

ROOM

P R E S S N O T E S

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SYNOPSIS

SYNOPSIS

Both highly suspenseful and deeply emotional, ROOM is a unique and touching exploration of the boundless love between a mother and her child. After 5-year-old Jack and his Ma escape from the enclosed surroundings that Jack has known his entire life, the boy makes a thrilling discovery: the outside world. As he experiences all the joy, excitement, and fear that this new adventure brings, he holds tight to the one thing that matters most of all—his special bond with his loving and devoted Ma.

Full Synopsis

ROOM tells the extraordinary story of Jack (Jacob Tremblay in a breakout performance), a spirited 5-year-old who is looked after by his loving and devoted Ma (Brie Larson, SHORT TERM 12, TRAINWRECK). Like any good mother, Ma dedicates herself to keeping Jack happy and safe, nurturing him with warmth and love and doing typical things like playing games and telling stories. Their life, however, is anything but typical—they are trapped—confined to a windowless, 10-by-10-foot space, which Ma has euphemistically named “Room.” Ma has created a whole universe for Jack within Room, and she will stop at nothing to ensure that, even in this treacherous environment, Jack is able to live a complete and fulfilling life. But as Jack’s curiosity about their situation grows, and Ma’s resilience reaches its breaking point, they enact a risky plan to escape, ultimately bringing them face-to-face with what may turn out to be the scariest thing yet: the real world. ROOM also stars three-time Academy Award® nominee Joan Allen and Academy Award® nominee William H. Macy.

At once a taut narrative of captivity and freedom, an imaginative trip into the wonders of childhood, and a profound portrait of a family’s bonds and fortitude, ROOM is a beautifully transcendent experience based on the award-winning global bestseller by Emma Donoghue. Director Lenny Abrahamson (FRANK) remains faithful to the novel while bringing Jack, Ma and their entirely singular world to heart-pounding and intensely cinematic life. ROOM demonstrates the triumphant power of familial love even in the darkest of circumstances, and is sure to take its place among the most emotionally affecting films to ever explore the bond between parents and children.

A24 presents a Telefilm Canada, Film4 and The Irish Film Board with the participation of The Ontario Media Development Corporation an Element Pictures/No Trace Camping production in association with Duperele Films, a Lenny Abrahamson film, ROOM, starring Brie Larson, Jacob Tremblay, Joan Allen, Sean Bridgers, and William H. Macy. The film is written by Emma Donoghue based on her original novel. The producers are Ed Guiney and David Gross. The executive producers are Andrew Lowe, Emma Donoghue, Jesse Shapira, Jeff Arkuss, David Kosse, Rose Garnett and Tessa Ross. The behind-the-scenes team includes cinematographer Danny Cohen, production designer Ethan Tobman, costume designer Lea Carlson, editor Nathan Nugent and composer Stephen Rennicks.

A young girl with dark hair in a ponytail, wearing a white tank top and dark green athletic pants with three white stripes down the side, stands in profile looking out a window. The room has walls and ceiling covered in dark brown acoustic foam panels. To the left, there is a television on a stand, a pink basket, and some papers. In the foreground, there is a white table. The lighting is soft, coming from the window, creating a contemplative mood.

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A riveting emotional journey starts out in a solitary, locked, 10"x10" room ... then blooms into a vast, unbounded, revealing universe unlike any other in ROOM, based on the globally acclaimed bestseller by Emma Donoghue. This is the story of Jack and his fiercely devoted Ma who, under the most staggering of circumstances, hold each another together through the sheer force of their love, imagination and resilient spirits.

The story of ROOM first stunned critics and readers alike when Donoghue's book stormed onto the literary scene in 2010 and was declared not only a hugely popular bestseller, but an instant modern classic. Part fairy tale, part thriller, the book tackled themes of captivity and liberation, of isolation and connection, of how we create and perceive the world in our heads. But it was also an undeniable celebration of parental love and human fortitude, exploring the life-sustaining, chaos-overcoming bonds between parent and child as few novels ever have. Equally so, few novels have ever had as remarkable a narrator as Jack, the exuberant 5-year-old who has never seen the modern world we all know outside the place he calls Room.

Jack has never felt the wind nor the rain, has never known a single soul other than his Ma. He has no way of knowing his Ma has been trying to survive in their Room since she herself was just a girl of 17. Instead, her bottomless love and focus on his happiness have kept him from realizing his extreme peril, and allowed him to become a curious, affectionate, intrepid explorer of human ways.

To Jack the confines of Room are experienced as a wonderland. But it is a wonderland destined to come undone when Ma comes up with a bold escape plan to enter the outside world ... and all the colossal unknowns it represents. From the tension between these two disparate worlds - the love-and-play-and-Ma-filled world in Jack's head and the outer world that unsuspectingly threatens him and his Ma - emerged the brilliance of ROOM.

The New York Times said the book "presents an utterly unique way to talk about love, all the while giving us a fresh, expansive eye on the world in which we live." Renowned writer Michael Cunningham (THE HOURS) offered: "ROOM is that rarest of entities, an entirely original work of art. I mean it as the highest possible praise when I tell you that I can't compare it to any other book. Suffice to say that it's potent, darkly beautiful, and revelatory."

The book was the subject of a fierce bidding war, then became the must-read of the season, passed between friends and family, and was soon garnering awards, including being shortlisted for the prestigious Man Booker Prize. Naturally, in the course of all the attention, there was talk of a feature film.

