

**STRIKE**



#### Production Notes

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Rating: PG-13 (for disturbing violent content and terror, some sexual references and thematic material)  
Run time: 88 minutes

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## **Cast**

Patrick Fabian  
Ashley Bell  
Iris Bahr  
Louis Herthum  
Caleb Landry Jones

## **Character**

Cotton Marcus  
Nell Sweetzer  
Iris Reisen  
Louis Sweetzer  
Caleb Sweetzer

## **The Filmmakers**

Directed by	Daniel Stamm
Written by	Huck Botko & Andrew Gurland
Produced by	Eric Newman Eli Roth
Produced by	Marc Abraham Thomas A. Bliss
Executive Producers	Huck Botko Andrew Gurland
Executive Producers	Phil Altmann Ron Halpern
Co-Producers	Patty Long Gabrielle Neimand
Director of Photography	Zoltan Honti
Production Designer	Andrew Bofinger
Editor	Shilpa Khanna
Costume Designer	Shauna Leone
Music by	Nathan Barr
Casting by	Lauren Bass

## **SYNOPSIS**

When he arrives on the rural Louisiana farm of Louis Sweetzer, the Reverend Cotton Marcus expects to perform just another routine “exorcism” on a disturbed religious fanatic. An earnest fundamentalist, Sweetzer has contacted the charismatic preacher as a last resort, certain his teenage daughter Nell is possessed by a demon who must be exorcized before their terrifying ordeal ends in unimaginable tragedy.

Buckling under the weight of his conscience after years of parting desperate believers with their money, Cotton and his crew plan to film a confessionary documentary of this, his last exorcism. But upon arriving at the already blood drenched family farm, it is soon clear that nothing could have prepared him for the true evil he encounters there. Now, too late to turn back, Reverend Marcus’ own beliefs are shaken to the core when he and his crew must find a way to save Nell – and themselves – before it is too late.

THE LAST EXORCISM is written by Huck Botko & Andrew Gurland and directed by Daniel Stamm. It is produced by Eric Newman, Eli Roth, Marc Abraham and Thomas A. Bliss. Strike Entertainment and STUDIOCANAL present an Arcade Pictures production.

## **ABOUT THE PRODUCTION**

Whether practiced by Catholic priests, evangelical ministers or Episcopal charismatics, the ancient rite of exorcism is alive and well in the new millennium, with many academics and practitioners stating in recent years that its practice is actually on the rise. The results of a 2005 Gallup poll found that 42% of Americans believe in possession by the devil. Last year, the Archdiocese of Chicago appointed its first full-time exorcist in its 160-year history; and in New York, a group of four priests have officially investigated about forty cases of suspected possession every year since 1995. Father James LeBar, the former exorcist for the Archdiocese of New York, recently claimed that one in every ten Catholics in the United States has either witnessed or been part of an exorcism. “Ten years ago I had no cases,” he reported, “and now I have three hundred.”

The growing trend has reached the highest levels of the Vatican. Amid the Catholic Church's concerns about growing worldwide interest in Satanism and the occult, Father Gabriele Amorth, the Vatican's chief exorcist for 25 years, announced an initiative supported by Pope Benedict XVI to “fight the Devil head-on” by training hundreds of priests as exorcists. Many now attend the Vatican-backed Regina Apostolorum Pontifical University, a conservative Catholic University on the outskirts of Rome, which offers a specialized curriculum on exorcism for priests.

In the evangelical arena, popular pastors like Bob “The Real Exorcist” Larson in South Carolina and Tom Brown in El Paso, Texas consult on or perform hundreds of exorcisms every year. Michael Cuneo, a professor of sociology at Fordham University, reports, “By conservative estimates, there are at least five or six hundred evangelical exorcism ministries in operation today, and quite possibly two or three times this many.” In the last two months alone, media outlets have reported on the death of a 4-year-old Russian boy caused by a brutal exorcism rite and on the disturbing rise of child exorcisms by evangelists across Africa.

Are these exorcisms real? Is demonic possession a reality, or is it simply a symptom of overwrought religious fanaticism or mental illness? Lionsgate's release of *THE LAST EXORCISM* examines these questions from a skeptic's point of view with the story of Reverend Cotton Marcus. Raised a true believer in the evangelical faith, Reverend Marcus has spent over twenty-five years conducting exorcisms he's known were fake. Wanting to come clean, he lets a documentary film crew in on the tricks of his trade while he performs one last exorcism on Nell, a Louisiana farm girl...only to find himself face to face for the first time with evil incarnate.

"Throughout the film the question is: Is it supernatural or is it human evil? Is Nell schizophrenic or is she possessed?" says director Daniel Stamm. "That to me is the interesting question. The film is about faith, the role faith plays in your life and what that does to you – how it can help you, and how it can destroy you."

"The film is about how you perceive good and evil," adds Patrick Fabian, who stars as Reverend Cotton. "It's about what your convictions are and if they'll come through for you when you need them most."

*THE LAST EXORCISM* began with producer Eric Newman's interest in making a film about demonic possession that hewed closely to reality. He approached writers Andrew Gurland and Huck Botko, whose previous feature, *MAIL ORDER WIFE*, used an effective faux-documentary style that was the perfect stylistic match for Newman's story idea. As they developed the script, Gurland and Botko were inspired by a famous 1970s documentary entitled *MARJOE*. Explains Gurland, "*MARJOE* is about a preacher who allows a documentary to be made about him, and he takes you behind the curtain and let's you see how the whole thing is a fraud. He doesn't believe in it and he's trying to get out of it. We thought that would be a good beginning for the story."

