

MORENA
BACCARIN

RAY
WISE

DANI
LENNON

BILL
MOSELEY

WILLIAM
SHATNER



TO YOUR LAST DEATH

LOCK THE BETS.

THE ANIMATED HORROR MOVIE

Sales: Glen Reynolds
Circus Road Films
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WINNER

BEST HORROR MOVIE
BIG APPLE FILM FESTIVAL
BEST FILM 2019
HORROR AVENUE
FEARMAKER OF THE YEAR
SPOOKY EMPIRE
BEST SUPPORTING ACTOR
NOLA HORROR FEST



"One of the most amazingly realized animation films of recent years." -- FilmandTVnow.com

"Hugely Entertaining."
-- [Rough Cut Comics](http://RoughCutComics)

"A hyperviolent, twisty cat-and-mouse sci-fi thriller."
-- ProjectedFigures.com

"A distinctly unique story. For those of you that enjoy the animation of Archer, the Saw franchise and The Twilight Zone, then this is the movie for you."
-- 1428Elm.com

"Ambitious and visually impressive piece of work that delivers horror in a way I've not seen on the big screen before."
-- Entertainment-Focus.com

"Gory and darkly funny. With an interesting story that introduces a larger world, great characters that the audience can care about, and plenty of variety in its horror scenes, To Your Last Death plays as a great franchise-starter."
-- [Slash Film](http://SlashFilm)

"Great animation that will have any horror or comic book fan happy." -- NightmarishConjurings.com

"Unlike anything I have personally seen... a stunningly executed animation."
-- TheHollywoodNews.com

10/10 4.5/5

"I found myself enthralled with this story... William Shatner was a brilliant choice." -- UnseenFilms.com



"TO YOUR LAST DEATH delivers guts and gore, lends surprising depth to its 2D characters." -- DailyDead.com

"To Your Last Death is a killer flick that satisfied me in ways that others haven't this year." -- KillerHorrorCritic.com



"I'm hoping this will be the surprise animation hit of 2019." -- OtakusandGeeks.com



3 NOMINATIONS
BEST SCREENPLAY
BEST SUPPORTING ACTOR
(RAY WISE)
BEST SCORE



BEST PICTURE
BEST SCREENPLAY
BEST SOUND
BEST PROD DESIGN
BEST ENSEMBLE
BEST SCORE



3 NOMINATIONS
BEST PICTURE
BEST ACTOR
BEST CINEMATOGRAPHY

WINNER

BEST FEATURE SCREENPLAY
FILMQUEST
BEST SOUND DESIGN
FILMQUEST
BEST CINEMATOGRAPHY
NIGHTMARES FILM FEST
BEST FIRST-TIME FILMMAKER
HOT SPRINGS INTL FF



"Who would have thought that one of the most entertaining, gruesome, and thrilling movies of the year would be a cartoon?" -- HorrorBuzz

"The animation is top-notch; the storytelling is pretty great. We're on to a winner here with TO YOUR LAST DEATH. I think it's something unique." -- Man v Film

"So over the top bat poop crazy, and I loved all of it."
-- twoohsix.com

"A dazzlingly complicated film... a blistering ride of twisting storylines, violence and cruelty."
-- film-news.co.uk

"If you're a fan of the more adult end of animation and films/shows such as Archer, The Maxx, Heavy Metal, Dr. Katz, Aeon Flux and The Head, then 'To Your Last Death' should be right up your alley. Just be prepared for a blood-filled ride!" -- Nerdily

"Easily one of the best and one of the most unique films I've seen this year." -- Supernovaturient

"It looks amazing and has a plot with plenty of believable twists. One hell of a ride."
-- Gruesome Magazine

"A bold and unusual film that... marks the arrival of an innovative and exciting director in Jason Axinn."
-- vulturehound.co.uk





"It's easy to be seduced by the fantasy of second chances. To be able to go back in time and change the outcome of a situation, to be in complete control - it's like playing God. Even to an incredibly selfless character like Miriam, that's very appealing. She's a bit blind to the potential emotional cost, like most of us would be. Her journey will be one of self discovery, whether she survives it or not."

