

THE RITE

“The battle against the Devil, which is the principal task of Saint Michael the Archangel, is still being fought today, because the Devil is still alive and active in the world.”

~Pope John Paul II

“The Rite” is a supernatural thriller that uncovers the Devil’s reach to even one of the holiest places on Earth.

Inspired by true events, the film follows seminary student Michael Kovak (Colin O’Donoghue), who is sent to study exorcism at the Vatican in spite of his own doubts about the controversial practice and even his own faith. Wearing his deep skepticism like armor, Michael challenges his superiors to look to psychiatry, rather than demons, in treating the possessed.

Only when he’s sent to apprentice with the unorthodox Father Lucas (Anthony Hopkins)—a legendary priest who has performed thousands of exorcisms—does Michael’s armor begin to fall. As he is drawn into a troubling case that seems to transcend even Father Lucas’s skill, he begins to glimpse a phenomenon science can’t explain or control...and an evil so violent and terrifying that it forces him to question everything he believes.

Directed by Mikael Håfström (“1408”), “The Rite” stars Oscar® winner Anthony Hopkins (“Silence of the Lambs”), Colin O’Donoghue in his feature film debut, Alice Braga (“Predators”), Toby Jones (“Frost/Nixon”), with Ciarán Hinds (“Harry Potter and the Deathly Hallows – Part 2”), and Rutger Hauer (“Batman Begins,” “Blade Runner”).

Beau Flynn and Tripp Vinson (“The Exorcism of Emily Rose”) produced the film under their Contrafilm banner. The screenplay is by Michael Petroni (“The Chronicles of

Narnia: The Voyage of the Dawn Treader”), suggested by the book by Matt Baglio. Richard Brener, Merideth Finn and Robert Bernacchi serve as executive producers, with Mark Tuohy co-producing.

New Line Cinema presents, a Contrafilm production, a Mikael Håfström film, “The Rite.” The film will be distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

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ABOUT THE PRODUCTION

“Choosing not to believe in the Devil won’t protect you from him.”

~Father Lucas

Exorcists and the darkness they witness firsthand have long held a cultural fascination, regardless of one’s faith or background. Director Mikael Håfström attests “There is universal interest in the rite of exorcism. Much of it comes from religion, but a lot also comes from popular culture, with ‘The Exorcist,’ from back in the ‘70s, still being the most famous film about this phenomenon. All over the world, people are drawn to the subject, despite the fact—or perhaps even because—it can’t be proven or entirely understood. The more you look into it, the more you see there are no easy answers.”

As an actor, Anthony Hopkins has delved into the nature of evil, most notably with his embodiment of Hannibal Lecter in “The Silence of the Lambs.” Of “The Rite” he says, “There is a debate at play within the film: Is it the Devil? Is there such a personification? Or is it psychology? Is it Freud or God? Who can say?”

Irish actor Colin O'Donoghue, who stars alongside Hopkins in the film, notes that the story poses universal questions about how we deal with the unexplained. "There's the psychological argument—the idea that possession is a cause and effect of mental illness—and there is the belief in demons and possession. And these are discussions that have been around for thousands of years. The film depicts some pretty unsettling scenarios, and the fact that it's inspired by real life makes you believe there's really something to this."

The story of "The Rite" began as a book proposal by Matt Baglio, a reporter living in Rome, who was struck by the Vatican's 2007 announcement of its initiative to reinstruct the clergy on the rite of exorcism with the goal of installing an exorcist in every diocese worldwide.

When Baglio's 10-page proposal found its way to the producers, they were immediately intrigued. Producer Beau Flynn relates, "Matt heard about an exorcism school that was opening in the Vatican and became fascinated by that concept. And in the course of his investigation, he met an American priest who was undergoing this training. So, rather than an article, Matt decided to write a book."

The result was *The Rite: The Making of a Modern Exorcist*, which chronicles the events that inspired the film. "Exorcism itself is something that few people are privy to," says Baglio. "I wanted to not only understand it myself but also to unlock the mystery for others. I met an American priest, Father Gary Thomas, who'd come to the Regina Apostolorum Seminary in Rome to learn and become an exorcist, and his experiences informed the central character of Michael Kovak in the script."

Producer Tripp Vinson offers, "When you make a movie like this, you need to treat the subject seriously and with absolute respect. Dealing with really big themes like good and evil, you don't have to add a lot of bells and whistles. The truth is more compelling than anything we can make up."

The producers enlisted screenwriter Michael Petroni to adapt the concept into a screenplay, even as Baglio was writing his book. "People are fascinated by the subject of possession because its existence remains an unanswered question," says Petroni. "The story was thoroughly researched through interviews with priests and chronicles of real experiences, and what they witnessed was frightening."

Father Gary, now a Northern California pastor and exorcist who served as a consultant on the film, explains, “The rite of exorcism has been in effect since 1614. And yet, many bishops and priests have no idea what to expect in an exorcism, except that it has to do with Satan. The opportunity that I had to train in Rome provided me with great grounding, insofar as I was able to work alongside an experienced exorcist and ask clarifying questions. What really resonated with me is the fact that it is a healing ministry and gives priests like me an opportunity to help people who are truly suffering.”

Håfström was intrigued by the notion of exploring the subject of exorcism with such a solid basis in fact. “It’s not a straightforward horror movie,” he notes. “It’s a fictional film but within a very real and factual framework. When I read the script, I felt it approached the whole idea of demonic possession from an angle we haven’t really seen before, and it draws you into this world in such a suspenseful, powerful and entertaining way.”

THE STORY AND CHARACTERS OF “THE RITE”

*The interesting thing about skeptics is that we’re always looking for proof.
The question is what on Earth would we do if we found it?*

~Father Lucas

Anthony Hopkins plays Father Lucas, a controversial exorcist known for pushing the darkest edges of his spirituality in the service of God. “Father Lucas is somewhat infamous among the clergy,” describes Vinson. “He has performed thousands of exorcisms and is the one priest who has been in the trenches fighting the Devil for many, many years. This is not your average priest. There’s a sense of ambiguity and danger about him. To some, he seems crazy, but at the same time, he has genuine warmth and kindness. Anthony Hopkins plays that duality brilliantly.”

“What intrigued me about Father Lucas was wondering what his own position is in the world of theology,” comments Hopkins. “He’s a Jesuit, but he’s multi-dimensional. When Michael meets him, he doesn’t know what to make of him because the older priest is just an irascible and impatient man. And when this young man challenges his beliefs, Father Lucas says, ‘Relish your doubts. Nurture them. Be friends

with your doubts because those are the things that will drive you on.’ Father Lucas holds doubts of his own, until terrifying things begin to happen to him.”