While *THE LAST EXORCISM*'s primary aim is to terrify audiences, Gurland and Botko remained committed to creating a dramatically compelling story. "We wanted the movie to work even if it was just a straight documentary, even before we got into the supernatural stuff," says Gurland. "We thought it would be a good documentary to show behind the curtain of a guy who's doing phony exorcisms – and if it were just that movie and there were no supernatural elements then it would still be a good movie. So we tried

to approach it like that: what would be a good documentary and then how could we twist out of that.”

According to the writers, *THE LAST EXORCISM*'s documentary style also afforded them more creative freedom. “Truth is stranger than fiction,” Botko explains. “We get away with a lot of things that we can't when it's a regular narrative, which has its three-act structure and cues that everyone has come to expect. In a documentary you can do stuff that in a regular movie people would say was too weird or too strange.”

Producer Eli Roth, who is also an actor and director (*INGLORIOUS BASTERDS*, *HOSTEL*), immediately agreed to partner with Eric Newman upon reading the finished script. “It was one of the scariest, most original scripts I've ever read,” he reports. “I literally could not put it down and had chills all the way through. I loved the idea that it was a film about debunking exorcisms, showing that it's all fake, and slowly realizing there are forces far greater than your comprehension and that you shouldn't mess with them. It kept me guessing all the way through.”

In search of an appropriate director, Newman and Roth were drawn to the burgeoning talents of director Daniel Stamm, whose previous film, *A NECESSARY DEATH*, was an award-winning, documentary-styled narrative picture. “Daniel's film was really incredible in terms of its reality and the performances,” says Newman. “It's a different kind of a movie – much more of a psychological exercise. But it demonstrated that he could work in this style as well as anyone.”

While Stamm's aptitude in the realm of psychological terror was apparent, the horror genre was new ground for the director. “A lot of the horror scenes were new to me,” Stamm says, “so that was kind of challenging from a technical point of view. The most exciting scenes to shoot were the character-based ones, where you can have the actor just go and you don't know what the outcome is going to be. You get something different every time you do it.”

Stamm believes that the awareness of the camera within the world of the film, a hallmark of documentary filmmaking, is a critical component to the success of the film's realism. He says, “The cameraman actually exists in the film as a character, and represents the audience, which I really love because it forces the audience into an intimacy with what's going on that sometimes may be uncomfortable. And I think for a

horror movie that's brilliant, when you get the audience closer than they would ever want to be.” He adds, “In a normal narrative film you probably wouldn't go to that extreme close-up as we're doing in the documentary style. So we're in people's faces much more than they're used to, which I think really helps with the intensity.”

In preparation for the shoot, actors Patrick Fabian (“Veronica Mars,” “Big Love”) and Ashley Bell (“United States of Tara”) studied footage of actual exorcisms in order to avoid resorting to pop culture clichés of what an exorcism looks like. Says Stamm, “We didn't want to try to imitate movies like THE EXORCIST. We wanted to give the fans of the genre something new and fresh, a new spin on things, rather than to repeat old clichés.”

“We wanted our exorcism to feel raw, real and fresh, like you are truly in the room with someone who could be possessed,” adds Roth. “What you see is one-hundred percent Ashley Bell – we did not use any makeup, CGI, or special effects in her scenes, it's all her doing everything you see, down to the bulging veins on her neck and the back bends.”

Keeping the question alive as to whether demonic possession is possible or not, Bell also examined a range of psychological disorders as possible explanations for Nell's behavior. “I looked into post-traumatic stress disorder and various manias,” she says. “But I kept coming back to those tapes of real exorcisms I heard. You'd be listening to what you recognized as people, and then all at once you'd hear a sound that was neither male or female, human or animal. You'd just get chills.”

During production, Stamm maintained a tightly sealed set to foster a sense of intimacy for the actors. “We had no one in the room,” he says. “There was only one monitor on the set. There was no video village where people were watching, so the actors knew there weren't fifty eyes on them.”

He also had the actors perform more takes than usual, sometimes to the point of exhaustion. “I try to throw the actors into the scene so that they come up with things that I would never come up with,” says the director. “I let them be themselves and just react. We do a lot of takes, and what really works for me is to do so many that they get tired and upset or annoyed. Because then you get some raw emotions that show really well on screen. We'll do fifteen or twenty takes to get that.”

“Daniel really knows just how far to push the actors and how to get the best out of them,” adds Roth. “He's also got a very dark sense of humor and knows how to mine scary moments from humor, and humor from scary moments. He's an incredible talent.”

Improvisation was encouraged on the set, with Stamm allowing the actors to follow their impulses and develop their characters in unexpected ways. “The most important thing to me,” says the director, “is that the actors develop their own character flavor, which is the same style I worked on in my last film.”

According to producer Marc Abraham, Stamm’s strength as a director kept the story and characters on track even when the script was deviated from. “His point of view is so strong and because of that, actors trust him a lot,” he says.

“It was exhausting,” remembers Fabian. “Coming up with new stuff when it was called for was really hard and sometimes it was unnerving. But Daniel managed to strip us down to our real instincts without us realizing it. In retrospect, I realize he was so clear in every moment during production about the film he was building.”

“As an actor, to have that many opportunities to try things was a gift,” says Bell. “And Daniel was so responsive to us and always asked our opinions. You go through your whole life praying for that kind of experience.”

“Both Patrick Fabian and Ashley Bell are incredibly sympathetic. You like them immediately,” avows Roth. “Patrick's so funny that we like Cotton right away even though he’s phony. Ashley at first appears like a scared rabbit. So when she turns it's all the more shocking – you really can't believe it's her. Her range as an actor both emotionally and physically is so spectacular she can charm you one moment and horrify you the next.”

THE LAST EXORCISM was filmed on location in rural Louisiana in a real farmhouse, surrounded by alligators, snakes and vermin. The history of the house allowed for a degree of verisimilitude that would otherwise have been a struggle to attain through fabrication. Production designer Andrew Bofinger found that much of his work was already done for him. “The house itself already had that creepy feel,” he explains. “And it was already furnished with one-hundred-year-old armoires and antique furniture to choose from.”



