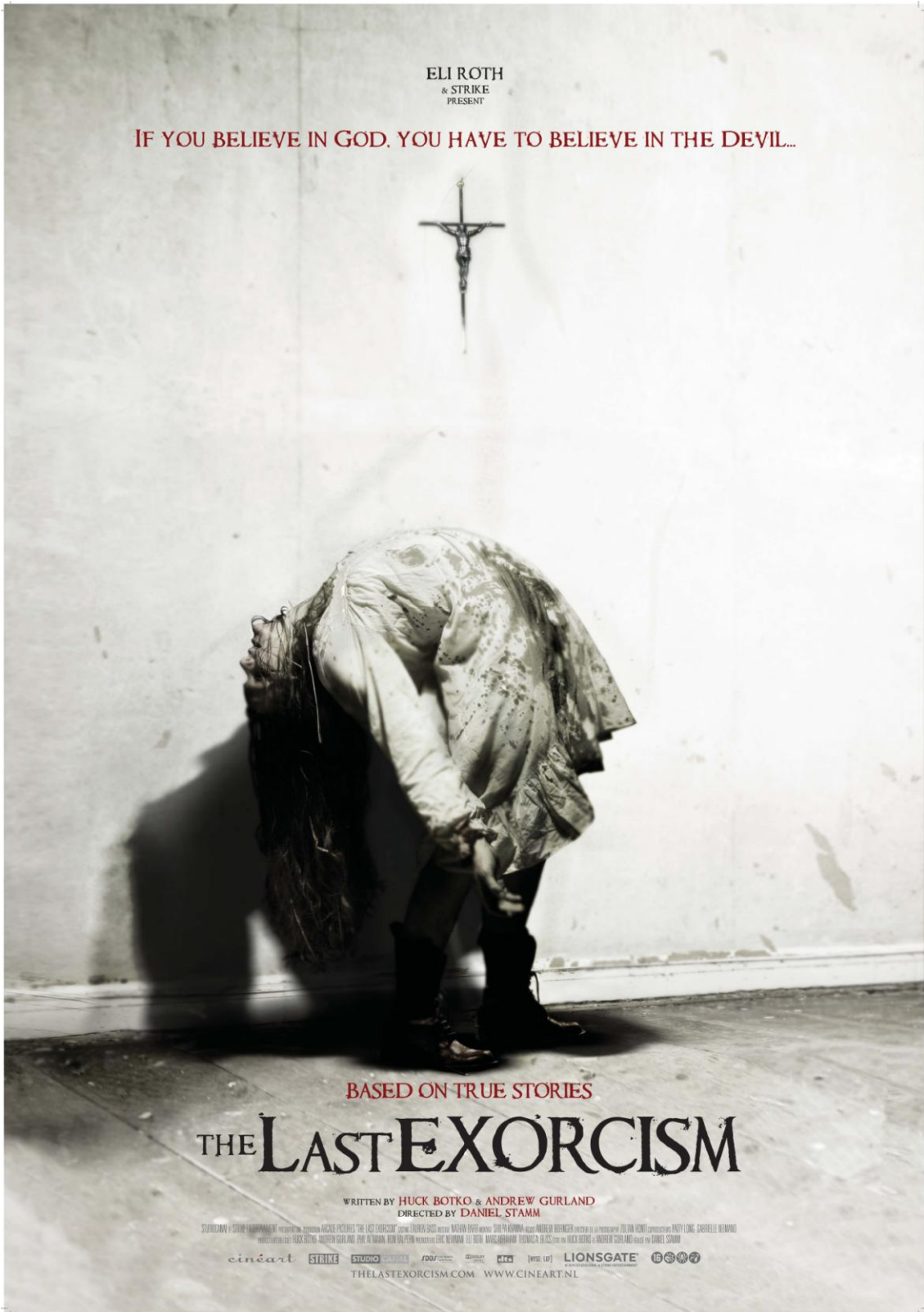


Persmap



THE LAST EXORCISM

Een film van Daniel Stamm

USA · 2010 · Color · 87 min

Patrick Fabian

Ashley Bell

Iris Bahr

Louis Herthum

Dominee en tevens exorcist Cotton Marcus heeft al ontelbare keren de duivel uit mensen gedreven. Maar de dag dat hij op de boerderij van de familie Sweetzer arriveert, wordt een dag die hij nooit meer zal vergeten. Cotton Marcus denkt dat hij voor een eenvoudige duiveluitdrijving komt, maar dat verandert als hij kennis maakt met Nell, het meisje om wie het blijkt te gaan.