As Father Lucas, Hopkins provided a tremendous center of gravity for the story and its characters. “Obviously, he brings a lot,” Håfström confirms. “He’s the heart and soul of this movie. This character of Father Lucas is fascinating in that we don’t really know who he is and what his beliefs are; if he’s just a simple magician or if he is the real thing. There are so many sides to him, and Anthony captured them all in a very compelling way. To get the opportunity to work with a great actor like him was fantastic.”

Though Michael is sent to Father Lucas’s rectory to better understand the dark side of his faith, the seminary student seems to have more faith in psychiatry than the power of exorcism. “To be an effective exorcist requires absolute certainty that you’re going into battle with an awesome force behind you,” says Vinson. “It’s not something you can take on alone. So, as Michael follows Father Lucas into the world of exorcism, he is confronted with some very scary and evil things that push him to look within and reconcile what he really believes.”

“The Rite” explores the mysteries of exorcism through the eyes of an expert and a novice. Mirroring that relationship, Colin O’Donoghue makes his feature film debut as Michael Kovak, opposite the veteran Hopkins.

The young actor from Drogheda, Ireland, did not have any feature experience but sent an audition tape to the filmmakers. “I did a self-taping in my best friend’s back garden, but I didn’t know if anyone would ever watch it. Thank God they did,” he says with a smile. “It was a dream come true for me because I really felt a connection with Michael Kovak. Whether or not you believe in God or a higher power, whether you believe that your life is predestined or that you are in control of absolutely everything—these are all questions that Michael ponders.”

“I think Colin is somebody that you just innately trust and, therefore, he serves as a very good guide into this world,” the director notes.

Recognizing those qualities in O’Donoghue—his depth beyond his years and his introspective nature—led the filmmakers to fly him to Los Angeles to screen-test with Hopkins. His chemistry with the accomplished actor sealed the deal. “This is Colin’s

first movie, and he is in virtually every scene, much of the time opposite the great Anthony Hopkins, so he was understandably nervous that first day,” Håfström remembers. “But Anthony was—as a person and as an actor—generous to Colin and helped him in many ways. They became good friends, which was essential because, in a certain aspect, this is a buddy movie between the younger priest and the older priest. There’s also a father and son dynamic that plays out between them. At the same time, it was important to create a situation where we could feel disharmony in the relationship. I think both these actors created that tension in a great way.”

“I think Colin is extraordinary,” Hopkins remarks. “It was wonderful to work with him. He’s an exceptional actor, not to mention a very nice person.”

Father Lucas is not the only person Michael is drawn to while in Rome. On his first day of exorcism school, he catches the eye of another visitor, Angeline, a reporter investigating the Vatican’s new initiative. “Michael is very compelling to Angeline because, as a journalist, she’s trained to look at things objectively,” Vinson says. “She’s not necessarily someone of faith who’s going to accept everything she hears, so when she sees Michael questioning these things, she knows he’s a kindred spirit and can maybe help her with her work.”

For this role, the filmmakers cast Brazilian actress Alice Braga, who was captivated by the script, though she admits it kept her up at night. “After I read it, I couldn’t sleep,” she says. “It’s a fictional film, but the phenomenon is real, and the characters get deeper and deeper into it as they try to figure out what it is. Everyone fears the idea of possession, even if they don’t agree on what to call it. I fell in love with my character, Angeline, because she is this strong, straightforward woman who has an agenda, which you begin to discover as it becomes clear why she’s looking for answers in an exorcism course.”

“Alice had done a lot of films, but her breakout was in the independent ‘City of God,’ and it’s a performance that never left me,” Flynn reveals. “This film required her to create intimacy with Colin without romantic connotations, and Alice has so much complexity and warmth to her that she was able to communicate that in an amazing way. She’s a very talented actor.”

Like Michael, Angeline too is pushed to confront her own doubts and fears by what she sees with her own eyes. “She discovers herself through this journey in many of the same ways that Michael discovers himself,” Braga says. “It’s a really interesting way to talk about religion because you’re seeing it from the perspective of different human beings.”

Michael’s self-reflection takes him back to his childhood with his father, Istvan, a Hungarian immigrant who is a constant source of complex emotions. The role is played by Rutger Hauer, who observes, “The father works hard; he’s very religious, a bit strict. He’s an undertaker who wants his son to take over the family business. Of course, his son is dying to get out, literally. Theirs is a strong relationship, although it’s difficult. Perhaps the son hates his father a little.”

The figure of Istvan Kovak looms in his son’s psyche throughout his experiences in Rome, largely, says Håfström, because of Hauer’s performance. “Rutger has tremendous presence, which gave the character great impact in a limited amount of screen time.”

At seminary school, Michael finds a mentor in Father Matthew, played by Toby Jones. A contemporary priest dealing with the dropping numbers of clergy, he sees uncommon potential in his student. “Father Matthew knows that Michael is struggling with his ideas and what he believes in, but he senses something greater inside him...maybe even that he’s touched by God,” Flynn says. “But Michael doesn’t see that in himself, so Father Matthew is basically trying to hold up a mirror to show Michael that he is actually blessed. Toby was able to convey all that in a really humane, intelligent manner.”

“Father Matthew witnesses an accident in which Michael behaves so extraordinarily that Father Matthew realizes he has the potential to fulfill the need for exorcists,” adds Jones. “There’s something in his personality and his background that he recognizes.”

Jones’ Father Matthew is balanced by the character’s counterpart at the Vatican, Father Xavier, played by Ciarán Hinds. It’s Father Xavier’s job to pass on the tried and tested methods of dealing with exorcism, and the necessary balance between the psychiatric and pastoral implications of their work. “It’s not a battle of wills between

them,” notes Hinds. “I think Father Xavier understands that Michael has a lot to offer the church, but his doubts have to be dealt with. Eventually, he suggests that Michael should see Father Lucas, who can pass on to him the unorthodox side of demon possession. And they have one hell of a rollercoaster ride together.”

“I was drawn to this project because it’s not a frivolous story,” reflects Ciarán Hinds. “It’s not just meant to be scary. It’s about something more profound for all of us—not only our worries or doubts or faith, but that side that can be completely in darkness, and how you fight your way out of that.”

When Michael is dispatched to visit Father Lucas in his small rectory on the outskirts of Rome, the exorcist is embroiled in an ongoing case of a pregnant teenage girl named Rosaria, whom Father Lucas has determined is afflicted with demonic possession. This crucial role fell on the shoulders of 21-year-old newcomer Marta Gastini. “Marta has maybe the most physically demanding part in the film,” Håfström states. “She’s a young actor with very little experience, a totally new face, and I think she did a tremendous job.”