— DIRECTOR JASON AXINN

"We were trying to push our characters by giving them not only arcs but horrific lessons to learn. Miriam our protagonist is dealing with life's ups and downs while at the same time trying to keep her past emotional baggage in check. But then she's forced to confront that baggage in the most horrific way possible. The coping mechanisms she's clung to are no longer working, her family has fallen to pieces, and on top of that, she can't even trust her own senses. Our goal was to make Miriam a living, breathing, flawed and complex person."

—SCREENWRITERS TANYA KLEIN & JIM CIRILE



SYNOPSIS

LONG: Troubled but earnest MIRIAM DEKALB (Dani Lennon) runs a non-profit which promotes global peace initiatives. This is in reaction to her estranged father -- billionaire sociopath war profiteer and all-around sick bastard Cyrus DeKalb (Ray Wise). When he learns he is dying, Cyrus calls Miriam and her three siblings together, ostensibly to discuss his will. However, what he actually has planned is to pronounce judgment on them all. They are, in his view, traitors, and he has elaborate death traps planned for each of them. Miriam barely survives. Her brothers and sister are not so lucky.

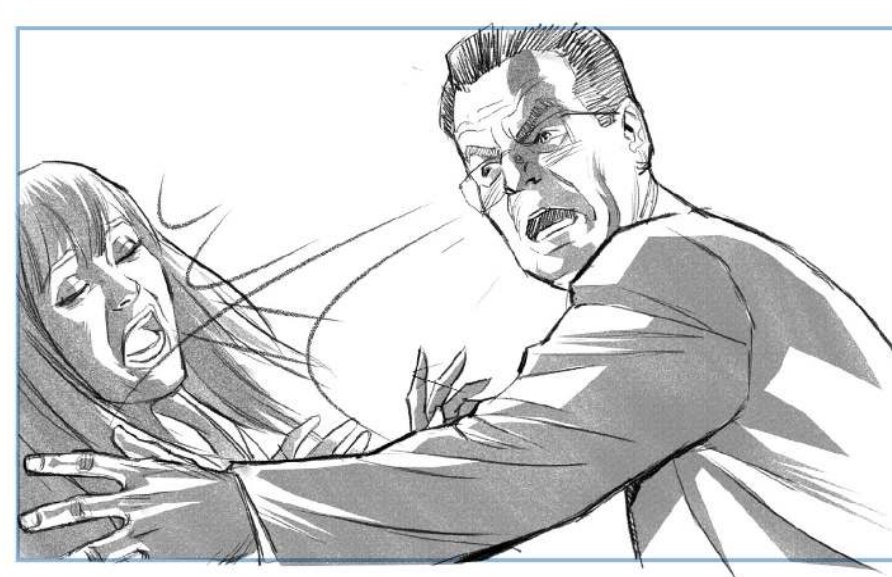
Unbeknownst to them, a race of intergalactic gamblers, who wager on human conflicts as bloody sport have chosen Miriam as the subject for their next game. Refereeing the match: the mysterious entity known only as the Gamemaster (Morena Baccarin), who has the power to reverse time and reconfigure events as they play out in order to create a more interesting game.

Thus Miriam is sent back in time 24 hours to relive the worst night of her life -- but this time with foreknowledge to give her a fighting chance. But as the playing field keeps changing beneath her feet, will it be enough to rescue her siblings and get out alive?

MEDIUM: Troubled social justice activist Miriam DeKalb (Dani Lennon) is the only survivor of a deadly revenge scheme set up by her cruel, billionaire father. Her sister and two brothers were not so lucky. But when a mysterious entity known only as the Gamemaster (Morena Baccarin) offers Miriam the chance to go back in time and try again -- as a pawn in a bizarre interstellar gambling match -- she has no choice but to bite. Now Miriam must relive the most horrific night of her life all over again -- but this time with foreknowledge to give her a fighting chance.

SHORT: After barely surviving a bloody night of terror arranged by her vengeful father, a troubled young woman is selected by a race of intergalactic gamblers to go back in time and do it all over again -- but this time with foreknowledge to give her a fighting chance to save her doomed siblings.



