’t pay attention to tone but for me, it’s very important,” says Peyton. Teaming with Emmy-nominated cinematographer Dana Gonzales (“Fargo”) and production designer Bill Boes, Peyton devised environments for ***Incarnate***that dramatized the contrast between everyday reality and supernatural urban menace. “I loved how Ridley Scott created this futuristic L.A. for *Blade Runner* where it’s smoky, rainy and dark,” he says. “Part of my challenge with *Incarnate* was to make downtown Los Angeles look like a regular city by day, but become this otherworldly place at night.”

***Incarnate***brightens visually each time Aaron enters the subconscious mind of the possessed boy. “When Aaron goes into these dream states, it was important to show that this is a fantasy world that Cameron is living in,” Peyton explains. “Suddenly it’s very bright, very friendly, very welcoming. Ember’s goal is to break that illusion and wake the boy up, so that’s when you start seeing cracks in the reality. My idea was to show the audience this warm, inviting place, but live the experience through Ember’s point of view. If he feels dread, you’re going to feel it too, no matter how sunny it seems.”

Inspired by classic sci-fi thrillers, Peyton took a less-is-more approach to the demon Maggie. “My strategy for monsters is that I feel they’re scarier when you can’t define them,” Peyton says. “In *Alien*, one of the scariest movies I’ve ever seen, you just get glimpses of the monster. It’s the same kind of thing with *Incarnate*. You know how strong the monster is because it lifts Aaron up in the air so easily. You don’t need to see it all. For me, *Incarnate* is an exercise in restraint.”

Peyton exercised restraint when it came to digital trickery as well, taking an old-school approach to the film’s visual effects. “Part of the idea on this movie was to explore a more tactile approach to horror,” he says. “No matter how fantastical itbecomes, I wanted to make everything feel as organic as possible. I’m very proud that there’s almost no CGI in this film. We have people wearing contact lenses, some practical effects in terms of broken limbs and bloody guts, but there are hardly any computer-generated effects at all.”

**High-Tech Demon Extraction**

As Ember plumbs the depths of Cameron’s mind, he relies on the help of his two quirky assistants, Oliver and Riley. “I’m like a scuba diver who goes to great depths and they’re like the two people on shore monitoring things and making sure I have enough oxygen,” says Eckhart.

Emily Jackson portrays Riley, Ember’s computer-savvy right-hand woman. “I love horror movies and I also love science fiction,” says the actress Jackson. “*Incarnate* is perfect for me because it feels like a unique marriage of those two things.”

Jackson, who earlier starred as a depressed runaway in the 2015 coming-of-age thriller *Living with the Dead*, watched movies about hackers to get into geeky character. “I monitor all the scientific data and numbers and frequencies we get from the victim’s brain waves,” she says. “We track these demons through their auras and we’ve come up with this program, sort of like an MRI, that allows us to see all this data about paranormal entities and the human soul. Together we’ve created this system that hooks into Ember and allows him to dive into people’s subconscious and exorcise their demons.”

Keir O’Donnell (“Fargo,” *American Sniper*) portrays Oliver, the medical-school dropout who monitors Ember’s vital signs each time he immerses himself into the subconscious of a victim possessed by the devil. “Oliver’s got a tough exterior but he’s a teddy bear inside,” says O’Donnell.

Rather than designing Ember’s gizmos from scratch, Peyton says they were cobbled together from old medical equipment. “We wanted to base Aaron’s system on things he could have actually gone out and purchased.”

**A Built-in Sense of Anxiety**

***Incarnate*** was filmed on a tight 23-day schedule, which helped inspire vivid performances, according to the director. “For this subject matter, a quick production schedule is great because there’s a certain anxiety built into the story,” Peyton says. “The characters are going through this anxious situation — a possessed son, a wrecked anti-hero — and the pace just adds to that tension. You have to go fast, you have to be gritty, you have to find the life in the scene really fast.”

Having storyboarded each sequence in advance, Peyton knew exactly what he needed to accomplish each day of the shoot. “I drew the boards myself and handed them off to artists who polished them up,” he explains. “Like many directors, I’m a bit of a control freak and I love design. Filmmaking involves so many other people, it’s very challenging to get across what’s in your head. I went into *Incarnate* knowing I wouldn’t have a lot of time or a big crew, and the cast recognized that.”