The director worked with stunt coordinator Charlie Croughwell and Gastini herself to choreograph the critical exorcism sequences. “I wanted to make sure that everything was physically possible and could actually happen to a person in great despair,” the director states.

“Marta had to portray a girl who is possessed by this entity,” says Croughwell, who tested Gastini prior to shooting to explore the kinds of movements she would be capable of performing. “Every move she does had to be completely physical, yet sometimes so subtle that you feel it more than see it. It took a lot of core strength, and Marta’s performance just sent shivers down my spine.”

Rosaria’s main interactions are with Father Lucas, which was both a challenge and a joy for the young actress. “I was really happy because I found that he’s not only, I think, the best living actor, but he’s also a wonderful person. Even when he was out of frame, he always acted with the same energy to help me with my performance. I admire him so much. It was really amazing to have the opportunity to work with him.”

In preparation for the exorcism sequences, Gastini and O’Donoghue accompanied Matt Baglio to witness several exorcisms—listening just outside the door out of respect.

Gastini recalls that the contrast between what was happening on the two sides of the door was striking. “Outside, the world was going on normally with tourists in Rome, traffic, everything, but in that little room, something was happening that you cannot explain—such a strong and terrible fight in the spirit between good and evil.”

O’Donoghue was equally affected. “What I thought was especially remarkable about it was that to the exorcists, it was all very matter-of-fact. It’s what they face all the time. But to us it was an extraordinary thing to experience.”

“With exorcisms and possession, regardless of what you believe, you’re still watching someone in incredible pain,” comments Flynn. “And, I’ll tell you, they had a hard time kind of shaking that off, because once you start to examine that world—again, regardless of what you believe—it’s intense and dark, and it’s very scary.”

THE DEVIL IN THE DETAILS

Does a thief or a burglar turn on the lights when he’s robbing your house? No. He prefers you to believe he’s not there. Like the Devil.

~Father Lucas

Prior to the start of an extensive shoot that would encompass the great European cities of Rome and Budapest, key department heads visited Matt Baglio in Rome to tour some of the places he explored over the course of his research, including the Vatican. “No matter what the environment was—whether it was ancient or contemporary—we wanted to get a sense that you could fully expect to walk into any of these spaces and not feel that there was anything immediately strange about it,” states production designer Andrew Laws.

For Håfström, the key to the film’s physical spaces was to create a sense of extraordinary events unfolding within an environment that was palpably real. He clarifies, “To use what was effective, and then layer that with our own reality.”

“The look of the film evolved during production,” says director of photography Benjamin Davis. “We’re both fans of ‘70s filmmaking, and Mikael wanted the movie to have that verité, naturalistic style. We wanted to ensure that the imagery felt true to life.”

Following detailed research and preparation, production began with a 10-day shoot in Rome, filming on its busy streets and at landmarks at the height of tourist season.

Some of the locations included the Piazza della Repubblica; Piazza Pio XI; Piazza di Spagna (the Spanish Steps); Ponte Sant'Angelo, overlooking the Tiber River; and in the Via della Conciliazione, which connects with Piazza san Pietro (St. Peter's Square), where Michael Kovac arrives at Vatican City.

"We did all the bigger exteriors in Rome, which is such a cinematic city," Håfström notes. "It has a look and feel that is hard to find anywhere else in the world. We then traveled to Budapest for stage work and to find 'Rome' on a smaller scale—in some of its churches and cobblestone streets—which worked out really well."

Adds location manager Marco Giacalone, "We were able to find in Budapest very similar architecture to what you find in Rome, as well as some vast empty buildings where large scale sets could easily be constructed."

In Budapest, Laws' team constructed interiors to represent key locations throughout the story, including the Vatican Courtyard, which was created within the empty Báv auction house; a rundown apartment courtyard where Father Lucas brings Michael at Damjanich; and a hospital set built within Hungary's historic Ludovica building, a former military academy and more recent home to the city's Museum of Natural History. Rome's famous Caffé Santo Staccio was recreated at a coffee bar in St. Stephen's Basilica Square, and the unique, cobblestoned location called The Narrow Street provided an evocative setting for a dash through the rain.

Perhaps the most critical design challenge for the production was capturing the Vatican as Michael experiences it when he attends his first exorcism lecture by Father Xavier. "The Catholic Church is rightfully very sensitive about filming on Vatican grounds," reveals Giacalone.

Laws' team built the older section of the Vatican's Pontifical Academy, as well as Father Xavier's office, within the Ethnographic Museum in Budapest. "Our idea was that the traditional architecture of the museum would resemble what many people would expect the Pontifical to be," he explains.

Standing in stark contrast, the bright contemporary lecture hall catches Kovac off guard. The atrium and the auditorium itself were constructed on a stage at Astra Filmstudios near Budapest.

“The Vatican auditorium sets a precedent for Michael Kovac,” the production designer notes. “He comes to Rome with certain cynical expectations about what he thinks he’s going to find. Entering the auditorium is one of the first moments where he comes into an environment that is not in any way what he imagined. Our Vatican Academy is meant to be quite modern, very up-to-date, very representative of a more scientific academy, which throws him off a little bit because his preconceptions were that it was going to be all quite mystical and historically laden.”

Laws structured the auditorium with the theme of overlapping leaves and simple colors. “In our Vatican Academy, there’s the sense that they’re not hiding anything,” says Håfström. “Their work is out in the open, as demonstrated by Alice Braga’s character, a reporter, being given full access to their exorcism courses.”

The oval-shaped auditorium space is marked by modern rows for seating, a sophisticated touch-screen monitor, and what Laws calls the room’s signature piece: its gracefully structured ceiling. “We wanted something quite dramatic to finish the space,” Laws says. “It had to be something that really made a statement. So we went through a few iterations of a light-based ceiling and ended up with this rather beautiful sculpted, scalloped, shell-like ceiling with a light element between each fin. It was not the easiest thing to hang up there, but in the end, it paid off.”

Michael’s assumptions are also challenged when he enters the rectory and home of Father Lucas just outside Rome. This key location was broken up into two parts: Gül Baba, which closely resembles Rome’s Rocca di Papi, for the street outside; and the courtyard, apartment, rectory and exorcism room, which were built at Astra Filmstudios.

At the rectory, Michael glimpses another side of Father Lucas—from the motorcycle being worked on in the courtyard, to the potentially blasphemous books on his bookshelves, to the simple yet modern furnishings in the house itself.

