

Hopscotch

PRODUCTION NOTES

THE LAST  
EXORCISM

Directed by Daniel Stamm  
Produced by Eli Roth

Starring  
**Patrick Fabian**  
**Ashley Bell**  
**Louis Herthum**  
**Caleb Jones**

Release date: November 25, 2010  
Running time: 90 minutes  
Rated: MA 15+ Strong horror themes and violence

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## SYNOPSIS

In the terrifying new documentary-style film, *THE LAST EXORCISM*, Reverend Cotton Marcus is a man whose lack of faith is challenged head-on during his documentary film of his last act of ministry, the exorcism of an innocent young girl whose anguished father is convinced that she's demonically possessed.

Reverend Cotton Marcus is a fourth generation evangelical minister, and after 25 years, a man who thought he'd seen it all in his chosen vocation. Cotton is a well-known practitioner of exorcism, with many faithful believers in his work. Only he's not one of them.

People believe what they need to believe, and Cotton has helped many lost souls work out their "demons," but it's time to put away the smoke and mirrors, pull the curtain back, and for people to know the truth.

Now in the twilight of his career, and with a few more bucks to earn for one last job, Cotton allows a film crew to finally reveal the tricks of his trade.

Feverish requests for Cotton's help come regularly. And soon after filming begins, Cotton receives a letter laced with urgency and desperation. His last case takes him into the rural Louisiana, to the Ivanwood home of Louis Sweetzer. Louis is a simple farmer and a devout fundamentalist, convinced he has a demon on his hands. And nowhere else to turn...

Louis and Ashley Sweetzer are a father and daughter engaged in a deadly struggle to save her life and reclaim her tortured soul -- by exorcism. And we bear witness through the eyes of a documentary film crew, who capture the horror, frame by haunted frame.

Strange things have been happening on Louis's farm. His livestock butchered during the night, their bloody carcasses left to rot. By morning, Louis's only daughter, Ashley, apparently a sweet innocent, provides the only clue to the killings: she wakes up covered in blood.

In Reverend Marcus' final performance, the exorcism of Ashley Sweetzer, he soon discovers he'll need to conjure much more than a charade to put his last demon to rest...

*THE LAST EXORCISM* is produced by Eric Newman, Marc Abraham, Eli Roth, Thomas Bliss, Phil Altmann, Gabrielle Neimand and Patty Long. Directed by Daniel Stamm.

*The screenplay is by Huck Botko and Andrew Gurland. Zoltan Honti is the Director of Photography, the Production Designer is Andrew Bofinger and the Editor is Shilpa Sahi.*

## ABOUT THE PRODUCTION

Reverend Cotton Marcus was brought up a true believer in the evangelical faith, but after 25 years of conducting fake exorcisms, he's had enough of the charade. Deciding to come clean in *THE LAST EXORCISM*, he lets a documentary film crew in on the tricks of his trade, while performing one last exorcism. Only he couldn't know that this time, he would come face to face with the real thing.

When writers Andrew Gurland and Huck Botko were introduced to the idea for *THE LAST EXORCISM* by producer Eric Newman, they didn't hesitate to get on board. As Gurland says, "Eric came in and said he had a great idea. He just said demonic possession and we thought, 'Okay!'"

Gurland's and Botko's previous work had caught Newman's attention: one film in particular, which was also documentary-styled, convinced him that they were the right choice to write the script. "Huck and I made this movie called *Mail Order Wife* and Eric Newman saw it and had the idea to do a supernatural thriller with us," recalls Gurland. "He was really like the third writer on this, and he came up with the tag-line: 'If you believe in God, you believe in the devil.'"

The writers had another film in mind which they used as inspiration for the basis of the project: Says Gurland, "There's a famous documentary from the 70's called *Marjoe* 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. And we thought that would be a good beginning for a movie like this."

Gurland elaborates on the creative process, and how a film like *THE LAST EXORCISM* should work from a realist perspective, as well as that of a dramatized piece, saying: "What we try to do when we work on a faux-documentary type of movie, is make the movie work even if it was just a straight documentary, even before we get into the supernatural stuff. We think 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 can we twist out of that."

One of the reasons the writers were so fascinated by the project was the unique creative opportunity offered in *THE LAST EXORCISM*'s documentary-style of filming. Huck Botko explains: "We get away with a lot of things that you can't when it's a regular narrative, because you've

got your three-act structure and you've got your cues that everyone has come to expect. And we always say 'truth is stranger than fiction.' And in a documentary you can do stuff that's so weird and strange, and if you put it in a regular movie people would say that's too weird or that's too strange."

It's also fascinating to be exploring themes that, as Gurland remarks, "scare the bejeezus out of people."

To take it to the next level, Eric Newman then tapped the burgeoning talents of the director Daniel Stamm, whose previous film was an award-winning documentary-style picture. "We had seen Daniel's film, *A Necessary Death* which was really incredible in terms of what he had accomplished, in terms of its reality, the performance," says Newman. "It's a different kind of a movie --much more of a psychological exercise. And it told us that he could work in this style as well as anyone. He's been our quarterback --and winning games every day."