In order to heighten the intensity of the horror that occurs in the upstairs rooms, Stamm and Bofinger chose a backdrop of orange colors while maintaining cool tones in the downstairs rooms of the house. “We wanted a drastic contrast in colors between the two floors,” he reports.

Through the use of set decoration and design, Bofinger also tried to communicate information about the characters that isn’t immediately apparent in the script. “With Nell, we wanted to indicate her sense of isolation from the community,” he says. “She’s sixteen and it’s been about six years since her mom has passed, so we tried to make her room feel almost as if it were a ten-year-old girl’s who hasn’t developed or grown.” While Reverend Cotton is shown to be a bogus showman, Bofinger took a different approach when designing Cotton’s office. He explains, “I wanted to give the feel that it was his sanctuary, where he still has his childhood dreams.”

For Stamm, working with the two other principal mood-makers, cinematographer Zoltan Honti and editor Shilpa Khanna, was second-nature. “Zoltan, Shilpa and I have worked together since our first student film at AFI,” he says. “We worked for three years together on our previous feature. We know each other’s tastes. There’s a lot of stuff we don’t have to talk about. We just know the shorthand.”

Stamm adds, “In a documentary, you’re constructing the story in editing, and we wanted to simulate that as much as possible so that the finished film didn’t feel written. We wanted it to seem as if it were culled from hundreds of hours of footage, which actually it was.”

“I was shocked at how Daniel put the film together,” admits Bell, “both in the way he constructed the film and how masterfully he manipulates the audience’s expectations.”

“The content of the film, on a micro-level, changed constantly,” reports Newman. “But on a macro-level, it hasn’t changed much from its original design. It’s very much the movie that was originally conceived, which speaks to Daniel Stamm’s ability to render it. The actors and the filmmaker really took the film to a level we hoped for but couldn’t have imagined.”

## ABOUT THE CAST

**PATRICK FABIAN** (Cotton Marcus) is an eighteen-year acting veteran with over 72 television titles, multiple film credits and many stage roles to his name. He can next be seen in the Teen Nick series “Gigantic,” premiering in October 2010. The show, billed as “Entourage” for teens, follows the privileged children of Hollywood’s elite. Fabian stars as ‘John Moore,’ a Hollywood mega-star dad to daughter ‘Anna’ (played by Grace Gummer, real life daughter of Meryl Streep).

Fabian recently received critical recognition from his role as 'Ted Price' on seasons three and four of HBO’s “Big Love.” Recurring roles also include "Veronica Mars," "Joan of Arcadia," "The Education of Max Bickford," "24," and guest spots on "The Mentalist," "Burn Notice," "NCIS," "Friends," "Pushing Daisies," "Will & Grace" and he has worked with everyone from Angela Lansbury to Xena. He is fondly recognized as ‘Professor Jeremiah Laskey’ from “Saved by the Bell: The College Years.”

Fabian's theatre work in New York includes The Food Chain (Robert Falls, dir), Humpty Dumpty (Jo Bonney, dir), and the National Tour of Six Degrees of Separation (Jerry Zaks, dir). Here in Los Angeles, his work includes Diva (David Lee, dir) and Dinner With Friends (Brian Kite, dir).

A Pennsylvania native, Fabian attended Penn State University and received his Bachelor of Fine Arts in Performance. He moved to California where he earned a Master’s Degree from California State University, Long Beach. He recently served on the Hollywood Board of the Screen Actors Guild.

In his spare time, Fabian likes to stay active by riding his horse, Maria, competing in triathlons, playing volleyball, tennis and snowboarding. He lives with wife, singer/comedienne Mandy Steckelberg and their two dogs (a dachshund named Daisy and a shepherd/lab mix named Ruby) in Los Angeles. The couple is expecting their first child in September 2010.

A gifted and eclectic young actress with spirit and quirk, **ASHLEY BELL** (Nell Sweetzer) is swiftly emerging as one of Hollywood's most sought after young talents with a passion for the performing arts and a skill for challenging herself with each role.

Bell can be seen in the comedy STAY COOL opposite Winona Ryder, Hilary Duff, and Mark Polish which premiered at the 2009 Tribeca Film Festival. The film centers around an author (Polish) who returns to his hometown to deliver a commencement address to a class of graduating high school students including the valedictorian (Bell), and has to deal with his feelings for an old flame (Ryder) as well as the advances of a student (Duff) who has the hots for him.

On the small screen, Bell is recognized for her recurring role as “Tonya” on Showtime’s Emmy®-winning series “The United States of Tara.” Bell played a small-town teenager and friend to Tara’s (Toni Collette) daughter Kate (Brie Larson).

In addition to her film and television accomplishments, the versatile actress has been featured in a countless number of plays in Los Angeles and New York City. Bell has been described as a “joy to watch” by Backstage West and as a “scene stealer” by the Los Angeles Times for her portrayal of ‘Frankie’ in the play Voice of the Prairie at The Colony Theater in Los Angeles. The seasoned theater actress has been featured in an extensive list of drama including Arthur Miller’s The Crucible where she played ‘Abigail Williams’ and Shakespeare’s Hamlet where she played ‘Ophelia,’ a role for which she won Best Actress while studying at Cambridge University in England.

Bell’s upbringing certainly had a hand in her talent and passion for the performing arts. Bell’s mother, Victoria Carroll is one of the founding members of Hollywood’s historic comedy

group The Groundlings, and her father is famed voice-actor Michael Bell who has lent his talent to “G.I. Joe,” “Smurfs,” and Nickelodeon’s “The Rugrats.” Bell’s grandparents made a living traveling cross country in the vaudeville circuit with The Keith-Albee Orpheum and Pantages Vaudeville Circuits, her grandfather even taught her mother routines to perform at the age of 8.