Father Lucas’s clothes also reflect his unconventional nature. When designing for Father Lucas, costume designer Carlo Pogglioli initially looked to more traditional clerical dress. Then he met with Hopkins himself. “When he came to the first fitting, he said, ‘I want to mix these traditional things with something more modern,’ and he was completely right,” Pogglioli notes. “We see him in an old cassock, which I made from

scratch because you can't find those old fabrics anymore, but then suddenly we see he has a t-shirt underneath it and a cell phone in his pocket."

Pogglioli relished the opportunity to research the clerical costumes the film would require. "There was no better thing to show Mikael, our director, than the real life Vatican," says the costume designer. "We went to see the Pope when he had an audience with the people. That was amazing because we had a hundred different kinds of monks, nuns, priests from all over the world. And that was the reference we used throughout the movie."

For Michael Kovac, Pogglioli created a very American look at the beginning of the film, which grows darker and more serious as his journey unfolds. "We go through exactly what he goes through in his mind as he begins to encounter this possible demonic possession," Pogglioli explains. "So, we start with bright color in his home town Illinois, and then move to colder colors in Rome."

The sense of coldness in the environment permeates everything as Michael ventures further into the dark side with Father Lucas. "The sun rarely shines in this film," says director of photography Davis. "And the darker the story gets, the colder the daylight feels, like it would never be warm. It would always feel cold and oppressive. Imagine a November afternoon when it's raining and you're not quite sure when you step outside whether it's day or night. That's the feeling we wanted for the tone of the film."

As the demonic possession accelerates and Michael begins to lose control of his solidly held beliefs, his world literally begins to break apart. For these later scenes, the director wanted to project the idea that demonic possession was like a black hole that drains energy and life out of everything it touches.

"We wanted to avoid any overtly supernatural effects, like things flying through the air, but in the environments throughout the film, there's an increase in rain, a decay in the architecture, an increase in mold and mildew in walls," Andrew Laws describes. "We saw as a function of demonic possession the idea of crumbling—whether it's the crumbling of a person, of the environment that they're in, or of their lives."

The exorcism room itself represents the nadir of this effect. From a round window far above eye-level, surrounded by two shaded dormer windows, the light Davis

projected into this desolate space was the coldest imaginable. “The idea was always that there’s no real joy to be found there,” the cinematographer states.

The director’s sober yet visceral approach to bringing to life the world of exorcists and demons made a profound impression on many in his cast and crew. “Mikael doesn’t overstate things,” praises Hopkins. “He wants to make it very mundane where you’re in broad daylight and everything is normal, except that underneath the normality something really horrifying is happening. He moves his camera very quietly through the room, as if somebody is witnessing this.”

“I think all of us have had an odd moment or two when something happens to us that seems slightly strange, and have questions about what it could be,” says Matt Baglio. “A feeling of being touched by something spiritual, whether it’s dark or light, or a moment when we question whether or not we’re completely in control of the decisions we make. I think for many people there’s something atavistic about this topic. It really goes back to our roots, and trying to better understand and have control over our lives.”

As with many of the cast and crew, for Håfström, making “The Rite” was in some ways a mirror to the journey of its central character. “We all search for certain things in life, and as a filmmaker, you have a chance to investigate subjects in a unique way,” he says. “It can be an historic time or special place, or it can be a phenomenon, like exorcism. I found myself more and more intrigued by this exploration. It was a way for me to venture into this fascinating world.”

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ABOUT THE CAST

ANTHONY HOPKINS (Father Lucas), one of the industry's most venerated actors, has been honored for his work in a wide range of roles. He won an Academy Award® for Best Actor for his chilling performance as Hannibal Lecter in Jonathan Demme's Oscar®-winning Best Picture, "The Silence of the Lambs," for which Hopkins also won a BAFTA Award and several critics groups' awards in the same category. He has since earned three more Oscar® nominations, including two for Best Actor, for his work in James Ivory's "The Remains of the Day" and Oliver Stone's biopic "Nixon," and another, for Best Supporting Actor, for his role in Steven Spielberg's "Amistad."

His many other film acting awards include Golden Globe Award nominations for all of the aforementioned films; another BAFTA Award for his role in the Richard Attenborough-directed drama "Shadowlands"; and Screen Actors Guild Award® nominations for "Nixon," "Amistad" and "Bobby." In 2006, he received the Cecil B. DeMille Award from the Hollywood Foreign Press Association for his body of work.

Hopkins made his feature film debut as Richard in 1968's "A Lion in Winter," for which he received his first BAFTA Award nomination. He went on to earn praise for his work in such films as Tony Richardson's screen version of "Hamlet"; the Richard Attenborough-directed films "Young Winston," "A Bridge Too Far" and "Magic"; Robert Wise's "Audrey Rose"; Roger Donaldson's "The Bounty"; Mike Newell's "The Good Father"; and David Jones' "84 Charing Cross Road."

In the decade following his Oscar®-winning performance in 1991's "The Silence of the Lambs," his films included "Howard's End," marking his first collaboration with James Ivory; Francis Ford Coppola's "Dracula"; "Chaplin," which reunited him with Attenborough; "Legends of the Fall"; "Surviving Picasso"; "The Edge," written by David Mamet; "The Mask of Zorro"; "Meet Joe Black"; "Instinct"; and Julie Taymor's first feature, "Titus." Additionally, he directed, starred in, and composed the score for the indie film "August."

Hopkins reprised what is perhaps his most indelible role, Hannibal Lecter, in both "Hannibal" and "Red Dragon." His more recent film credits include Scott Hicks' "Hearts

in Atlantis”; Joel Schumacher’s “Bad Company”; Robert Benton’s “The Human Stain”; “Alexander,” for director Oliver Stone; John Madden’s “Proof”; Steven Zaillian’s “All the King’s Men”; “Slipstream,” which he also wrote, directed and scored; Robert Zemeckis’ “Beowulf”; and Joe Johnston’s “The Wolfman.”

Hopkins has also been recognized for his work on the small screen, including two Emmy Awards, for his work in the telefilms “The Lindbergh Kidnapping Case” and “The Bunker”; two more Emmy nominations, for the Hallmark Hall of Fame presentation of “The Hunchback of Notre Dame” and the miniseries “Great Expectations”; and a BAFTA TV Award for the BBC miniseries “War & Peace.”

Born in Wales, Hopkins trained at the prestigious Royal Academy of Dramatic Art and began his career on the stage. His most notable early work was with the National Theatre, where he starred in such plays as “Pravda,” for which he won an Olivier Award; “King Lear,” in the title role; and “Antony and Cleopatra.” He made his Broadway debut in the 1976 production of Peter Shaffer’s “Equus,” for which he won a Drama Desk Award.