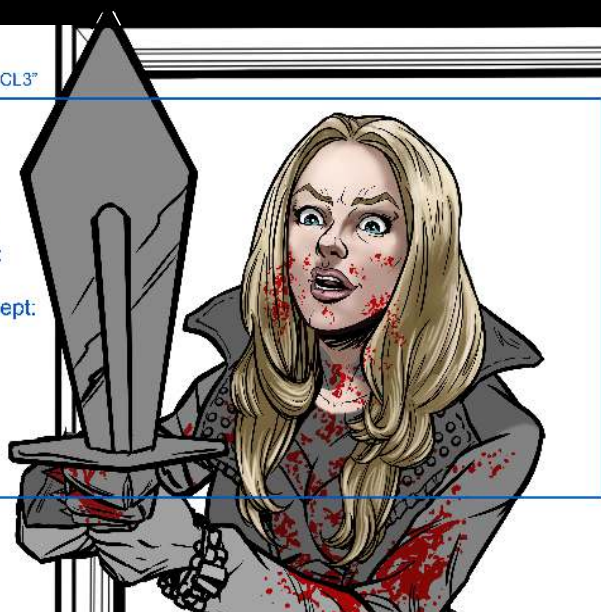


ANIMATION

“To Your Last Death” is the first-ever American 2-D animated horror movie. Produced by Coverage, Ink Films, the indie production took years to produce and was painstakingly hand-drawn. Hubbed in Los Angeles, TYLD employed artists, animators, and colorists in 13 countries. [Carl Frank](#) (Dungeons & Dragons, Magic: The Gathering) created the key art and character designs in a style meant to invoke a graphic novel, and the animation style will be familiar to fans of *Archer* and *Metalocalypse*.

placeholder heads.
use head from file:
"Kelsy_head_330_20_CL3"

body placeholder.
use body from file:
"690.135_8_L1"
use everything except:
r forearm
r upper arm
and gauntlet





BREAKING RULES

“To Your Last Death” upends traditional horror movie cliches. This groundbreaking horror/sci-fi mash-up starts where some horror films end: with the final survivor working her way out of the wreckage after a night of terror – only to be sent back in time to do it all over again. The film is laden with fake-outs and gut-punches meant to make you think things are going to happen a certain way, only to go in the exact opposite direction -- keeping the viewer as off-kilter as its protagonist. *“They keep moving the goalposts!”* Indeed.



MORENA BACCARIN

(Gamemaster)

Adored by her fans for her starring roles in *Gotham*, *Firefly*, *V*, and *Stargate SG1*, [Morena Baccarin](#) was Emmy-nominated for *Homeland*, and may be best known as *Deadpool*'s squeeze Vanessa.



"What drew me to this project was how dark it was," said Baccarin. "This idea that we can be finger puppets, that somebody could be up there, wreaking chaos in our lives... Obviously, it's a fantasy world, and it's always fun to do something that's completely unrealistic and at the same time plays with themes from reality. I enjoyed this character because one could say she's evil -- she's doing these terrible things -- but she's really just doing her job. It's not about emotion, and it's not about being mean or terrible to people. It's about entertainment, and in a weird way, I thought it would be really fun to attempt vocally to do that."





"I think it's going to be **really groundbreaking.**"

RAY WISE

(Cyrus DeKalb)

Beloved for starring in cult classics *Twin Peaks* and *RoboCop*, [Ray Wise](#) has also starred in such features as Oscar-nominated *Good Night and Good Luck* and *Swamp Thing*, and has graced the small screen many times in such hit shows as *24*, *Reaper*, *Agent Carter*, *Fargo* and *Fresh Off the Boat*.



"I'm the big cheese in this one," said Wise, "Cyrus DeKalb, the billionaire industrialist who has a family that he's, oh, not all that fond of. They're all quite lovely, maybe to themselves. But to me, not so lovely. I'm psyched to be in ("To Your Last Death,"), and I can't wait to see it. I think it's going to be really groundbreaking."