A graduate of New York University’s Tisch School of the Arts with honors, Bell was handpicked to be mentored by Oscar®-nominee Kathleen Turner and is a classically trained actress whose versatility has allowed her to lend her talent to drama and comedy, commercial, television, film, and theater acting.

In her spare time, Bell has taken up everything from competing nationally in fencing to performing in competitive ballroom dancing to horse-back riding to boxing. A vegetarian, Bell is involved with multiple charities that focus on rescuing and adopting animals, and she has personally rescued a lovable golden retriever named Honor and a stout but endearing casanova cat named Bernard.

**IRIS BAHR** (Iris Reisen) is a critically acclaimed writer, actor and director. Having starred on numerous television shows, she is best known for her recurring roles as the Orthodox Jewish ‘Rachel Heinemann’ that gets stuck on a ski-lift with ‘Larry David’ on “Curb Your Enthusiasm.” Her alter-ego ‘Svetlana’ has just landed her own TV on HDnet.

Her most recent solo show, “DAI (enough),” in which she plays 11 different characters in a Tel Aviv café moments before a suicide bomber enters, just won the prestigious Lucille Lortel Award for Best Solo Show, (in addition to receiving Drama Desk and UK Stage Award nominations for Outstanding Solo Show and Sound Design) and is currently being adapted into a feature film. Her first solo show, “Planet America,” received an LA Weekly nomination for Outstanding Solo Show and is also in development as a feature film.

Ms. Bahr is also the writer, director, star and executive producer of the original TV series “Svetlana” which will air on Mark Cuban’s network HDnet.

Her first work of non-fiction is a humorous memoir entitled Dork Whore, which was released this last spring by Bloomsbury and has been translated into Italian, German and Portuguese. Her second book, Sluts in Fleece will be published in Germany this spring.

Born and raised in the Bronx, Iris moved to Israel at the age of 13 and stayed there until completing her military service. She then embarked on an extensive solo journey through Asia, which is chronicled in Dork Whore: My Travels through Asia as a 20 year old Pseudo-Virgin.

Upon returning from Asia, Iris began her studies at Brown University, where in addition to theater, Iris studied Neuropsychology, conducting fMRI research at Stanford University and Cancer Research at the Psychobiology Center at Tel Aviv University as well.

Upon graduating magna cum laude, Iris moved to NYC where she decided to focus on acting full time. She completed the NYSF Shakespeare Lab at the Public Theatre and enrolled in the Actors Center Conservatory, studying with master teachers Earle Gister (Yale), Ron Van Lieu (NYU Tisch), Chris Bayes (Julliard), Bill Irwin and others, as well as the world renowned Theatre De Complicite in London.

Iris has since relocated to Los Angeles where she has found much success as an actor, comic, writer and director. She has starred on “Curb your Enthusiasm,” “Commander in Chief,” “E-Ring,” “King of Queens,” “Friends,” “The Drew Carey Show,” “Strong Medicine,” “The Agency,” “Dragnet,” “The Rerun Show,” “Star Trek Voyager” and several pilots. As a stand-up, she was invited to perform as a new face of comedy at the famous Montreal ‘Just for Laughs’ Comedy Festival and continues to perform at clubs on both coasts. Her directorial debut THE UNCHOSEN ONES, entirely improvised on the streets of Israel and starring Iris as all five characters, was featured at the Cannes Short Film Corner. In addition, her solo show “Planet America” about the amorphous nature of American identity ran for over a year and was nominated for Best Solo Performance Award by LA Weekly.

Her newest solo show “DAI (enough),” garnered much critical acclaim and enjoyed an extensive run Off Broadway, as well as a sold-out smash hit run at the Edinburgh Fringe Festival and a command performance at the United Nations.

Her recent credits include “Eagleheart” for Adult Swim, “Svetlana” and FAIR GAME (with Sean Penn and Naomi Watts).

She currently resides in NY and Los Angeles.

Over thirty years ago, **LOUIS HERTHUM** (Louis) started his entertainment career as an actor in his hometown of Baton Rouge, Louisiana and in 1982, moved to Los Angeles to advance his acting career. Over the next decade, Louis stayed gainfully employed as an actor on stage, in episodic television, films and national TV commercials.

In 1991, after several guest-starring and co-starring roles, Louis joined the cast of the long running hit CBS television series “Murder, She Wrote” with Angela Lansbury. Louis played ‘Deputy Andy Broom’ in the show’s final five seasons. After his five-year run on “Murder, She Wrote,” Louis turned his attention to film production. He returned to his hometown and in 1996, produced FAVORITE SON, his first feature film. Since then, Louis has, through his Baton Rouge-based production company, Ransack Films (located on the Raleigh Studios Baton Rouge lot), produced a total of five feature films including the award winning thriller, RED RIDGE (Best Picture and Best Director, NYIIFV Film Festival, Los Angeles 2007) and one feature length documentary, THE SEASON BEFORE SPRING, about the first post-Katrina Mardi Gras, also an award winner with a 2008 Award of Excellence from The Accolade Competition. Louis currently has several projects in development to be shot in Louisiana, including his directorial debut, FEMALE OF THE SPECIES. Louis is frequently called upon as an acting coach and teaches Film and Cold Reading Techniques when his schedule allows. Louis’ acting career continues to thrive, appearing in over thirty-five films and/or TV programs in the past four years alone. Some recent feature credits include: IN THE ELECTRIC MIST with Tommy Lee Jones, THE CURIOUS CASE OF BENJAMIN BUTTON with Brad Pitt, I LOVE YOU PHILLIP MORRIS with Jim Carrey and Ewan McGregor, THE OPEN ROAD with Jeff Bridges and Justin Timberlake and the upcoming SECONDS APART with Orlando Jones, to name a few. In 2010 Louis can be seen on TV in his recurring role as alpha werewolf, ‘Simon Ford’ in ABC’s “The Gates” as well as in “Breaking Bad,” HBO’s “Treme” and Ray Romano’s “Men Of A Certain Age.” A featured article on Louis’ life, career and humanitarian work can be found in the July-August, 2010 issue of the prestigious magazine, Exceptional People. Louis resides in Santa Monica, California but still spends a good deal of his time working in Louisiana.