In addition to his busy filming schedule, Hopkins is also an accomplished composer, whose work has been performed by the Dallas Symphony Orchestra. In 2009, he participated as a composer in the “Festival Del Sole” in Cortona, Italy. In 2004, Hopkins started painting, quickly gaining recognition as a prolific contemporary artist. His work is currently being exhibited in fine art galleries and has been acquired by prominent art collectors around the world.

In 1993, Hopkins was knighted by Queen Elizabeth. He became a U.S. citizen in 2000.

COLIN O’DONOGHUE (Michael Kovak) is a native of Drogheda, Ireland and a graduate of the Gaiety School of Acting in Dublin. He began his career at the age of 16 when he had the opportunity to perform “Eclipse” on the Olivier stage of the Royal National Theatre in London.

While working consistently on stage in England and Ireland, O’Donoghue earned his first on-camera role in the Irish telefilm “Home for Christmas.” His performance in the lead role of Norman garnered him the Irish Film and Television Award for Best New

Talent. His other television and film credits include the role of Duke Phillip in the critically acclaimed Showtime series “The Tudors”; RTE’s series “The Clinic” and “Love is a Drug; the BBC’s “Rebelheart”; and “Wild Decembers.”

O’Donoghue’s additional theatre credits include “Aoife and Isobel” and “What the Dead Want,” at Dublin’s Project Theatre; “Leaving,” at Quarehawks Theatre Co.; “The Dream of a Summers Day,” at Storytellers Theatre Co.; “Othello,” at Second Age Theatre Co.; “Sky Road,” at Waterford’s Theatre Royal; and Rough Magic Theatre Company’s “The Taming of the Shrew.”

ALICE BRAGA (Angeline) received critical acclaim and international recognition, including a Cinema Brazil Grand Prize nomination, for her stirring performance in the Oscar®-nominated 2002 drama “City of God,” under the direction of Fernando Meirelles. She received another Cinema Brazil Grand Prize nomination when she reunited with Meirelles to star in the mystery drama “Blindness,” with Julianne Moore, Mark Ruffalo, Danny Glover and Gael Garcia Bernal.

Upcoming, Braga will be seen in “On the Road,” an independent drama based on the book by Jack Kerouac, also starring Kristen Stewart, Amy Adams, Kirsten Dunst and Garrett Hedlund. Most recently, she starred in Robert Rodriguez-produced sci-fi actioner “Predators,” with Adrien Brody, Laurence Fishburne and Topher Grace, and opposite Jude Law and Forest Whitaker in “Repo Men.”

In 2007, Braga starred opposite Will Smith in Francis Lawrence’s worldwide blockbuster “I Am Legend,” adapted from the classic story by Richard Matheson. Her recent film credits also include the indie dramas “Crossing Over,” with Sean Penn and Harrison Ford, and David Mamet’s “Redbelt,” opposite Emily Mortimer.

The Brazilian-born Braga won a Cinema Brazil Grand Prize for Best Actress, as well as a number of film festival awards, for her work in “Cidade Baixa” (“Lower City”), a drama about a dangerous love triangle. Her other film credits include “Sólo Dios Sabe” (“Only God Knows”), which premiered at the 2006 Sundance Film Festival; “Journey to the End of the Night,” in which she starred with Mos Def and Brendan Fraser; and the offbeat comedy “Cheiro do Ralo, O” (“Drained”), receiving another Cinema Brazil Grand Prize nomination.

TOBY JONES (Father Matthew) won a London Film Critics Circle Award for his performance as Truman Capote in Douglas McGrath's 2006 biopic "Infamous." He has also been recognized by the London Film Critics Circle with nominations for his work in "The Painted Veil," as well as for his roles in two political dramas: Karl Rove in Oliver Stone's "W."; and Swift Lazar in Ron Howard's "Frost/Nixon." In addition, he shared a Screen Actors Guild Award® nomination for Outstanding Motion Picture Cast Performance.

Upcoming, Jones has a number of films due out in 2011, including Gordon Green's comedy "Your Highness"; Joe Johnston's actioner "Captain America: The First Avenger"; Steven Spielberg's motion-capture film "Tintin," based on the classic comic strip by Hergé; and the independent films "Tinker, Tailor, Soldier, Spy" and "My Week with Marilyn."

Jones recently voiced the role of Dobby the House Elf in the blockbuster "Harry Potter and the Deathly Hallows – Part 1." He first lent his voice to the role in "Harry Potter and the Chamber of Secrets." His recent film work also includes several independent films, including "City of Ember," produced by Tom Hanks; Jon Amiel's "Creation"; and "What's Wrong with Virginia," which premiered at the 2010 Toronto Film Festival. Among his other film credits are Frank Darabont's "The Mist"; Peter Greenaway's "Nightwatching"; Michael Apted's "Amazing Grace"; Stephen Frears' "Mrs. Henderson Presents"; and Marc Forster's Oscar®-nominated "Finding Neverland."

An award-winning stage actor, Jones won an Olivier Award for his performance in the West End comedy "The Play What I Wrote," directed by Kenneth Branagh. He reprised his role in the Tony-nominated Broadway production of the play. His work in London's West End also includes Simon McBurney's production of "Measure for Measure," and, more recently, "Parlour Song" and "Every Good Boy Deserves Favour."

On television, Jones co-starred with Helen Mirren in HBO's acclaimed miniseries "Elizabeth I." His credits also include such longform projects as "Mo," "The Old Curiosity Shop," "The Way We Live Now," "In Love and War" and "Victoria & Albert." Earlier this year, he was seen in guest roles on "Dr. Who" and "Agatha Christie: Poirot."

CIARÁN HINDS (Father Xavier) will be seen later this year in the much-anticipated “Harry Potter and the Deathly Hallows – Part 2,” the final chapter of the record-breaking film franchise. Among his other upcoming film credits are the remake of “Tinker, Tailor, Soldier, Spy”; the thriller “The Woman in Black”; the action fantasy “Ghost Rider: Spirit of Vengeance”; and the animated “John Carter of Mars.”

In 2009, he won the Best Actor Award at the Tribeca Film Festival for his performance in “The Eclipse.” His recent film work also includes “Life During Wartime,” “Race to Witch Mountain,” “Stop-Loss,” “Miss Pettigrew Lives for a Day,” “There Will Be Blood,” “Margot at the Wedding,” “The Nativity Story” and “Amazing Grace.” He also co-starred with Eric Bana and Daniel Craig in Steven Spielberg’s controversial true-life drama “Munich.” In addition, Hinds starred on the HBO series “Rome,” earning an Irish Film and Television Award for Best Actor for his portrayal of Julius Caesar.