Peyton has helmed his share of large-scale blockbusters, but ***Incarnate***demanded a more nimble mind set. “When you do a bigger movie, it’s like a giant ship and when you change directions it can take 45 minutes. Here, we had a crew that’s small and nimble and moves quickly. Five minutes, it’s another set-up and you’re ready to go. It was phenomenal to see these actors deliver in a situation where they just get a few takes and then you move on.”

Despite the time constraints, Peyton did not compromise when it came to getting the performances he needed from his actors. “Brad will not let go until he gets exactly what he wants,” says Jackson. “And then he makes this gesture that makes you feel like you’re the most brilliant actor ever. It’s like Brad gives you this safety net to go far and make bold choices. It’s nice to have that kind of freedom.”

Eckhart hit the ground running when he showed up on set, inspired by his initial conversations with producer Jason Blum. “When we met about *Incarnate*, Jason talked about his philosophy. The way he makes films, Jason gives the filmmaker autonomy within a particular budget and I thought that was a cool idea. It gives the filmmakers a feeling of freedom where you can create as you please. And for me, it’s fun to shoot fast. When you do a four-month movie, everything grinds to a halt as you wait for lighting. On *Incarnate*, you’re working every second. It’s concentrated, it’s focused, and it keeps everybody on their toes because Brad’s so efficient and well-prepared with his storyboards. He understands the tone we’re going for; he understands the dynamic of all our characters.”

Eckhart set the tone for other cast members on set, according to Jackson. “Aaron was so focused, you’d see him at lunch walking around with his script — he never took a break,” says the actress. “It was inspiring for the rest of us on set because there was never a moment where anybody was out of character. We were all working toward the same goal.”

**A Character-Driven Horror Thriller**

***Incarnate*** aims to thrill audiences by offering shocks grounded in psychology and everyday emotions, says van Houten. “What makes *Incarnate* different is the emotional backstory and the fact that exorcism is more of a mental thing in the way that Aaron’s character works with David. I think the audience will look at what’s going on through my character’s eyes, which means the movie’s going to be scary in a mind-blowing way.”

With its misfit demon killer and high-tech accoutrements, ***Incarnate*** offers moviegoers a bracing variation on the classic exorcism theme. Jackson is confident ***Incarnate*’s** blend of big scares and smart technology will resonate with contemporary audiences. “Beyond the fact that this film is so heavily into human relationships, I also think people will connect to the idea that everything’s grounded in science,” she says. “In terms of the technology you see in the movie, it’s not so far off. Who knows, we might be capable of getting to the place where you could really do these kinds of things at some point in the future.”

Ultimately, ***Incarnate*** explores instances of extraordinary primal fear residing in the minds of ordinary people, says Eckhart. “We worked hard to wire all these characters together, to work out why they look the way they look and talk the way they talk. I know *Incarnate* is a genre movie, but that’s not how I approached it. Brad found very good ways of showing the damage done to these characters and finding little moments. If I can create an honest moment in the course of a day’s work, then I’m happy.”

Peyton believes ***Incarnate*** will engage moviegoers young and old on multiple levels. “*Incarnate* is one of the scariest PG-13 movies I’ve ever seen but we also wanted to give the audience deeper characters and a richer story than they might normally expect,” he says. “The thing I’m most proud of is that for a small movie, you get a very big experience that’s thought provoking and emotionally moving.”

**ABOUT THE CAST**

**AARON ECKHART (Dr. Seth Ember)** is well positioned among the industry’s finest actors. He has received considerable acclaim for roles such as Julia Roberts’ love interest in director Stephen Soderbergh’s Oscar-winning film *Erin Brockovich*, and earned both Golden Globe® and Independent Spirit Award nominations for his starring role in Jason Reitman’s directorial debut *Thank You for Smoking*.

Eckhart recently starred as legendary University of Texas coach Darrell Royal opposite Finn Wittrock in the 2015 sports drama *Courage.* He also reprised his role from the action hit *Olympus Has Fallen* in the sequel *London Has Fallen*, opposite Gerard Butler.