BILL MOSELEY

(Pavel)

[Bill Moseley](#) is a horror icon known for cult classic horror films such as *House of 1000 Corpses*, *Repo!*, *The Genetic Opera* and *The Devil's Rejects*. His first big role was in *The Texas Chainsaw Massacre 2* as ChopTop. He was also a regular on HBO's *Carnivàle* and stars in Rob Zombie's upcoming *3 from Hell*.



WILLIAM SHATNER

(The Overseer)

Legendary Emmy and Golden Globe-winning actor, writer and director [William Shatner's](#) 6-decades-plus career is still going strong, with iconic roles in *The Twilight Zone*, *The Practice*, *Boston Legal*, and so much more. He is also rumored to command a certain starship in his spare time.



The Overseer acts as our guide through this dark world, narrating “To Your Last Death” with the bemusement of a being who knows exactly how the universe *really* works. Is he a god? A devil? Or just a manifestation of our heroine’s deepest fears?

“If you can make people feel that they could die horribly,” said Shatner, “that’s scary. That’s close to the bone.”



DANI LENNON

(Miriam DeKalb)

Coverage, Ink Films auditioned hundreds of young actresses to find the perfect voices for the DeKalb sisters -- both terribly damaged people, each kinda/sorta coping in their own way. These terrific young actors bring texture, dimension and complexity to these characters. You quickly forget you're watching drawings. Instead, you're watching a harrowing story about an incredibly dysfunctional family trying to cope as the rug is pulled out from under them, allegiances shift, and nothing is what it seems.



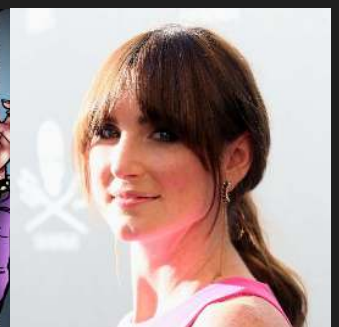
A Chicago native, [Dani Lennon](#) is an actor and classically trained singer best known as Shawna in Lionsgate/FEARnet's cult hit *Bite Me* with over 30 million views. She has also appeared in *The Love Witch*. She is also a writer/producer and self-proclaimed adventure junkie. And as a huge sci-fi geek and Firefly fan, Dani was ecstatic to work with Morena Baccarin on TYLD.

FLORENCE HARTIGAN

(Kelsy DeKalb)



American-born, New Zealand-raised actress/writer/producer/musician [Florence Hartigan](#) is best known for starring in true-life horror movie *Phoenix Forgotten*, produced by Ridley Scott. But you've also seen her in a million Funny or Die videos like *The Purge: Ladies Night* and *Rebecca D: The Bachelor Audition*.



FRANCHISE

"To Your Last Death" was designed around a franchiseable central character: the mysterious Gamemaster. The Gamemaster and her band of galactic gamblers from many worlds cosplay as humans and find bloody crisis situations to wager on -- with the added wrinkle of being able to manipulate the time stream and call do-overs as needed to create a more interesting game. The Gamemaster referees, and her decisions are final. This allows for the possibility of infinite feature films or a television series, with each episode centered around a new conflict -- from any era -- which the Gamemaster selects for its bloody good entertainment and wagering potential.





Q&A WITH TO YOUR LAST DEATH DIRECTOR JASON AXINN

1. Please explain your inspiration when you first started developing and collaborating on TO YOUR LAST DEATH, and why you made this film.

My parents had very eclectic taste in cinema, especially when it came to animated films. I grew up watching “Heavy Metal,” “Fantastic Planet” and Bakshi’s “Lord of the Rings,” all of which were amazing and influential. I always hoped to have a chance to direct animation.

2. What inspired you to become a filmmaker? Please explain your history in filmmaking.

When I was a kid, my dad bought a video camera to record family events. Of course, I immediately “borrowed” it to make ridiculous music videos with my sister, and hung on to it my entire childhood, making one short film after another. I grew up in New York but wound up going to film school at USC. After I graduated, I stayed in Los Angeles and explored different areas of the industry while building up my resume as a director. I was also obsessed with The Kids in the Hall, so I started directing a lot of sketch comedy, which led to TV pilots and then finally commercials.