While Stamm's aptitude in the realm of psychological terror was apparent, horror, as called for in *THE LAST EXORCISM*, was new ground. And according to Stamm, *THE LAST EXORCISM* is best described as a character-based horror movie.

"A lot of the horror is new to me," Stamm says, "so that's kind of challenging from a technical point of view. The most exciting scenes to shoot are the character-based ones, where you can have the actor just go, and you don't know what the outcome is going to be. It's fresh every time you do it --you get something different."

Stamm describes how the perspective that *THE LAST EXORCISM* is shot from, with its first-hand immediacy is a critical component to the success of the film's desired impact of realism.

"In this film," he says, "because of the first-person narrative, the cameraman actually exists in the film, 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."

Stamm adds, "And also the frame-size. 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 their intensity."

## **MAKING THE LAST EXORCISM**

Because it is central to Stamm's process, his actors endured a Kubrickian filming environment with a tightly sealed set, multiple takes and often exhausting conditions.

Stamm elaborates, "What was important to me was to keep the intimacy for the actors by having no one in the room, and not having monitors outside. There's only one monitor on the set. There's no video village where people are watching, so the actors know there aren't 50 eyes on them, and you try to protect the intimacy for them that way."

"I'm trying to throw the actors into the scene so that they come up with things that I would never come up with," he continues, "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 15 or twenty takes to get that."

Eric Newman remarks that in this type of filmmaking, "the script is really just a blueprint for where you want to go and what you want to accomplish." So improvisation was a dictate on the set. And going off-script allowed for the film --and the actors-- to develop in ways that surprised the director and enhanced the realism of the narrative.

"The most important thing to me is that they don't have lines in their head that they're trying to reproduce, but rather their own words and their own character flavor, which is the same style I worked in on my last film, *A Necessary Death*," Stamm says.

The improvising lines based on the script might have been the most challenging aspect of the shoot, for the actors. Louis Herthum (Louis Sweetzer) says, "The improv nature of the film is fascinating --it's an amazing opportunity. It's very liberating but it's very scary too. Probably one of the scariest things I've ever done --but also one of the most rewarding."

Producer Marc Abraham points out what allows an approach like this to be successful: "Daniel's point of view is so strong --and because of that, actors trust him a lot."

Stamm had his actors watch footage of actual exorcisms to prepare for the role: "I wanted them to know how exorcisms have been performed in the past so as not to go into cliché territory. This film had to be character-based, 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."

Because of *THE LAST EXORCISM*'s improvisational nature, says Eric Newman, "the content of the film, on a micro-level, changed constantly. On a macro-level, it hasn't changed much from its original design, it's very much the movie that was originally conceived, which I think speaks to Daniel Stamm's ability to render it. The actors and the filmmaker have really taken this to a level we hoped for but couldn't have imagined. And that's the linchpin."

And Stamm adds, "In a documentary, you're constructing the story in editing, and we want to simulate that as much as possible so that it doesn't feel written. We want it to seem as if it was culled from hundreds of hours of footage." Which it was.

*THE LAST EXORCISM* was filmed on location in rural Louisiana, shot in a real farmhouse, surrounded by alligators, snakes, vermin and a history to the house that allowed for a degree of verisimilitude and organic 'creepiness' that would otherwise have been a struggle to attain through fabrication.

Production Designer Andrew Bofinger found that much of his work was cut out for him, for that reason. Says Bofinger, "The director Daniel Stamm and I had a lot of time together in the beginning, we went on numerous scouts, especially of the main location, the Sweetzer farm, where 85% of the movie takes place."

"Coming into this house," he adds, "there's just so much stuff that we could do. We have hundred year-old armoires and antique furniture. It really made it easy set-dressing wise, you had everything to choose from. And the house itself already had that creepy feel. There's no way we could have afforded to create this."

Regarding his work as set decorator and production designer, Bofinger describes how it informs not only the overall look, feel, and personality of an environment, but those of its inhabitants, as well. The environment reflects on the character, and the character reflects on the environment.

Bofinger continues, "I was able to project my own creative outlook onto the sets and the rooms and kind of develop the characters through. I wanted to basically have a lot of room-tone that didn't take over the action but was just a good compliment to whatever was going on, so cool colors downstairs of the Sweetzer house and for upstairs, Daniel Stamm and I decided to go with orange colors, and that's where a lot of the heightened sense of the intense actions are going on, so we wanted a completely drastic contrast in colors from the two floors."

"And for Nell's room, he adds, "we wanted to reflect her sense of isolation from the community. Nell's sixteen and it's been about six years since her mom has passed, so we tried to make the room feel almost as if it was a ten year-old girl's who hasn't developed or grown."