**CALEB LANDRY JONES** (Caleb Sweetzer) has appeared in the Coen Brothers’ NO COUNTRY FOR OLD MEN, David Fincher’s SOCIAL NETWORK, as well as recurring roles on “Breaking Bad” and “Friday Night Lights.” Caleb was the guest lead in John Wells’ CBS pilot “Gimme Shelter” starring Skeet Ulrich, Amy Smart, Janeane Garofalo and Sissy Spacek. He is currently shooting the independent feature SUMMER SONG and then will head to London to star in X-MEN: FIRST CLASS for Fox opposite James MacAvoy, Michael Fassbender, Kevin Bacon, Alice Eve and Nicholas Hoult.

## ABOUT THE FILMMAKERS

**DANIEL STAMM** (Director) was born and raised in Hamburg, Germany, where as a teenager he was host of a radio show and editor of a youth magazine. He toured with a theater, studied drama and published a play before moving to Belfast, Northern Ireland, as a peace worker. Two years later Stamm returned to Germany to go to film school and study screenwriting at the Filmakademie Baden-Wuerttemberg in Ludwigsburg. He wrote a TV movie which was nominated for Germany's most prestigious media award and directed a documentary on rock musician Nick Cave. Daniel moved to Los Angeles and graduated from the American Film Institute's directing program. His thesis film got nominated for the ASC award. In the following three years he made short films, wrote songs for local singers, sat on a film festival jury in Kosovo and hitch-hiked across the US equipped with nothing but his ID. In 2008 Daniel's first feature film, *A NECESSARY DEATH*, premiered at SXSW before winning the audience award at AFI Fest later the same year. *THE LAST EXORCISM* is his second feature.

**ANDREW GURLAND & HUCK BOTKO** (Co-Writers and Executive Producers) wrote and directed the upcoming Sony Pictures release (Fall 2010), *THE VIRGINITY HIT* (produced by Adam McKay and Will Ferrell). The pair also wrote and directed the independent feature *MAIL ORDER WIFE* (2004), voted by [FUNNYORDIE.COM](http://FUNNYORDIE.COM) as one of the "Fourteen movies you should see before you die." Gurland also co-directed the controversial documentary *FRAT HOUSE*, winner Grand Jury Prize at the Sundance Film Festival (1998).

**ERIC NEWMAN** (Producer) is a film producer and founding partner in NBC/Universal based Strike Entertainment, a production and co-financing company established in 2002 with partners Marc Abraham and Thomas A. Bliss. Movies produced by Newman include Zack Snyder's 2004 re-imagining of the horror classic *DAWN OF THE DEAD*, Alfonso Cuarón's three time Academy Award® nominated *CHILDREN OF MEN*, and *FLASH OF GENIUS*.

Prior to the formation of Strike, Newman served as the ranking development and production executive at Beacon Communications, joining the company in 1999. Movies released during Newman's tenure include *SPY GAME*, *FAMILY MAN*, *BRING IT ONE*, *END OF DAYS*, *THE HURRICANE*, and *THIRTEEN DAYS*.

Newman began his career working as an intern in the talent office at "Saturday Night Live." He later joined producer Lorne Michael's Paramount based Broadway Video as a production executive where he helped oversee the Chris Farley/David Spade films *TOMMY BOY* and *BLACK SHEEP*.

Newman is a graduate of the U.S.C. School of Cinema-Television.

**ELI ROTH** (Producer) burst onto film scene at the 2002 Toronto Film Festival, with his debut film *CABIN FEVER*, which he produced, directed, and co-wrote. Produced independently for a budget of \$1.5 million dollars, *CABIN FEVER* sparked a frenzied seven-studio bidding war, and went on to be Lionsgate's highest grossing film of 2003, earning \$33 million at the box office worldwide, and nearly \$70 million on DVD. Roth's second film, *HOSTEL*, which he wrote, produced and directed, Executive Produced and Presented by Quentin Tarantino, was a massive hit worldwide, opening #1 both at the domestic box office and on DVD. Produced independently for a nominal budget of \$4 million dollars, *HOSTEL* has to date earned \$150 million dollars in theatrical and DVD revenue. *HOSTEL* earned tremendous critical praise, winning an Empire Magazine Award for Best Horror Film, was named Best American Film of 2006 by "Le Monde,"

and was ranked as the #1 scariest film of all-time on Bravo's "Even 100 Scariest Movie Moments." Roth followed up with the sequel HOSTEL PART II. Produced for \$10 million dollars, HOSTEL PART II earned \$35 million dollars at the box office worldwide, and an additional \$50 million on DVD. All of Roth's films have been made without major stars, and his success has given him name-above-the title status and first dollar gross.

Eli Roth also appeared as an actor in Quentin Tarantino's DEATH PROOF segment of GRINDHOUSE and wrote and directed the popular faux trailer THANKSGIVING that played in between the features in the film, as well. Tarantino was so pleased with Roth's performance he cast him in a lead role as Sgt. Donnie Donowitz in his World War II epic INGLOURIOUS BASTERDS, co-starring alongside Brad Pitt. Roth and his cast members received the Screen Actors Guild Award for Best Ensemble, as well as a Broadcast Film Critic's Choice Award and a People's Choice Award. Roth also directed the propaganda film-within-the-film, NATION'S PRIDE.