De dominee heeft een documentaire ploeg uitgenodigd om filmopnames te maken van zijn laatste duiveluitdrijving. Hij komt echter al snel tot het besluit dat niets hem had kunnen voorbereiden op het echte kwaad. En er is geen weg meer terug...

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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

CREW

<i>Directed by</i>	Daniel Stamm
<i>Written by</i>	Huck Botko & Andrew Gurland
<i>Produced by</i>	Eric Newman Eli Roth
<i>Produced by</i>	Marc Abraham Thomas A. Bliss
<i>Executive Producers</i>	Huck Botko Andrew Gurland
<i>Executive Producers</i>	Phil Altmann Ron Halpern
<i>Co-Producers</i>	Patty Long Gabrielle Neimand
<i>Director of Photography</i>	Zoltan Honti
<i>Production Designer</i>	Andrew Bofinger
<i>Editor</i>	Shilpa Khanna
<i>Costume Designer</i>	Shauna Leone
<i>Music by</i>	Nathan Barr
<i>Casting by</i>	Lauren Bass
<i>First Assistant Director</i>	Joel Nishimine
<i>Second Assistant Directors</i>	Gregory S. Carr & Jimi Woods

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 confessional 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 CAST

Patrick Fabian (Cotton Marcus)

A Pennsylvania native, Patrick has had a long and varied career that has taken him around the world.

Films include *Must Love Dogs*(Diane Lane) and *Endgame*(Cuba Gooding Jr)

Recurring roles on television; HBO's "Big Love"(Seasons 3 & 4(upcoming),Veronica Mars", "Valentine", "Joan of Arcadia," "Education of Max Bickford," "Time of your Life"

Recent guest starring roles; "The Mentalist", "Pushing Daises", "Burn Notice," "Boston Legal," "The Cleaner" among others.

Recent stage credits include "Diva" (Pasadena Playhouse, David lee, Dir.) and "Humpty Dumpty"(McCarter Theatre, Jo Bonney, Dir)

He currently lives in Los Angeles.

Ashley Bell (Nell Sweetzer)

Ashley holds a BFA in theatre from NYU's Tisch School of the Arts where she studied at Playwrights Horizons and the Strasberg Institute. She auditioned for and was chosen by Kathleen Turner to join her master class. She completed her 4 years of college in 3, having made the Dean's list as well. Ashley returned to her home in Los Angeles and began working in television and theatre. Shortly thereafter, Ashley was cast in an episode of CSI Las Vegas. Her love for improvisation and comedy, prompted her to continue her studies at the Groundlings, one of Los Angeles most prolific improv companies. Ultimately, Ashley began performing at I O West and Westside Eclectic with several Improvisational groups.

In 2008, Ashley was cast in the role of Frankie in the Colony Theatre's West Coast Premiere of John Olive's "Voice of the Prairie, receiving extraordinary reviews for her performance: Los Angeles Times Critic David NG wrote " Playing all of the female parts, Bell steals her scenes with the sheer force of her magnetic stage presence. Her portrayals of Frankie as a prairie wild child and later as an unhappy adult are suffused with an intensity that never feels gratuitous or showy". Backstage West Critic K. Ann Ross wrote, "The honest and engaging performance of Bell most notably as Frankie, is a joy to watch. Ranging from a young willful and blind tomboy to a complex and mature woman, this young actor conveys an assuredness that belies her years." As a result of her success in "Voice of the Prairie", Ashley landed the title role in the Colony's West Coast Premiere of Stephen Massicotte's award winning play " Mary's Wedding" for which she received further acclaim. Other theatre credits include: Abigail in the Los Angeles production of " The Crucible " at the Matrix Theatre, " Hero in "Much Ado about Nothing", Hermia in " A Midsummer night's Dream", and writing and performing her one- woman show "Acting Served Cold". She has appeared in leading roles in the Off Off Broadway productions of "Something More Pleasant", "Wounds to the Face", "The Martyrdom of Washington Booth", " What She Found There", and " Terminating." Ashley also received the Best Actress Award for her performance as Ophelia in a production of "Hamlet" at Cambridge, England.

She can be seen in the Polish Brothers film *Stay Cool*, starring Chevy Chase and Winona Ryder, and Angeli Films *The Truth About Angels* directed by Lichelli Lazar-Lea. In 2009, Ashley was cast as Tonya, a re-occurring role in Steven Spielberg's Showtime series "The United States of Tara" written by Diablo Cody, and starring Toni Collette. As a voice over artist, she can be heard as various characters

in numerous films, interactive games and commercials.