"In set decorating, and the production design job," says Bofinger, "you translate more about these characters than you actually get from their dialogue. There are so many different aspects of Ashley to incorporate. You want to give her this innocent look --but she isn't innocent, she's possessed."

For Reverend Cotton's character, Bofinger wanted to give a sense that he's bogus, a showman. "And for his office," Bofinger adds, "I wanted to give the feel that it was his sanctuary, where he still has his childhood dreams. It's neat to delve into the little sides of these characters that only you can explain. It's not in the script and it's not in the dialogue."

For Daniel Stamm, working with the two other principal mood-makers, cinematographer Zoltan Honti and editor Shilpa Sahi, was second-nature. Honti was his best man, and Sahi, the minister, at his wedding.

Says Stamm: "Zoltan, Shilpa and I have worked together since our first student film at AFI, and we wanted to work together again, we worked for three years together on our previous feature, so we know what works and what doesn't, we know each other's tastes, and we just know the format really well. I think it really helps me to have them on board, not just because they're so talented, but because they know the process so well. There's a lot of stuff we don't have to talk about, we just know the shorthand."

### **Have You Ever Had A Religious or Supernatural Experience?**

Marc Abraham: I once encountered a ghost. I had just moved into an apartment, and the woman who rented me the place was an elderly lady. She had been willed the apartment by her husband. And the first night I spent there, I was awakened at three or four in the morning by a buzzing sound. It was coming from the stove, which hadn't been touched in months. And when I looked up there was some sort of vision, a whisp of a spirit. And it was very powerful, and it felt like her husband. I wasn't scared that he was going to hurt me but I had this sense that his spirit was just saying 'respect my wife.' It was definitely weird.

Patrick Fabian (Cotton): The first time I saw Springsteen? Supernatural-wise, I was in the Caribbean once, on St. John, in the ruins of an old sugar plantation. They call their ghosts 'Jumbies' down there. And there

was an evening when I was definitely visited by an old slave-ghost. It pulled all the hair off me, the goose-flesh, the whole nine yards. It was really something!

Andrew Gurland: My Bar mitzvah?

Iris Bahr (Iris): Twice in my life I've had really freaky clairvoyant experiences. I imagined that I would get a call that my dad was in the hospital with some disease --and two nights later I get a call that my dad was in the hospital. Another time I hadn't seen a friend in years, and he walks in and says 'I want to play you something.' And I said, 'Is it Barber's *Adagio for Strings*?'

And he said, 'How the hell did you know that?!' Have I ever been possessed by demons? Not yet. But anything's possible: especially on this shoot!

Eric Newman: Every time we release a movie is like a religious experience to me.

### **Do You Think A Family Like The Sweetzers Exists in America Today?**

Stamm: I'm sure that there are a lot of families like the Sweetzers out there. And exorcism isn't something that ended in the middle ages, it still happens today. And that's because there still are these problems that people can't deal with and they're looking for solutions.

Newman: Families like this exist in places you would never imagine. Everywhere from New York City to Chicago to Seattle. We always think about places like the South and Utah... Places where people have been deprived of enlightenment. The more people suffer, the more they need to believe. This is as likely to happen in Valencia, California as it is in Shreveport, Louisiana... Faith crosses any kind of socio-economic boundary.

Abraham: Oh, yes. A hundred percent. The stuff that goes on in this country is mind-blowing. There's people who sacrifice their children. There's people who believe in Armageddon. Our country's so founded on the principles of God, which is fine. But like anything it can be taken to an extreme. It's a slippery slope.

Patrick Fabian (Cotton): Absolutely. Absolutely. Absolutely. This doesn't have to be set in the deep South. This could be set in Iowa or Nebraska or parts of the Inland Empire for that matter, or Bakersfield. I think a fundamentalism of thought exists very much in this country, all the way around. I think it's easy to find people who are threatened by information.

***THE LAST EXORCISM* teeters between the worlds of human evil and supernatural evil: Which Is More Terrifying?**

Stamm: I think human evil is terrifying because it stays with you after you leave the theater. The realm of the supernatural is something you experience in the theater, and then you walk outside and you're not confronted with it anymore. That's why I like that *THE LAST EXORCISM* was written as a supernatural horror movie because throughout the film the question is: Is it supernatural or is it human evil. Is Nell schizophrenic or is she possessed? And that to me is the much more interesting question. So we don't spend a lot of time in the supernatural realm, it's more in the psychological realm. *THE LAST EXORCISM* is about faith, the role faith plays in your life and what that does to you -- how it can help you, how it can destroy you. And I think that's a big topic.

Iris Bahr (Iris): When it's human choice, that's always a lot more disturbing. Supernatural evil is scary too, though, because we have no control over it. There both equally terrifying but at least the first one has a solution to it.

Marc Abraham: If there's really supernatural evil floating around the universe --I don't want to know about it. To encounter evil on a scale that would be impossible to vanquish, that's truly terrifying.

## **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 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 It On*, *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.