Hinds’ previous film credits include “Calendar Girls,” “Lara Croft Tomb Raider: The Cradle of Life,” “Veronica Guerin,” “Road to Perdition,” “The Sum of All Fears,” “Titanic Town,” “Oscar and Lucinda,” “Some Mother’s Son,” “Circle of Friends,” and the Arthurian epic “Excalibur,” in which he made his feature film debut.

Hinds started acting on the stages of his native North Ireland and worked extensively at the Glasgow Citizens’ Theatre. He went on to become a member of the Royal Shakespeare Company, where he starred in such plays as “The Last Days of Don Juan,” “Troilus and Cressida,” “Edward II,” and “Richard III,” playing the titular role.

RUTGER HAUER (Istvan Kovak) is a veteran of hundreds of international film and television projects, including Ridley Scott’s seminal science fiction drama “Blade Runner,” the cult classic thriller “The Hitcher,” and, more recently, Christopher Nolan’s “Batman Begins,” among many others.

Born in the Netherlands, Hauer first gained attention for his work with Dutch director Paul Verhoeven, who cast him in his first lead role, in 1973’s “Turkish Delight,” followed by “Keetje Tippel.” Hauer went on to star in Verhoeven’s “Soldier of Orange,” earning worldwide acclaim for his performance as a brave underground soldier. His subsequent collaborations with Verhoeven include “Spetters” and “Flesh+Blood.”

In 1981, Hauer appeared in his first American film, the actioner “Nighthawks,” in which he squared off with Sylvester Stallone. The next year, he starred as the brilliant but brutal combat replicant, Roy Batty, in the groundbreaking futuristic drama “Blade Runner,” with Harrison Ford. His long list of film credits also includes Sam Peckinpah’s “The Osterman Weekend”; Richard Donner’s “Ladyhawke”; “The Legend of the Holy Drinker,” for which he won several film festival awards; Phillip Noyce’s “Blind Fury”; “Past Midnight,” opposite Natasha Richardson; the original “Buffy the Vampire Slayer”; “Nostradamus”; George Clooney’s “Confessions of a Dangerous Mind”; and “Sin City,” for directors Frank Miller and Robert Rodriguez.

On television, Hauer won a Golden Globe Award for Best Supporting Actor in a Miniseries or Motion Picture Made for Television for his performance in the true-life telefilm “Escape from Sobibor.” He earned another Golden Globe nomination in the same category for his work in “Fatherland.” He has also starred in such longform projects as “Inside the Third Reich,” “Amelia Earhart: The Final Flight,” “Hostile Waters,” “Merlin,” “The 10th Kingdom,” and “Salem’s Lot.”

Behind the camera, Hauer co-directed (with Erik Lieshout) a short entitled “The Room,” in which he also starred. Based on the story by Dutch writer Harry Mulisch, it won the award for Best Short Film at the 2001 Paris Film Festival. In 2006, he formed the Rutger Hauer Filmfactory to bring aspiring, young talents together with renowned, international filmmakers, who are able to share their knowledge and experience. Hauer also established the I’ve Seen Films - International Film Festival, which is held annually in Milan, Italy.

Hauer’s autobiography, *All Those Moments: Stories of Heroes, Villains, Replicants, and Blade Runners*, was published in 2007, with all proceeds going to charity.

In 2008, Hauer was honored in his home country with the Golden Calf Dutch Culture Award, which is presented by the Board of the Netherlands Film Festival Foundation to a person or organization that has made important contributions to film culture.

ABOUT THE FILMMAKERS

MIKAEL HÅFSTRÖM (Director) most recently directed John Cusack, Ken Watanabe and Jeffrey Dean Morgan in the period feature “Shanghai,” which revolves around an American expatriot who returns to Shanghai in the months before Pearl Harbor to solve the mystery of his friend’s death. Håfström previously directed Cusack in the thriller “1408” and Clive Owen and Jennifer Aniston in the suspense drama “Derailed.”

Håfström is an acclaimed Swedish director whose previous writing/directing credits include the gripping coming of age drama “Evil,” which was nominated for an Academy Award® in 2004 for Best Foreign Language film and won Sweden’s Guldbagge Award for Best Direction and Best Screenplay. His credits in his native country also include the thriller “Drowning Ghost,” and the drama “Days Like This,” which brought him a Guldbagge Award for Best Screenplay, as well as a nomination for Best Direction. His films have also been invited to festivals around the world.

Håfström began his career in the late 1980’s as an assistant director on several Swedish television movies, eventually writing and directing for television. He made his feature film directorial debut on the action thriller “Vendetta.” His additional writing credits include the action comedy “Kopps.”

BEAU FLYNN and TRIPP VINSON (Producers) launched their production company, Contrafilm, in March 2004. Since the company’s inception, Contrafilm has produced films that have earned more than \$720 million at the worldwide box office.

The first film released under their banner was “After the Sunset,” helmed by Brett Ratner. It was followed by Scott Derrickson’s “The Exorcism of Emily Rose,” which grossed in excess of \$150 million globally.

In Spring 2006, Contrafilm released its first CG-animated film, “The Wild,” which grossed over \$100 million worldwide. That fall, Flynn and Vinson produced “The Guardian,” starring Ashton Kutcher and Kevin Costner. Early in 2007, the duo released the thriller “The Number 23,” starring Jim Carrey and Virginia Madsen under the direction of Joel Schumacher.

Contrafilm then produced the adventure hit “Journey to the Center of the Earth,” starring Brendan Fraser. The first ever live-action film to be shot in Digital 3D, it was the widest digital release in history, and grossed over \$250 million worldwide in Summer 2008. In the fall of that year, Flynn and Vinson released their Sundance hit “Choke,” based on the novel by acclaimed author Chuck Palahniuk, starring Sam Rockwell and directed by Clark Gregg.

Contrafilm is currently in post production on “What’s Your Number?” directed by Mark Mylod and starring Anna Faris and Chris Evans, which comes out April 29, 2011. They also completed the remake of “Red Dawn,” directed by Dan Bradley and starring Chris Hemsworth and Jeffrey Dean Morgan. The film is slated to be released in 2011. Contrafilm is currently in the middle of production on “Journey 2: The Mysterious Island,” the follow up to “Journey to the Center of the Earth,” which stars Dwayne Johnson, Michael Caine, Josh Hutcherson, Vanessa Hudgens, and Luis Guzman under the direction of Brad Peyton.