Eckhart will next be seen as trainer Kevin Rooney in the boxing drama *Bleed for This*, opposite Miles Teller. He also co-stars with Tom Hanks in Clint Eastwood’s *Sully*, the story of American pilot Chesley “Sully” Sullenberger, who heroically landed a troubled aircraft full of passengers on the Hudson River.

Previously, Eckhart starred opposite Nicole Kidman in *Rabbit Hole*, worked with Johnny Depp in *The Rum Diary*, toplined a sci-fi actioner with *Battle Los Angeles* and delivered a memorable supporting turn in Christopher Nolan’s *The Dark Knight.* He was also seen in Sean Penn’s *The Pledge*, opposite Jack Nicholson; Oliver Stone’s *Any Given Sunday*,with Jamie Foxx; and Ron Howard’s *The Missing*, with Tommy Lee Jones and Cate Blanchett.

Originally from Northern California, Eckhart studied theater and film at Brigham Young University, where he met and appeared in many of playright Neil LaBute’s productions. It was his portrayal of a love-scorned, vengeful man in Neil LaBute’s controversial debut feature *In the Company of Men* that first drew Eckhart critical attention. This incendiary film became one of the highest-grossing independent films of the year.

Subsequently, the actor has been seen in LaBute’s *Possession*, with Gwyneth Paltrow; *Nurse Betty*, opposite Renée Zellweger; and *Your Friends & Neighbors*, alongside Ben Stiller and Catherine Keener.

Additional film credits include *Love Happens*, *Meet Bill*, *Molly*, *Towelhead*, *No Reservations*, *Paycheck*, *The Core*, *The Black Dahlia*, *Conversations With Other Women*, *Erased* and *I, Frankenstein.*

Also a stage actor, Eckhart co-starred opposite Marsha Mason in Michael Cristofer’s “Amazing Grace.”

Eckhart resides in Los Angeles.

**CARICE VAN HOUTEN (Lindsay)** is best known for playing Melisandre, “the Red Woman,” on HBO’s cultural phenomenon “Game of Thrones.” Her stunning performance in Paul Verhoeven’s war epic *Black Book* marked the beginning of van Houten’s international breakthrough, followed up by a star turn opposite Tom Cruise in *Valkyrie*.

In the films to follow she worked with Leonardo DiCaprio, Jude Law and Clive Owen, among other gifted performers.

Film credits include Stephen Hopkins’ *Race*, opposite Jeremy Irons; Martin Koolhoven’s *Brimstone*, with Guy Pearce and Kit Harington; Bill Condon’s *The Fifth Estate*, alongside Benedict Cumberbatch; and Christopher Smith’s *Black Death*, opposite Sean Bean.

When van Houten was 5 years old her father, a writer, musicologist and expert in silent cinema, took her to a screening of Abel Gance’s epic *Napoleon*,which fascinated her. Ever since, she has been a great admirer of silent cinema, from Chaplin and Laurel & Hardy to Garbo and *Battleship Potemkin*. In the early ’90s Van Houten convincingly demonstrated her acting talents in high school. She graduated in 2000 from the Academy of Fine Arts in Amsterdam, where she was awarded the Pisuisse Prize for most promising graduation student.

Van Houten went on to star in more than 25 films, winning Best Actress at the Tribeca Film Festival for her role in *Black Butterflies* (2011) and five Dutch Golden Calves for Best Actress. She was voted “Best Dutch Actress of All Time” by the Dutch audience.

Besides being a talented actress, van Houten is also an impressive musician who remains passionate about her “first love,” music. In 2012 she released her first solo album, “See You on the Ice.” She co-wrote most of the album, which featured a duet with Anohni, formerly known as Antony Hegarty, of Antony & the Johnsons and contributions from respected musicians such as Steve Shelley, Ken Stringfellow, Howe Gelb and Marc Ribot.

Since 2009 van Houten has been the Dutch ambassador for the World Wildlife Fund.