Iris Bahr (Iris)

Iris Bahr did voice work for the *Star Trek* computer games *Star Trek: Voyager Elite Force*, *Star Trek: Elite Force II* and *Star Trek: Away Team*, released in 2000, 2003 and 2001 respectively. She followed this up with an appearance on the last episode of *Star Trek: Voyager*, "Endgame" in 2001. She also voiced the character of Madeline Taylor in *Soldier of Fortune II: Double Helix* (2002). In the following years, Bahr guest starred on a variety of television shows including guest appearances on "Strong Medicine", "The Drew Carey Show", "Friends", and "The King of Queens", as well as recurring character Rachel Heinemann on "Curb Your Enthusiasm."

In 2006, Bahr appeared in her first lead role in a major motion picture, playing Amy Butlin in *Larry the Cable Guy: Health Inspector* alongside Larry the Cable Guy. In November 2006, she opened her one woman show, *Dai* ("Enough") at the Culture Project in New York City, in which she plays ten different characters in a Tel Aviv restaurant. In 2007, Bahr was a part of the controversial film *Poughkeepsie Tapes*, playing an interviewed news broadcaster. In March 2009 she performed this show in Shaw Theatre in London.

Her memoir about her travels through Asia, titled *Dork Whore* was published by Bloomsbury Publishing in March 2007. *Dork Whore* is a best seller in Germany. Bahr is currently working on her second book chronicling her trip through South America. She currently does a weekly commentary on KCRW entitled "Social Studies," featuring one of her characters - Svetlana, Russian lady of the night and proprietor of the "St. Petersburg House of Discreet Pleasure." "Svetlana" was also a recurring guest on The Marc Maron Show, and has been interviewed on WNYC's Studio 360. "Svetlana" is now the star of her own comedy series, the pilot which can be seen on Funny or Die.



Louis Herthum (Louis Sweetzer)

Over thirty years ago, 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 for the show's final five seasons. In 1996, 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, 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 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 Technique's at the Celtic Media Center in Baton Rouge when his schedule allows. Louis' acting career continues to thrive as well, appearing in over twenty-five films and/or TV programs in the past four years. Some recent credits are; *In the Electric Mist* with Tommy Lee Jones, *The Curious Case of Benjamin Button* with Brad Pitt, *I Love You Phillip Morris* with Jim Carey and Ewan McGregor, *American Inquisition* with Tim Blake Nelson and Will Patton, *Pride* with Terrance Howard and the late Bernie Mac and *The Open Road* with Justin Timberlake and Jeff Bridges to name a few. Louis now splits his time between his home of the past 27 years, Santa Monica, California and Louisiana.

Caleb Jones (Caleb Sweetzer)

Caleb can be seen in "Friday Night Lights" as Jimmy Adler; "The Giving Tree" "Keeping Up Appearances"; It Ain't Easy Being J.D. McCoy; The Longshots; Open Mike Night; and made a pivotal appearance opposite Javier Bardem in *No Country for Old Men*.

ABOUT THE FILMMAKERS

Andrew Gurland and Huck Botko – Writers, Executive Producers

Botko and Gurland wrote and directed the upcoming Sony Pictures release (Fall 2010), *The Virginity Hit* (produced by Adam McKay and Will Ferrell). Their script, *The Last Exorcism* was produced by Eli Roth and is slated to be released theatrically by Lionsgate in 2010. The pair also wrote and directed the independent feature *Mail Order Wife* (2004), voted by 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).

DANIEL STAMM, Director

Daniel 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 he went to Belfast, Northern Ireland, as a peace worker. Two years later he returned to Germany to go to film school and study screenwriting at the Filmakademie Baden-Wuerttemberg in Ludwigsburg. He wrote a TV movie which got 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, became a certified hypnotist and hitch-hiked across the US without money or clothes. In 2008 Daniel's first feature film, 'A Necessary Death', premiered at SXSW in Austin, Texas, before screening and winning the audience award at AFI Fest later the same year.

Eli Roth, Producer

Eli Roth 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* was the highest selling film at the festival, after a frenzied bidding war between seven studios, and went on to be Lion's Gate'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 the Empire magazine award for best horror film, Best American film of 2006 by "Le Monde," and was the #1 scariest film of all time on Bravo's "Even 100 Scariest Movie Moments." Roth followed up with the sequel *Hostel Part II*, released in the summer of 2007 worldwide. 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.