Prior to launching Contrafilm, Flynn’s first job in the industry was as Scott Rudin’s first assistant. From there, he became a partner at The Firm where he ran the motion picture and television production divisions. He has also produced the critically acclaimed films “Tigerland,” “Requiem for a Dream,” “The House of Yes,” “The Alarmist,” “Guinevere” and “Johns.” Vinson and Flynn first worked together at Bandeira Entertainment in 2000 and then headed up Firm Films together. Vinson started in Hollywood at Jerry Bruckheimer Films, after he graduated from USC.

MICHAEL PETRONI (Screenwriter) most recently co-wrote the third installment in “The Chronicles of Narnia” franchise, “The Voyage of the Dawn Treader,” directed by Michael Apted. The film opened at the top of the box office in its opening weekend.

Petroni’s previously scripted the adaptation of Chris Fuhrman’s “The Dangerous Lives of Altar Boys,” starring Jodie Foster, Vincent D’Onofrio, Kieran Culkin, Emile Hirsch and Jena Malone. In addition, Petroni wrote the drama “Till Human Voices Wake Us,” which also marked his feature film directorial debut. Guy Pearce and Helena Bonham Carter starred in the film, which was released in Australia in 2002 to critical

acclaim, receiving a nomination from the Film Critics Circle of Australia for Best Original Screenplay. It was subsequently released in the U.S. in February 2003. He currently has several feature projects in development at various studios.

On the small screen, Petroni created the ABC series “Miracles,” starring Skeet Ulrich. He also wrote and directed “The Awakening,” a one-hour episode of the ABC series “Masters of Science Fiction.”

Born in Australia, Petroni is a graduate of the American Film Institute.

MATT BAGLIO (Author) was born and raised in San Diego, and attended university at UC Santa Barbara, where he received his BA in English Literature. He moved to Los Angeles after college, where he began to write for several publications on everything from snowboarding to pop culture. In 2000, he moved to Rome where he began freelancing for a variety of publications, including the AP.

In 2005, Baglio attended a course at a Vatican university where he befriended an American priest who had traveled to Rome to be trained as an exorcist. Baglio spent the next three years following this priest while immersing himself in the world of exorcism in order to write *The Rite: The Making of a Modern Exorcist*, published by Doubleday in 2009. The book, which has been published in eleven other countries, was widely praised and has gone into several printings. He is at work on his next book, which will be published in 2012.

RICHARD BRENER (Executive Producer) has been a New Line Cinema veteran for more than a decade, and currently serves as president of production for the company.

During his tenure at New Line, Brener has overseen and served as executive producer on many of the company’s most successful films, including such blockbusters as “Sex and the City,” the “Harold and Kumar” franchise, “Wedding Crashers,” “Austin Powers in Goldmember,” “The Wedding Singer,” “Monster-in-Law” and the “Final Destination” franchise. Other successful films Brener worked on include “The Butterfly Effect” and “Boiler Room.” He recently executive produced “Sex and the City 2” and “A

Nightmare on Elm Street.” Upcoming, he is an executive producer on “Final Destination 5” and is producing the romantic comedy “New Year’s Eve.”

Brener joined the company as a temp in 1995 and rapidly rose through the ranks, from story editor to senior vice president. Over the course of his career, Brener has overseen the studio’s relationships with much of its key talent, including Adam Sandler, Ben Stiller and the late Ted Demme.

Born and raised in Short Hills, New Jersey, Brener graduated with a BA in history from Yale University in 1994.

MERIDETH FINN (Executive Producer) is Vice President of Production at New Line Cinema. Based in New York City, she covers the publishing world for the studio.

Finn is currently overseeing several book adaptations and life rights projects, including “Agent Zigzag,” which follows the exploits of real-life British/Nazi double agent Eddie Chapman during World War II. Mike Newell is attached to direct. She also acquired the bestselling memoir Dewey, which Pamela Gray adapted for the screen and Temple Hill Entertainment is producing. In addition, Finn is an executive on the upcoming Farrelly Brothers comedy “Hall Pass,” starring Owen Wilson and Jason Sudeikis.

Finn executive produced Nick Cassavetes’ “My Sister’s Keeper,” starring Abigail Breslin and Cameron Diaz. Her other executive producer credits include “Amusement,” and John Waters’ “A Dirty Shame,” starring Tracy Ullman.

ROBERT BERNACCHI (Executive Producer) was born and raised in Chicago, and began working in film at Dino De Laurentiis’ studio in Wilmington, North Carolina as assistant to producer Dino Constantine Conte. After training on sets in America on such films as “Home Alone,” “Music Box” and “Next of Kin,” Bernacchi relocated to Italy where he has been based for twenty years.

During the 1990s, Bernacchi worked in the Italian film industry on features produced and/or directed by Aurelio De Laurentiis, Michele Placido, Pupi Avati and others.

In 1999, Bernacchi worked as associate producer on the film “Titus,” starring Anthony Hopkins and Jessica Lange, which marked his return to the international arena.

Soon after, he went on to produce for New Line Cinema, Miramax Films, Sony Screen Gems and HBO on such films as “Blade 2,” “Underworld” and “Highlander 4: Endgame.” “Underworld” was the beginning of a four-picture run with Lakeshore Entertainment, including “The Cave” and “Blood & Chocolate,” directed by German director Katja von Garnier.

In 2006/07, Bernacchi produced his first television miniseries, “The Company,” which was executive produced by Ridley and Tony Scott and John Calley and earned nominations for a Golden Globe and Critics’ Choice Award. Bernacchi also produced “Town Creek,” directed by Joel Schumacher, and “A Perfect Getaway,” written and directed by David Twohy. His next project, “The Whistleblower,” produced in 2009, was writer Larysa Kondracki’s directorial debut and starred Rachel Weisz, Vanessa Redgrave, David Strathairn and Monica Bellucci.

BEN DAVIS (Director of Photography) has served as director of photography on such feature films as Stephen Frears’ “Tamara Drewe,” Matthew Vaughn’s “Kick Ass,” Gerald McMorrow’s “Franklyn,” Sharon Maquire’s “Incendiary” and Peter Webber’s “Hannibal Rising.” Davis’ work can also be seen in the short film, “The Tonto Woman,” which received an Academy Award® nomination in 2008 for Best Live Action Short.

Davis is currently working on John Madden’s “The Best Exotic Marigold Hotel,” which marks his second collaboration with the director, having previously shot “The Debt.”

ANDREW LAWS (Production Designer) counts “The Rite” as his third collaboration with director Mikael Håfström. Previously, he designed Håfström’s “1408,” starring John Cusack, and “Derailed,” starring Jennifer Aniston and Clive Owen.