**CATALINA SANDINO MORENO (Camilla)** made her screen debut in 2004 as the title character in the critically acclaimed drama *Maria Full of Grace*, for which she was nominated for an Academy Award® in the category of Best Actress. Currently, Sandino stars as the female lead in “American Gothic,” alongside Juliet Rylance, Antony Starr and Justin Chatwin. The show follows a Boston family as they discover that someone in their midst is linked to a string of murders. Next, Sandino will be seen alongside Malcolm McDowell and Bruce Davison in *The Mystery of Casa Matusita*,a horror film based on supernatural events said to have occurred in an infamous building in Lima, Peru. The film is slated for a September release.

Previously, Sandino starred in James Lapine’s independent feature *Custody*, opposite Viola Davis and Ellen Burstyn. The film premiered at the 2016 Tribeca Film Festival. She also co-starred with Dominic West, Ruth Wilson, Maura Tierney and Joshua Jackson in the acclaimed Showtime series “The Affair.”

Sandino also appeared in *A Most Violent Year*, alongside Albert Brooks, Oscar Isaac and Elyes Gabel; *Magic Magic*, opposite Michael Cera, Emily Browning and Juno Temple; *For Greater Glory: The True Story of Cristiada*,alongside Adrian Alonso; and *Che*,opposite Benicio Del Toro and Demián Bechir.

Other film credits include *The Twilight Saga: Eclipse*, *A Stranger in Paradise*,*At the Devil’s Door*,*Medeas*, *Roa*,*Swelter*, *Love in the Time of Cholera*, *The Heart of the Earth*, *The Hottest State*, *Fast Food Nation*, *Journey to the End of the Night* and *Paris, je t’aime.*

On the small screen, Sandino played the recurring character Alma Ruiz for two seasons on the FX drama “The Bridge,” for which she received the 2014 Imagen Foundation Award in the category of Best Supporting Actress. Other television credits include “Falling Skies,” “East Los High” and “Red Band Society.”

**DAVID MAZOUZ (Cameron)** is a young actor on the rise. He is currently a series regular on the Fox show “Gotham,” playing a young Bruce Wayne. He recently co-starred alongside Kevin Bacon and Radha Mitchell in the Blumhouse horror film *The Darkness.*

Mazouz will next be seen in *Conversations With Andy*, playing a 10-year old boy who is forced to deal with his parents’ divorce. The cast includes Ty Simkins (*Insidious*) and Willow Shields (*The Hunger Games*).

Mazouz hails from a Sephardi Jewish family. His father is from France, his mother is American-born and his grandmother was from Greece. The young actor has studied musical and sketch improvisation at Second City and trained at the Improv, where he wrote his own material.

Mazouz began his acting career early, starring in commercials before being cast in Edoardo Ponti’s feature *Coming & Going* at the tender age of 8. Shortly thereafter, he was cast in the cable movie “Amish Grace” and landed a role on the Fox television series “Touch,” alongside Kiefer Sutherland.

The actor currently resides in Los Angeles with his father, mother and older sister. He enjoys spending time with friends from school, his dogs and his sister.

**ABOUT THE FILMMAKERS**

**BRAD PEYTON (Director)** is a Hollywood-based Canadian writer, director and producer best known for directing *San Andreas*, starring Dwayne Johnson, Carla Gugino and Paul Giamatti. The disaster movie was no disaster at the box office, grossing $470 million worldwide. Earlier, Peyton helmed *Journey 2: The Mysterious Island*, which grossed more than $320 million worldwide. The film starred Dwayne Johnson, Vanessa Hudgens, Michael Caine and Josh Hutcherson. Peyton also directed the sequel *Cats & Dogs: The Revenge of Kitty Galore* (2010).

In 2015 Peyton and his producing partner Jeff Fierson set up their ASAP Entertainment shingle, which is developing or in production on a number of projects for film and television. First up is “Frontier,” a Netflix series that premieres in November with star Jason Momoa. Peyton directed the first two episodes and he and Fierson are executive producing the series. They are also currently developing *Malignant*, at Fox; *Untitled Warrior Olympics Project*, for Neal Moritz and Sony; *San Andreas 2*, with New Line; and *Rampage*,also through New Line, with Dwayne Johnson attached to star.