Roth's films have garnered critical acclaim around the globe, with glowing reviews from The New York Times, Le Monde, Rolling Stone, Empire Magazine, Maxim, Film Comment, Entertainment Weekly, and Premiere Magazine. Roth has been profiled and interviewed in such publications as G.Q., Elle, The New York Times, The Los Angeles Times, Forbes, Flaunt, Esquire, New York Magazine, I-D, Stuff, and Maxim magazine. He has appeared on numerous television and radio programs, including "Late Night With Conan O'Brien," MTV's "Total Request Live," "The Jimmy Kimmel Show," "Best Week Ever," "Your World Today with Neil Cavuto," "The Treatment" with Elvis Mitchell, and The Howard Stern Show. Roth's name has become so synonymous with directing that he has been

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an answer in the New York Times Sunday crossword puzzle multiple times. Roth is widely credited for bringing back the current wave of R rated horror films that have revived the box office, and his films have redefined the movie studios perception low budget horror movies.

Eli Roth also appeared as an actor in Quentin Tarantino's *Death Proof* segment of *Grindhouse*. Roth wrote and directed the popular faux trailer "Thanksgiving" that played in between the features in *Grindhouse*. 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 *Inglorious Basterds*, co-starring alongside Brad Pitt. *Inglorious Basterds* earned over \$300 million dollars at the worldwide box office, widening Roth's fan base even further. Roth also directed the propaganda film-within-the-film, "Nation's Pride."

ERIC NEWMAN, Producer

Eric Newman 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 t One*, *End of Days*, *The Hurricane*, and *13 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.

MARC ABRAHAM, Producer

Marc Abraham 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 & 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 Cuarón 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 Nicholas 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 Bliss, Producer

Thomas Bliss, 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

Phil Altmann 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.

Gabrielle Neimand, Co -Producer

Gabrielle Neimand 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.

Patty Long, Co –Producer

Patty Long is a Feature Film Line Producer & Production Manager who has worked independently out of Los Angeles for the past 13 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 the upcoming *MacGruber*.

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



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.”



CREW

<i>Special Effects Puppeteer</i>	ALEX DIAZ
<i>Stunt Coordinators</i>	TRACE CHERAMIE STEVE PICERNI
<i>Co-Executive Producers</i>	DOUG PLASSE PATRICK CURD
<i>Set Decorator</i>	DAVID HINGLE
<i>Property Master</i>	LEONARD LAVIGUEUR
<i>Script Supervisor</i>	NICHOLAS SARANDO
<i>1st Assistant Camera</i>	MYRON PARRAN
<i>2nd Ass. Camera, "A" Camera</i>	TREVOR J. TUFANO
<i>Key Costumer</i>	DORÉ CERMAK
<i>Key Makeup Artist</i>	MARCOS GONZALES
<i>Additional Makeup Artist</i>	KRYSTAL KERSHAW
<i>Contact Lens Technician</i>	JENNIFER SANCHEZ
<i>Gaffer</i>	NATHAN TAPE
<i>Balloon Technician/Electric</i>	DECLAN RYAN
<i>Electric</i>	CLAYTON NEPVEUX JUSTIN LEBLANC BENNET BARTLEY
<i>Key Grip</i>	KRISTOPHER WEAVER
<i>Grips</i>	JARED TALBOT
<i>Sound Mixer</i>	BJ LEHN
<i>Boom Operator</i>	RENE DEFRANCESCH
<i>Special Effects Make up by</i>	GREG NICOTERO and HOWARD BERGER
<i>On Set Supervisor</i>	ALEX DIAZ
<i>Mechanical Effects</i>	DAVID NAMI LARRY BARADO EDDIE JOUBERT
<i>Location Managers</i>	YVETTE LAPLACE JIMI WOODS
<i>Hero Location Caretaker/Security</i>	LOUIS POMES
<i>Set Medic</i>	MATTHEW FORD
<i>Production Coordinator</i>	STEPHANIE LANGHOFF
<i>Production Secretary</i>	SOFIA HUJABRE
<i>Production Assistants</i>	MAC ALSFELD STEPHEN "DARKNESS" LEDET GAIA FILICORI JEFF OVERCASH
<i>Production Accountant</i>	JAYNE ROYALL
<i>Accounting Clerk</i>	GAIA FILICORI
<i>Post Production Accountant</i>	MARILYN PENN-LINDLEY
<i>Scenic Artist</i>	TRICIA VITRANO
<i>Leadman</i>	DAVID QUINLAN
<i>Art Department Production Assistant</i>	MAMAE BOLTON
<i>Assistant Property Master</i>	BEAU HARRISON
<i>Property Department Intern</i>	RENEE RAGUCCI
<i>Unit Publicist</i>	BROOKE ENSIGN
<i>Still Photographer</i>	PATTI PERRET
<i>Assistant to Mr. Abraham</i>	JAMIE ZAKOSKI