3. What is your relationship to the cast of this film and how was it working with them?

William Shatner is a legend, and it was a huge honor to direct him in this film. He was incredibly generous with his performance, taking it places we didn’t know were possible. Morena Baccarin stepped so easily into the role of the Gamemaster that our recording sessions felt more like we were hanging out, having a good time, than working. As a huge “Twin Peaks” fan, getting to work with Ray Wise was a dream come true. Cyrus DeKalb is a complicated role to play, and Ray added the perfect amount of depth and complexity to deliver a truly mesmerizing performance. And Dani Lennon and I had been looking for a project to work together on for years - I was a producer on her TV show Bite Me - so having her lead this incredible cast was very exciting.

4. How was the production handled?

Production for this film occurred in countries all over the world, from Brazil to Poland to Russia to Iran to England to India to Ireland to the USA, just to name a few. It was truly an international production, which led to Skype meetings at all hours of the day and night for years. Collaborating with such a diverse group of artists led to some astonishing creative discoveries, many of which we managed to add to the film.

5. When did you meet your collaborators? How did those partnerships come about?

I met Tanya Klein and Jim Cirile through Epic Level, a production company I had directed commercials for. Tanya and Jim were looking for someone to helm their project; I was looking for an animated feature. We shared the same sensibilities about horror and animation, and luckily, they are also the nicest, funniest and most generous people, so it was an honor that they entrusted me with their film.

6. What was your biggest challenge with making this movie, and the moment that was the most rewarding to you, where you knew you had something?

Before making this film, I had mostly worked in live action, where the normal process is to shoot coverage of the actors in a scene and then choose your edits later, in the editing room. In animation, it’s exactly the opposite. The very first thing that you do is choose your edits during the storyboard phase, and then that’s the footage that your animators go and make. Nailing each scene’s rhythm on paper was one of the biggest challenges I faced. Getting that right helped keep animation costs at a minimum. We had very, very few retakes on the film, something I’m really proud of.

7. What made this project come together and be successful?

Doing an animated feature as an independent production is a nearly insurmountable task. An animated horror film was unheard of, and combine that with our stellar cast - we knew we had something special, and that got us to persevere and see it through.



Q & A: TO YOUR LAST DEATH CREATORS TANYA KLEIN & JIM CIRILE

1. Please explain your inspiration and point of view when you first started developing and collaborating on TO YOUR LAST DEATH.

We wanted to bring something new and different to the horror genre (which can be riddled with many tropes.) So we figured we'll start our story where some horror films end: the heroine, blood-soaked, crawls out of the wreckage after a night of terror – the last one standing. And then we'll send her right back to do it all over again. At first, we wrote it as a live action film. However, our producers, Cindi Rice and Paige Barnett, had the wonderful idea to make it an animated movie. Since that is something that really hasn't been done before in this country – a 2D, hand-drawn, animated horror film - we were thrilled with the idea.

2. Please explain your history in filmmaking.

Tanya: I'm originally from a theater background and spent many years working in NYC as a director, writer, actor and producer on countless shows as well as a long stint as Artistic Director of a theater company. I felt the need to spread my wings artistically speaking and wanted to paint with a broader and more far-reaching brush and switched my focus to film.

Jim: I grew up on a steady diet of *Fangoria*, *Monty Python* and *Star Trek*. And my mom was a hard-charging NYPD detective, and my first car chase was in utero. So I guess you could say getting into genre films made some sort of sense. After moving to LA, I got a steady stream of indie rewrite jobs and worked on a series of action movies for Lionsgate before founding CoverageInk.com, a screenplay development and analysis service. We launched Coverage Ink Films to create out-of-the-box “elevated nerd” movies with something to say.

3. What would you like the audience to take away after they have seen the film?

Firstly, the spooky thought that there might be beings somewhere out f*cking with us. Religion generally postulates that God is a benevolent deity. What if this is simply not so? Maybe we're all pawns in a game, and our misery is someone else's amusement. Evidence seems a lot stronger for this theory than the former. Secondly, we'd hope they'd pick up on the political subtext. On the one hand, the powerful and ruthless war profiteer, and on the other the powerless, committed and struggling activist – who still runs the race and has a shot at winning. It's a small and personal horror movie, but in many ways we're talking about much bigger issues. Lastly, there's an empowerment theme here -- we are all prisoners of the hands we're dealt; or are we? Do we have the power within to reshape our lives, to overcome our programming, doubts and fears? Which goes back to the first point - if we accept there is no help from above, then can we make our own destiny?