Laws most recently designed John Hamburg’s “I Love You, Man,” starring Paul Rudd and Jason Segel; Peyton Reed’s “Yes Man,” starring Jim Carrey; Joel Schumacher’s “The Number 23,” also starring Jim Carrey; Peyton Reed’s “The Break-Up,” starring Jennifer Aniston and Vince Vaughn; and Kevin Spacey’s “Beyond the Sea,” the biopic about the life of singer Bobby Darin.

His other credits as production designer include John Hamburg's "Along Came Polly," starring Aniston and Ben Stiller; Peyton Reed's "Down with Love," starring Renée Zellweger and Ewan McGregor; and "Phone Booth" and "Tigerland," both directed by Joel Schumacher and starring Colin Farrell.

Laws began his career as an assistant art director on such films as "Touch," "She's So Lovely" and "Jackie Brown." He became an art director on the film "Rushmore" and also served as art director on "Simpatico," "Gone in Sixty Seconds" and "Swordfish."

DAVID ROSENBLOOM (Editor) earned an Academy Award® nomination for his editing work on Michael Mann's award-winning drama "The Insider." He has also worked repeatedly with a number of directors. For Gregory Hoblit, Rosenbloom edited the features "Primal Fear," "Frequency," "Hart's War," "Fracture" and "Untraceable." He also collaborated with Mimi Leder on the films "The Peacemaker," "Pay It Forward" and "Deep Impact." In addition, Rosenbloom teamed with David Anspaugh on the films "Fresh Horses," "Rudy" and "Moonlight and Valentino."

Rosenbloom's additional film editing credits include Peter Berg's "Friday Night Lights," Roger Donaldson's "The Recruit," and William Friedkin's "Blue Chips."

He began his career in television, editing the first three seasons of the groundbreaking series "Hill Street Blues," followed by pilots for such series as "Miami Vice" and "I'll Fly Away," for which he earned an Emmy nomination.

CARLO POGGIOLI (Costume Designer) has designed the costumes for such visually varied films as "Marquise," directed by Vera Belmont; Anthony Minghella's "Cold Mountain"; Stephen Sommers' "Van Helsing"; Terry Gilliam's "The Brothers Grimm"; John Irvin's "The Fine Art of Love: Mine-Haha"; and Andrzej Bartkowiak's "Doom." He won both a Genie Award and a Jutra Award for Best Achievement in Costume Design for his work on François Girard's acclaimed romantic drama "Silk."

Poggioli most recently designed the costumes for James McTeigue's upcoming "The Raven," a film about Edgar Allan Poe, starring John Cusack. His additional recent feature credits include the drama "Lesson 21," directed by Alessandro Baricco; Spike

Lee's war drama "Miracle at St. Anna"; "Ninja Assassin"; and the 14th century-set thriller "Season of the Witch," directed by Dominic Sena and starring Nicolas Cage.

For television, his credits include the telefilms "Jason and the Argonauts," and director Uli Edel's "The Mists of Avalon," which earned Poggioli an Emmy Award nomination for Outstanding Costumes for a Miniseries, Movie or Special.

On the opera stage, Poggioli has collaborated with such artists as Liliana Cavani, Mauro Bolognini and Franco Zeffirelli. His credits include "Falstaff," directed by Ruggero Cappuccio, and "Nina ossia la pazza per amore," both at Teatro alla Scala Milano, and "Il ritorno di Don Calandrino," at Salzburg Opera Theatre. He has enjoyed a long artistic partnership with Marco Gandini, and created the costumes for Rossini's "La gazzezza," at Garsington Opera; Mascagni's "L'amico Fritz"; Puccini's "Gianni Schicchi," at Arena di Verona; and Marco Tutino's "La Lupa," at Teatro Massimo di Palermo. Poggioli's stage credits also include productions of plays directed by Luca Ronconi, including O'Neill's "Strange Interlude" and Giradoux's "La Folle de Chaillot."

Poggioli studied stage and costume design at The Istituto D'Arte and The Accademia di Belle Arti in Naples. After graduation, he worked in Rome as assistant designer for such noted Italian costume designers as Gabriella Pescucci, Piero Tosi and Maurizio Millenotti, on such films as Jean-Jacques Annaud's "The Name of the Rose," Terry Gilliam's "The Adventures of Baron Munchausen," Federico Fellini's "The Voice of the Moon," Martin Scorsese's "The Age of Innocence" and Franco Zeffirelli's "Sparrow." He also worked alongside costume designer Ann Roth as her assistant on "The English Patient" and as associate designer for "The Talented Mr. Ripley," both directed by Anthony Minghella.

ALEX HEFFES (Composer) originally rose to international prominence with his score to Kevin Macdonald's Oscar[®]-winning films "One Day in September" and "The Last King of Scotland." Heffes' more recent projects include "State of Play," Charles Ferguson's highly acclaimed documentary "Inside Job," and Justin Chadwick's "The First Grader." He is also collaborating with director Peter Webber on a series of multimedia productions for the Emirate of Qatar.

After graduating from Oxford, Heffes first worked as writer and arranger on projects covering the musical spectrum from steel band to symphony orchestra with artists such as Elton John and members of Blur. His versatility as a composer led to a busy and varied film scoring career, taking him across musical boundaries from the acclaimed BAFTA Award-winning film “Touching the Void,” set in the Andes, to “The Last King of Scotland,” set in Uganda, and HBO’s “Tsunami: The Aftermath,” set in Thailand. His other movie scores include “Dear Frankie”; the psychological thriller “Trauma”; the romantic comedy “Imagine Me and You”; and Steve Coogan’s hi-jinx comedy “The Parole Officer.” While scoring “The Last King of Scotland,” he traveled to Uganda to record and produce many of the bands featured on the soundtrack. His score to acclaimed thriller “State of Play,” featured a collaboration with the legendary British rock producer Flood. He also arranged and adapted Stephen Sondheim compositions with director Tim Burton on his screen adaptation of “Sweeney Todd,” starring Johnny Depp and Helena Bonham Carter.

Heffes’ scores have been nominated for BAFTA, Ivor Novello, European Film Academy and ASCAP awards. On the concert platform, his music has been featured at venues as diverse as Symphony Hall Birmingham, the London Jazz Festival and the Edinburgh Fringe Festival. He was composer in residence at the Sangat Music Festival in Mumbai, India and, in 2003, was invited to the Sultanate of Oman to attend the premiere of his overture commissioned by the Oman Royal Symphony Orchestra. His Band, the Alex Heffes Trio, was featured on the soundtracks to “Women Talking Dirty,” and “Circus.” He is currently working on a record project that includes collaborations with Ryuichi Sakamoto, Regina Spektor, Yasmin Levy, Mathew Barley and others.