In 2009, Roth teamed up with producer Eric Newman to form Arcade Films, a new genre company that produces several genre films annually, with Roth writing, directing and producing his films only for the company. Their first production, THE LAST EXORCISM, produced with Strike Entertainment, sold to Lionsgate and will be released August 27<sup>th</sup> nationwide. Roth and Newman are producing THE MAN WITH THE IRON FISTS, which will be directed by and star Wu-Tang Clan founder The RZA. Roth and RZA collaborated on the screenplay together, and the production will shoot in the Fall. Arcade and Strike have also teamed up to make the thriller THE OTHER WOMAN with THE LAST EXORCISM writers Huck Botko and Andrew Gurland directing, as well as a remake of FUNHOUSE at Universal Studios.

**MARC ABRAHAM** (Producer) is President of Strike Entertainment, the development/production entity he launched in early 2002 with a multi-year, first-look arrangement with Universal Pictures. Partnered in Strike with him are Thomas Bliss and Eric Newman. FLASH OF GENIUS, Abraham's directorial debut was released by Universal in October 2008. It stars Greg Kinnear, Lauren Graham, Alan Alda and Dermot Mulroney. Based on a true story, the film chronicles the life of an engineer/inventor who takes on the Detroit automakers. Also for Universal, Abraham is producing THE SIGMA PROTOCOL, based on the Robert Ludlum novel of the same name. Abraham most recently produced the Universal releases CHILDREN OF MEN, starring Clive Owen, Michael Caine, and Julianne Moore, directed by Alfonso Cuaron and nominated for three Academy Awards®; and LET'S GO TO PRISON, a black comedy about life in prison starring Will Arnett and Dax Shepherd. Previously, Abraham produced DAWN OF THE DEAD, the remake of the cult favorite; THE RUNDOWN, starring Dwayne "The Rock" Johnson, Sean William Scott and Christopher Walken; SPY GAME (co-producer, Doug Wick) starring Robert Redford and Brad Pitt; THE EMPEROR'S CLUB (co-producer, Andy Karsch), starring Kevin Kline; and TUCK EVERLASTING, starring Oscar®-winners Ben Kingsley, William Hurt, and Sissy Spacek. In 2000, Abraham produced THE FAMILY MAN, starring Nicolas Cage and Tea Leoni and BRING IT ON, starring Kirsten Dunst. He also produced A THOUSAND ACRES, based on the Pulitzer Prize-winning novel, starring Michelle Pfeiffer, Jessica Lange and Jennifer Jason Leigh. Abraham executive produced the action-thriller AIR FORCE ONE, starring Harrison Ford, which earned \$315 million worldwide. He also executive produced THE HURRICANE, starring Denzel Washington and directed by Norman Jewison; FOR LOVE OF THE GAME, starring Kevin Costner; and THIRTEEN DAYS. During its first few years, Beacon produced such award-winning films as THE COMMITMENTS, which was nominated for a Golden Globe® Award as Best Picture in 1991 and went on to win four BAFTA awards; and Keith Gordon's A MIDNIGHT CLEAR, starring Ethan Hawke. In a co-venture with Turner Pictures, Abraham executive produced David Mamet's A LIFE IN THE THEATRE, which won a Cable ACE Award for Best Dramatic or Theatrical Special. Beacon also produced SUGAR HILL, starring Wesley Snipes; PRINCESS CARABOO, starring Phoebe

Cates and Kevin Kline, for which Abraham was a Golden Halo winner; THE ROAD TO WELLVILLE, directed by Alan Parker and starring Anthony Hopkins; and THE BABY-SITTERS CLUB, based on the series of books from Scholastic.

**THOMAS A. BLISS** (Producer), a partner at Strike Entertainment, started making 8mm films while attending his San Fernando Valley junior high school. Later, Bliss served as Executive Producer on recent films FLASH OF GENIUS, CHILDREN OF MEN, SLITHER and DAWN OF THE DEAD. Bliss also executive produced SPY GAME, THE EMPEROR'S CLUB, TUCK EVERLASTING, THIRTEEN DAYS, THE FAMILY MAN, END OF DAYS, THE HURRICANE, AIR FORCE ONE, TRIPPIN', A THOUSAND ACRES, PLAYING GOD, and THE BABY-SITTERS CLUB; and produced BRING IT ON AGAIN, BRING IT ON, A LIFE IN THE THEATRE, AND BOX OF MOONLIGHT. Bliss attended UCLA Film School and UCLA law school. He has been honored with a Peabody Award, two Cable-ACE Awards, and an American Red Cross Humanities Service Medal. Bliss is a member of the Board of Trustees of the Idyllwild Arts Foundation (the West's only residential arts academy), the Board of Trustees of the Directors Guild of America - Alliance of Motion Picture and Television Producers Training Program, the Board of Trustees of California Indian Legal Services and the Board of Directors of the Fund for Wild Nature. He is a member of the Directors Guild of America, the Academy of Motion Picture Arts and Sciences and the State Bar of California.

**PHIL ALTMANN** (Executive Producer) is currently an executive in the legal department of Universal Pictures. Previously, Phil had been at Strike Entertainment since its formation in 2002. While at Strike, he oversaw business and legal affairs on motion pictures including DAWN OF THE DEAD and the Academy Award® nominated CHILDREN OF MEN. Prior to Strike, Phil worked on over a dozen films for Beacon Communications, including END OF DAYS, SPY GAME, BRING IT ON, THE HURRICANE and FAMILY MAN. Altmann received a J.D. and a B.A. in Communication Studies from University of California, Los Angeles.

**RON HALPERN** (Executive Producer) – Bio forthcoming

**PATTY LONG** (Co –Producer) is a Feature Film Line Producer & Production Manager who has worked independently out of Los Angeles for the past thirteen years. Long began her career as an Assistant Director and then moved into Production Coordination and Management. Movies produced and managed by Long include FIRST SNOW, KING OF CALIFORNIA, TRADE, SEARCHING FOR DEBRA WINGER, SOL GOODE and MACGRUBER.