4. What is your relationship to the cast of this film and how was it working with them?

We were extremely lucky to get a geek dream cast (and we are certainly geeks). We've been big fans of Morena Baccarin's ever since *FIREFLY* (a show canceled far too soon -- curse you, ABC). Needless to say, every geek's dream is to work with Captain Kirk himself, William Shatner, and we were fortunate enough that the part spoke to him. Every horror freak wants to meet Chop Top (just not alone and in a dark alley,) and we were lucky enough to get Bill Moseley to join the cast. (People might be surprised that he's one of the funniest people ever. Despite the fact that he has made a career playing deranged serial killers and psychos, he's also unexpectedly normal.) And Ray Wise is not only an amazing actor, but also an amazing human being. Great to work with. A very giving performer and extremely down to Earth. Our lead, Dani Lennon, came to us via audition. She's one of the most talented people we've ever had the pleasure of working with. In fact, we listened to many, many, many voice auditions and as soon as Dani came on, we knew that was it. She just nailed it.

5. What was the production process like?

With animation, all the dialogue must be recorded first. Director Jason Axinn created the animatic - moving storyboards paced and synced to the dialogue track. That becomes the earliest watchable form of the movie. There's no sound effects or music – if the story plays as an animatic, it's a pretty good bet it will work as a feature. And after that, the hard work began: line art (Carl Frank, best known for his work with *Magic: The Gathering* and *Dungeons & Dragons* did all of our character designs.), followed by color. Finally, the animation began, all done in After Effects under the watchful eye of Animation Supervisor Vicente Saldivar, with Jason massaging every shot as it came in. Finally, there was some clean-up and special effects animation and edits for pacing. All told, almost five years from beginning to end.

6. When did you meet your collaborators? How did those partnerships come about?

We met our producers Cindi Rice and Paige Barnett after we completed our previous movie (superhero short *LIBERATOR* starring Lou Ferrigno, Peta Wilson, Ed Asner and Michael Dorn [yeah, we're *Star Trek* fans]) from Epic Level Entertainment, and we were looking for something to collaborate on. We showed them the script and they loved it and suggested Jason Axinn, our director, whom they had worked with on their web series "Bite Me" and "Space Guys in Space."

7. What was your biggest challenge with making this movie, and the moment that was the most rewarding to you, where you knew you had something?

Finances. An animated movie is a very expensive proposition. We are not Pixar and we don't have millions. We couldn't even afford to hire an animation house to do everything under one roof. So we ended up building our own team of line artists, colorists, and animators from across the globe. At one point, we had people on every continent (except Antarctica) working on this movie. Once we saw the movie with sound effects and music in place we exhaled because we knew we hadn't wasted the last few years of our lives as well as all of our money on a turkey. Then, of course, we were nervous when we had our first cast, crew, family, and friends screening because you never know how people react to something. Especially to something that's essentially a new category. But it went over like gangbusters and we were thrilled.

TRIVIA



TO YOUR LAST DEATH was originally conceived as a live-action movie. Producer Paige Barnett came up with the out-of-the-box idea: "Why not do it as animation?" She and partner Cindi Rice had a lot of success with their animated series XOMBIE as well as a motion comic sequence they produced for their Lionsgate/FEARNet series BITE ME. We couldn't think of another animated horror movie, ever, so we leapt at this insanely awesome idea.

Despite mostly playing psychopaths, Bill Moseley is not only extremely funny, but also terrifyingly sane, normal and down-to-earth. Our fave is his starring turn as a radio host broadcasting during the zombie apocalypse, DEAD AIR.



Dani Lennon, who voiced protagonist Miriam DeKalb, spent several hours during the recording session just recording screams, grunts, cries, and whines. Years of singing training and hot tea helped her keep her voice (but it was close.)