<i>Assistant to Mr. Newman</i>	JESSE MOORE
<i>Assistant to Mr. Bliss and Mr. Altmann</i>	MARK BARCLAY
<i>Assistant to Ms. Neimand</i>	NATALIE FALDO
<i>Casting Associate</i>	JORDAN BASS
<i>Background Casting</i>	LAURI DAVID
<i>Animal Wrangler</i>	LOUIS POMES
<i>Cat Wrangler</i>	ALISSA WHITNEY
<i>Transportation Captain</i>	TRENT JONES
<i>Drivers</i>	ERIN BURNS
	WILL BOURNE
	RICHARD CARTER
	BRIAN MATHEWS
	CHAD JONES
	DARRIN KOSKI
<i>Catering</i>	QUE CRAWL
<i>Chef</i>	NATHANIEL ZIMET
<i>Craft Services</i>	JOHN LANDERS
	CHARLOTTE LANCASTER

POST PRODUCTION

<i>Assistant Editors</i>	FRANKLIN PETERSON
	JAY TRAUTMAN
<i>Post Production Supervisors</i>	JOHN PORTNOY
	JOAN MALLOCH
<i>Transcriber</i>	TERRY OWENS
<i>Digital Intermediate Provided by</i>	iO FILM
<i>Colorist</i>	ADAM HAWKEY
<i>Conform Artist</i>	JAMES AHERN
<i>DI Producer</i>	PETER MAYER
<i>Imaging Supervisor</i>	CHRISTOPHER DUSENDSCHON
<i>Scan/Record Operator</i>	IAN TURPEN
<i>Operations Manager</i>	STEVEN HERNANDEZ
<i>General Manager</i>	RICHARD JORDAN
<i>Chief Technical Engineer</i>	KEVIN MULLICAN
<i>Software Engineer</i>	MIKE KOETTER
<i>Sound Post Production and Mixing Provided by</i>	SONIC MAGIC STUDIOS
<i>Sound Mixed by</i>	JONATHAN WALES, C.A.S.
	RICHARD KITTING
<i>Supervising Sound Designer</i>	MICHAEL BAIRD
<i>Dialogue/ADR Editor</i>	ANGELA HEMINGWAY
<i>Sound FX Editor</i>	BRENT FINDLEY
<i>ADR Mixer</i>	JASON "FRENCHIE" GAYA
<i>Foley Mixer</i>	ZACH MICHAELIS
<i>Foley Artist</i>	VICKI O'REILLY VANDEGRIFT
<i>Foley Editor</i>	JONATHAN PENDERGRASS
<i>Sound Studio Manager</i>	ROBERT DEHN
<i>ADR Voice Casting</i>	TERRI DOUGLAS
<i>Loop Group</i>	
WENDY CUTLER	DEBI DERRYBERRY

TERRI DOUGLAS	HOLLY KANE
JOHN KASSIR	PHILIP PROCTOR
PEPPER SWEENEY	SHANE SWEET
<i>Visual Effects Provided by</i>	GRADIENT EFFECTS
<i>VFX Supervisors</i>	THOMAS TANNENBERGER
	OLCUN TAN
<i>VFX Producers</i>	CHRISTINE CARR
	FIONA CAMPBELL WESTGATE
<i>Compositors</i>	SHANE COOK
	CAMERON THOMAS
<i>CG Modeling</i>	THOMAS KERNAN
<i>Character Rigging</i>	JIM POLK
<i>Supervising Character Animator</i>	SERGUEI KOUCHNEROV
<i>VFX Editorial</i>	DYLAN HIGHSMITH
<i>Graphic Artist</i>	HEIKE FLASKO
<i>Music Consultant</i>	MARY PARKER

SONGS

“BLACK PAWS, SNOW DEEP”

Written and Performed by Caleb Jones

Courtesy of Caleb Jones

<i>Completion Guarantee</i>	FILM FINANCES, INC.
	KURT WOOLNER
	MATT WARREN

Production Insurance Provided by
Momentous Insurance Brokerage

CHRISTY MATTULL

<i>Lab Color Timer</i>	Leroy Wolf
<i>Dolby Sound Consultant</i>	ANDY POTVIN
<i>Lighting Equipment</i>	CINELEASE, INC.

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