Long received a B.A. in Communications from the University of North Carolina at Chapel Hill.

**GABRIELLE NEIMAND** (Co-Producer) is a development and production executive at Strike Entertainment and has worked on the darkly comic horror film, SLITHER, the upcoming reworking of the classic horror film THE THING and Robert Ludlum's THE SIGMA PROTOCOL. Neimand started her career at Creative Artists Agency (CAA) before moving to 20th Century Fox where she worked on the films I, ROBOT and FLIGHT OF THE PHOENIX. In addition to her corporate responsibilities, Gabrielle has produced short films, theater projects, and concerts. She is a graduate of Northwestern University.

**ZOLTAN HONTI** (Director of Photography) hails from Budapest, Hungary, where he started off his carrier as a still photographer. He attended the Hungarian College for Film and Theatre and worked on feature film and commercial projects. In 2002, Honti moved to Los

Angeles as he got accepted to study at the American Film Institute, where he earned an MFA in cinematography. Zoltán first interned, later operated on multiple features for Academy Award®-winning cinematographer Vilmos Zsigmond, ASC. Honti has shot numerous shorts, features and documentaries. His work has been awarded with the Silver Telly Award for Best Cinematography on the documentary “In Spite Of Darkness.” He also won the Best Cinematography Award at the Tiburon International Film Festival. He proudly shares this award with the late Laszlo Kovacs, ASC for TORN FROM THE FLAG that they shot together. With a classmate from AFI, a long term friend and collaborator, director Daniel Stamm and Honti did multiple shorts, commercials and two features together. A NECESSARY DEATH earned the Audience Award at the AFI Fest in 2008. THE LAST EXORCISM is their second feature together. Zoltán co-shot his last movie called THE MAIDEN DANCED TO DEATH with his friend and mentor Vilmos.

**ANDREW BOFINGER** (Production Designer) – Bio forthcoming

**SHILPA KHANNA**’s (Editor) fascination with films started at the age of four when she discovered the VCR for the first time at her friend’s place in India. Thoroughly mesmerized by the way a tape would disappear once inserted; she would request her friend’s mom to repeat the action several times. In the land where every child is supposed to be either a doctor or lawyer (computers weren’t invented yet), she would petition for permission to watch a movie to finish her homework.

Shilpa went on to get her Masters in Mass Communication and an MFA in Editing from AFI (American Film Institute). While at AFI, she was awarded the ACE student Eddie award in a nationwide editing competition.

Since graduating from AFI, she has edited several features, documentaries and shorts, several of which have bagged various awards nationally and internationally. Prominent among them were the Spirit of the Independent Award at Fort Lauderdale International Film Festival, the Jury Award at San Fernando Valley International Film Festival and the Gold Award at WorldFest Houston for CHRISTOPHER BRENNAN SAVES THE WORLD. Her last feature, A NECESSARY DEATH, premiered at SXSW in Austin, Texas, before screening and winning the audience award at the AFI Fest later the same year.

In the future Shilpa hopes to continue editing varied projects as there is nothing else that gives her the same joy.

**SHAUNA LEONE** (Costume Designer) – Bio forthcoming

**NATHAN BARR** (Music by) – Bio forthcoming

**LAUREN BASS** (Casting by) began her career in casting working for one of LA’s top television casting offices, Ulrich/Dawson/Kritzer, where she worked on such hit shows as “CSI,” “Jack & Bobby” and “Everwood.” From UDK, Lauren went to work for Mali Finn, one of the most respected feature film casting directors in the business. Under Mali’s tutelage, Lauren helped to cast such notable films as THE ASSASSINATION OF JESSE JAMES, Antoine Fuqua’s SHOOTER, SERAPHIM FALLS starring Pierce Brosnan and Liam Neeson, Joel Schumacher’s THE NUMBER 23, as well as the highly acclaimed AVATAR directed and produced by James Cameron.

Following Mali’s retirement, Lauren partnered with brother Jordan Bass to create, bass/casting, a bi-coastal firm which specializes in independent film and television projects. Recent credits include Joel Schumacher’s TWELVE, the Starz series “Spartacus: Blood & Sand,” the family film ELOISE IN PARIS directed by Charles Shyer, the Slamdance favorite WEATHER GIRL, and the thriller THE LAST EXORCISM for producer Eli Roth and Lionsgate.



Other credits: MY BOYFRIEND'S GIRLFRIEND (starring Alyssa Milano & Chris Gorham), AUDREY (executive produced by Ruth Vitale & Effie Brown), 6 MONTH RULE (starring Martin Starr, Natalie Morales, & Dave Foley), the psychological thriller KALAMITY (starring Nick Stahl, Beau Garrett, and Robert Forster), as well as the TV series "Dance on Sunset," "Big Time Rush" (Nickelodeon) and "Svetlana" for Mark Cuban's HDNet.

Unit Production Manager  
PATTY LONG

First Assistant Director  
JOEL NISHIMINE

Second Assistant Directors

GREGORY S. CARR

JIMI WOODS

CAST

Cotton Marcus	PATRICK FABIAN
Nell Sweetzer	ASHLEY BELL
Iris Reisen	IRIS BAHR
Louis Sweetzer	LOUIS HERTHUM
Caleb Sweetzer	CALEB LANDRY JONES
Pastor Manley	TONY BENTLEY
John Marcus	JOHN WRIGHT, JR.
Shanna Marcus	SHANNA FORRESTALL
Justin Marcus	JUSTIN SHAFER
Shopkeeper	CAROL SUTTON
Motorist	VICTORIA PATENAUDE
Spindly Man	JOHN WILMOT
Becky Davis	BECKY FLY
Nurse	DENISE LEE
Logan Winters	LOGAN CRAIG REID
Cafe Manager	SOFIA HUJABRE
Daniel Moskowitz	ADAM GRIMES
Special Effects Puppeteer	ALEX DIAZ
Stunt Coordinators	TRACE CHERAMIE STEVE PICERNI
Co-Executive Producers	DOUG PLASSE PATRICK CURD
Set Decorator	DAVID HINGLE
Property Master	LEONARD LAVIGUEUR
Script Supervisor	NICHOLAS SARANDO
1 <sup>st</sup> Assistant Camera	MYRON PARRAN
2 <sup>nd</sup> Ass. Camera, "A" Camera	TREVOR J. TUFANO
Key Costumer	DORÉ CERMAK