Cyrus' (Ray Wise) line to Collin about not only inheriting the company but also "free sharks" originated as a joke of director Jason Axinn's. He was shocked when we said, "Great idea. Let's keep it."



TO YOUR LAST DEATH was originally called MALEVOLENT. But the same month we finally finished production after four-plus long years, another horror movie also titled MALEVOLENT popped up on Netflix. It only took one phone call for the team to come up with the new title; but it took six weeks to decide on the logo.

It took us a while to come up with a tagline we were all happy with ("Lock the bets.") One of our favorites (which didn't make the cut because it didn't really reflect the tone of the movie) was "don't hesitate to axe."



Our current movie poster design came about by accident. One of our artists, Slobodan Jovanovich, wanted to contribute to our Indieogo campaign and painted his interpretation of the movie. We all loved it and phased it in. Sadly, the amazing French painter of our original poster (seen above,) Daniel Vandrell, passed away a few years ago.

Our awesome line artists, colorists, and animators are located in every corner of the globe. We had people from the US, Europe, Asia, Africa, and the Middle East work on this movie.

That's director Jason Axinn doing the voice of a certain Austrian weightlifter and film star: "Get to the chopper!" Axinn didn't tell anyone he was adding this line, and when everyone broke up laughing at the test screening, we knew it was a winner.



Cyrus DeKalb's back story is inspired by a certain neocon former vice president. In both the real world and the TYLD world, these men were tasked with finding a suitable vice presidential candidate - and selected themselves. But in TYLD, his own family bands together to stop his ascension (would that real life imitated art.)

Ray Wise requested that his character resemble him. Delighted to oblige, we threw out the existing character design and redesigned the character.



During one of our recording sessions, William Shatner told us about his favorite horse, Sultan's Great Day, whom he'd recently lost. It was a touching story, so as an homage we based a statue in the film, one of a great, powerful horse, on Shatner's old friend.

Dani Lennon beat out over 600 applicants to win the role of Miriam. Afterwards, producer Cindi Rice confided that she not only knew Dani, but Dani had co-starred in her Lionsgate/FEARNet series BITE ME. Cindi never said anything for fear of influencing the results. Lennon won the role fair and square.



Each of the Gamblers seen in the film are actually otherworldly entities cosplaying as humans from different eras in history: the Roaring '20s, the '80s, the Roman Empire, the Victorian era, the Barbarian era and a futuristic era (perhaps the 'not-so-distant' future).

Their true appearances are never seen in TO YOUR LAST DEATH.

GALLERY



TEAM BIOS

[Coverage Ink Films'](#) mission is to empower the writer to seize the reins and make it happen. It was founded by Jim Cirile and Tanya Klein. The company is an offshoot of **Coverage Ink**, the premier screenplay analysis and development service. CI Films produces genre fare with a strong theme and often political overtones. Previous projects have included the award-winning short "Liberator" starring Lou Ferrigno, Peta Wilson, Michael Dorn and Ed Asner, as well as "Showdown of the Godz" starring George Takei.

Director [Jason Axinn](#) is a graduate of USC's Cinema-Television School. He has directed/edited over 150 short films for clients including The Black Eyed Peas, Funny or Die and The Upright Citizens Brigade. He's worked with James Gunn, Will.i.am, OKGO, Matt Besser and Phil LaMarr, and directed commercials for Microsoft, Sega and Verizon, plus several TV pilots. TO YOUR LAST DEATH is his first feature.

Originally from Germany, screenwriter/executive producer [Tanya Klein](#) spent 10 years as Artistic Director of an off-off-Broadway theater company in NYC, writing, producing and directing hundreds of shows before moving to Los Angeles, where she is a partner in Coverage Ink and has consulted on many screenplays. She also produced Coverage Ink Film's award-winning gritty superhero short LIBERATOR. TO YOUR LAST DEATH is her first produced feature.

Screenwriter/executive producer [Jim Cirile](#) founded CoverageInk.com in 2002. He has consulted on thousands of movie and TV projects and has sold, optioned, rewritten or written for hire dozens of screenplays for indie producers and studios. Feature film credits include *Bounty Hunters*, *Hawk's Vengeance* and *Hardball*. He has written for *The Wrap*, *Creative Screenwriting*, *Script* and *Progression* Magazines.

With roots in the gaming industry, producer [Cindi Rice](#) brings with her many years of creative development and brand management. Over the course of her 20 years in the entertainment industry, Cindi has produced a dozen feature films, several television mini-series, 40 short films, dozens of digital branded series, and hundreds of commercials, promos and music videos. Her credits include "Charlie Says" (IFC Films), "Bob Thunder" (Relativity), "Dragons of Autumn Twilight" (Paramount Pictures), "Knights of Bloodsteel" (SyFy Channel), "Bite Me" (FEARnet), "The Continuum" (Stage5TV), "Game Changers" (Red 5 Studios), and dozens of shows for YouTube and EpicLevelTV.



Producer [Paige Barnett](#) has worked in entertainment and digital media for more than a decade. Paige's career as a producer has been marked by a series of firsts: the first multi-million dollar web series on the largest YouTube network at the time securing 45+ million hits per episode; the first adult, animated horror feature film; the international launch of a multi-million dollar children's e-learning app; and the creation of a travel and lifestyle, tastemaker-focused, video platform offering interactive O&O and UGC content. Some of Paige's credits include "Street Foods: Los Angeles" (Food Network), "Charlie Says" (IFC Films), "H+" (Warner Bros.), "Mortal Kombat: Legacy" (Warner Bros.), and "Bite Me" (FEARnet), as well as numerous branded campaigns with clients like Pepsi-Lay's, Borghese, Qualcomm, Coffee Bean, and Microsoft.

Executive producer [John Frank](#) has been involved with the entertainment industry for 30+ years, getting his start working for *Doctor Who*. He is currently a producer at Epic Level Entertainment. Producing credits include "Bob Thunder: Internet Assassin" and "Interns" for Relativity, "Dragonlance" for Paramount, "Dungeons & Dragons: Wrath of The Dragon God" for Warner Brothers, "Masters of Fantasy: Dragonsteel" for Sci-Fi Channel, "Xombie" for DreamWorks, "The Adventures of Johnny Tao: A Kung Fu Fable" for MTI, and "The Gamers: Dorkness Rising" for Dead Gentlemen Prods. He has produced series on American television including "Bite Me" for Lionsgate/FearNet, "Trailer Park" for USA/Sci-Fi Channel and "Modern Marvels/Super Structures of the World" for Discovery/The Learning Channel. He was Executive Producer of the award-winning shorts "Anything Once," "This Is Normal" and "They Get Bigger." He has created hundreds of hours of original programming and branded content for internet distribution by companies including Warner Brothers, Universal, Paramount, Lionsgate, Relativity, Google, Netflix, Hulu, Machinima, Microsoft, and Verizon.

TO YOUR LAST DEATH

THE ANIMATED HORROR MOVIE

USA - 2019 - 92 minutes
ToYourLastDeath.com

KEY CAST

[Morena Baccarin](#)
[Dani Lennon](#)
[Ray Wise](#)
[Florence Hartigan](#)
[Steve Geiger](#)
[Bill Moseley](#)
[Benjamin Siemon](#)
[Damien Haas](#)
[Bill Millsap](#)
[Mark Whitten](#)
[William Shatner](#)
[Tom Lommel](#)
[Ruairi Douglas](#)

Gamemaster
Miriam DeKalb
Cyrus DeKalb
Kelsy DeKalb
Jurek Klar
Pavel
Collin DeKalb
Ethan DeKalb
Clay
Walt
The Overseer
Detective Lang
Aengus O'Callaghan



KEY CREW

Directed by
Produced by

Written by

Art Director
Animation Supervisor
Key Animator
Sound Design
Music by
Edited by
Executive Producers

[Jason Axinn](#)
[Cindi Rice](#)
Jason Axinn
[Paige Barnett](#)
[Tanya Klein](#)
[James Cirile](#)
[Carl Frank](#)
[Vicente Saldivar](#)
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[Michael Archacki](#)
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"I don't think it's an exaggeration to say that all of you have been disappointments." - Cyrus

AS SEEN ON:



TO YOUR LAST DEATH