Key Makeup Artist	MARCOS GONZALES
Additional Makeup Artist	KRYSTAL KERSHAW
Contact Lens Technician	JENNIFER SANCHEZ
Gaffer	NATHAN TAPE
Balloon Technician/Electric	DECLAN RYAN
Electric	CLAYTON NEPVEUX
	JUSTIN LEBLANC
	BENNET BARTLEY
Key Grip	KRISTOPHER WEAVER
Grips	JARED TALBOT
Sound Mixer	BJ LEHN
Boom Operator	RENE DEFRANCESCH
Special Effects Makeup by	
GREG NICOTERO and HOWARD BERGER	
On Set Supervisor	ALEX DIAZ
Mechanical Effects	DAVID NAMI
	LARRY BARADO
	EDDIE JOUBERT
Location Managers	YVETTE LAPLACE
	JIMI WOODS
Hero Location Caretaker/Security	LOUIS POMES
Set Medic	MATTHEW FORD
Production Coordinator	STEPHANIE LANGHOFF
Production Secretary	SOFIA HUJABRE
Production Assistants	MAC ALSFELD
	STEPHEN "DARKNESS" LEDET
	GAIA FILICORI
	JEFF OVERCASH
Production Accountant	JAYNE ROYALL
Accounting Clerk	GAIA FILICORI
Post Production Accountant	MARILYN PENN-LINDLEY
Scenic Artist	TRICIA VITRANO
Leadman	DAVID QUINLAN
Art Department Production Assistant	MAMAE BOLTON
Assistant Property Master	BEAU HARRISON

Property Department Intern	RENEE RAGUCCI
Unit Publicist	BROOKE ENSIGN
Still Photographer	PATTI PERRET
Assistant to Mr. Abraham	JAMIE ZAKOSKI
Assistant to Mr. Newman	JESSE MOORE
Assistant to Mr. Bliss and Mr. Altmann	MARK BARCLAY
Assistant to Ms. Neimand	NATALIE FALDO
Casting Associate	JORDAN BASS
Background Casting	LAURI DAVID
Animal Wrangler	LOUIS POMES
Cat Wrangler	ALISSA WHITNEY
Transportation Captain	TRENT JONES
Drivers	ERIN BURNS
	WILL BOURNE
	RICHARD CARTER
	BRIAN MATHEWS
	CHAD JONES
	DARRIN KOSKI
Catering	QUE CRAWL
Chef	NATHANIEL ZIMET
Craft Services	JOHN LANDERS
	CHARLOTTE LANCASTER

POST PRODUCTION

Assistant Editors	FRANKLIN PETERSON
	JAY TRAUTMAN
Post Production Supervisors	JOHN PORTNOY
	JOAN MALLOCH
Transcriber	TERRY OWENS

Digital Intermediate Provided by

iO FILM

Colorist	ADAM HAWKEY
Conform Artist	JAMES AHERN
DI Producer	PETER MAYER

Imaging Supervisor CHRISTOPHER DUSENDSCHON  
Scan/Record Operator IAN TURPEN  
Operations Manager STEVEN HERNANDEZ  
General Manager RICHARD JORDAN  
Chief Technical Engineer KEVIN MULLICAN  
Software Engineer MIKE KOETTER

Sound Post Production and Mixing Provided by

Sonic Magic Studios

Sound Mixed by JONATHAN WALES, C.A.S.  
RICHARD KITTING  
Supervising Sound Designer MICHAEL BAIRD  
Dialogue/ADR Editor ANGELA HEMINGWAY  
Sound FX Editor BRENT FINDLEY  
ADR Mixer JASON “FRENCHIE” GAYA  
Foley Mixer ZACH MICHAELIS  
Foley Artist VICKI O’REILLY VANDEGRIFT  
Foley Editor JONATHAN PENDERGRASS  
Sound Studio Manager ROBERT DEHN  
ADR Voice Casting TERRI DOUGLAS

Loop Group

WENDY CUTLER DEBI DERRYBERRY  
TERRI DOUGLAS HOLLY KANE  
JOHN KASSIR PHILIP PROCTOR  
PEPPER SWEENEY SHANE SWEET

Visual Effects Provided by

Gradient Effects

VFX Supervisors THOMAS TANNENBERGER  
OLCUN TAN

VFX Producers CHRISTINE CARR  
FIONA CAMPBELL WESTGATE

Compositors SHANE COOK  
CAMERON THOMAS

CG Modeling THOMAS KERNAN

Character Rigging JIM POLK

Supervising Character Animator SERGUEI KOUCHNEROV

VFX Editorial DYLAN HIGHSMITH

Graphic Artist HEIKE FLASKO

Music Consultant MARY PARKER

SONGS

“BLACK PAWS, SNOW DEEP”

Written and Performed by Caleb Jones

Courtesy of Caleb Jones

Completion Guarantee FILM FINANCES, INC.  
KURT WOOLNER  
MATT WARREN

Production Insurance Provided by

Momentous Insurance Brokerage

CHRISTY MATTULL

Lab Color Timer Leroy Wolf

Dolby Sound Consultant ANDY POTVIN

Lighting Equipment CINELEASE, INC.

SPECIAL THANKS

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