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But could a story that was so exhilaratingly internal, that had started as a dispatch from the limitless, loving, spontaneous realm in a little boy's head be re-envisioned as an equally powerful visual experience? It would take the author of the novel, Donoghue, the creatively fearless director Lenny Abrahamson, and a small but utterly devoted cast to answer that question.

Reconstructing ROOM

Having built her novel so meticulously, Emma Donoghue was perhaps the best candidate on earth to remodel ROOM into a visceral, visual experience that would embrace the book but also reach out to audiences completely unfamiliar with it.

Yet, it's rare for authors to adapt their own bestsellers for the screen; and Donoghue had no screen credits to her name when it was published. So Donoghue decided, even as she was writing the novel, that she would pre-emptively start her own adaptation, bringing her unique vision to it.

"I always felt ROOM might be a film because the storyline had so much natural momentum, though I realized it would take a very smart filmmaker to work out exactly how to bring it to life," Donoghue says. "So as soon I'd written the novel, before it was even published, I started working on the screenplay. I thought, 'Now is the perfect time to write the film with no one interfering' - to kind of seize the power. Since I had no track record as a screenwriter, I also thought it might put me in a stronger position to have a draft ready to show as soon as the idea came up. Writers are often bedeviled by uncertainties, but from the beginning with ROOM, I always had clear, strong instincts."

Indeed, as her instincts suggested, the subject of a film soon came up and Donoghue was prepared. She was also excited, rather than trepidatious. "Jack was going to have a physicality, he was no longer just a consciousness," she muses.

Jack and Ma had originally come to Donoghue unexpectedly. She had written a number of critically admired novels, several short story collections and works of literary biography, but nothing that entirely presaged the broad popularity of ROOM. One day, Donoghue had her mind sent reeling in surprising directions by the harrowing true story of Elisabeth Fritzl - an Austrian girl imprisoned by her abusive father in a basement dungeon for 24 years. While in captivity, Fritzl had given birth to several children, some of whom were raised with her in their sealed chamber.

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Donoghue had little interest in the more conventional enticements of the story: the lurid crimes committed against Fritzl or our titillating cultural fascination with psychotic criminals. She was drawn to far larger, juicier questions about human nature and human resilience that Fritzl's strange motherhood and sheer survival triggered: *What would being a parent be like in a locked room? How could you best hope to raise a child completely removed from society from birth? What would happen if you emerged into modern life after living in apart from it all or part of your existence?*

The metaphorical underpinnings of ROOM were swirling and vast – at every turn the story seemed to reflect on the mysteries of life itself: on the wondrous, haunting privateness of childhood; on the primal, protective drives of parenthood; on the urge to create meaning out of wherever and whatever we are. As Donoghue puts it: “It was a way of taking the most extreme parent-child situation to explore the everyday experiences of parents and children – to explore the full span of emotions that come into play in this essential, somewhat crazy drama of our lives.”

The book's darkness was offset by an undercurrent of love – messy, flawed, burdened, never-ending love – that runs throughout. Says Donoghue: “One of the ideas behind ROOM is that children have this natural tendency to thrive. So long as they're getting love and affection, even if it's in dark or incomprehensible circumstances, they're so adaptable, they'll find a way to be OK and to grow up.”

Those same themes would remain at the heart of the screenplay. But Donoghue was acutely aware that film demands an immediacy a novel doesn't, so she approached the screenplay as its own linked but independent creature. While Jack's voice had slowly lured readers into the book, Donoghue felt the film had to kick off on a more propulsive note, putting the audience smack into the life Ma and Jack are leading in Room.

“The excitement for the reader is slowly putting together all these clues as to what is happening, but I knew for a film audience, I had to get the story rolling fast,” Donoghue says. “I didn't want to use a lot of voice-over. It was the obvious choice, but I didn't want to rely on the obvious or on the literary. I wanted to see if it could work to open the film with the mother and the boy getting on with their lives in Room. Later, we did add a bit of voice-over – but we never use it to explain what is happening or to heighten emotion. Instead, it often cuts against what's going on in the scene, a counterpoint between what is in Jack's head and what is going on externally.”

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To keep the physical space of Room itself from feeling too stifling to a film audience, Donoghue divided it up into a map of inches-long interconnected zones, each of which is enormous in Jack's playful awareness. She says: "I did my best to create different sub-spaces - Under the Bed, Wardrobe and Bathroom are each their own locations. I never wanted to sentimentalize what it is to be in prison, but there is a whole tradition of people who have lived in cramped spaces - whether prisoners or mystics - who have created vast worlds in their heads. Room has icky aspects to it from our perspective, but from Jack's perspective it is home and that had to come across."

Perhaps the biggest puzzle of the adaptation was how to contrast life inside Room in the film's enclosed first half with the total sensory overload of life outside Room in the chaotic but redemptive second half. While it might seem that Ma and Jack's battle is over, instead it quickly becomes clear their freedom will demand as much of Ma and Jack as Room ever did. Even as they try to bounce back from an overwhelming ordeal, they have to keep adapting and holding fast to each another.

"When you're in Room, you might be constrained by a lack of space and choice, but there's this fundamental magic and humor of a mother and child making up the world every day," Donoghue observes. "The second half of the story is different, but I think it gives the film its universality. We haven't all experienced captivity but we have all had those growing-up moments with our parents, those moments when we realize, 'Oh, we're not getting on the way we used to.' Jack is seeing all these new sides to Ma. In Room she was focused only on him and it's got to be absolutely unnerving to now have to share her, and watch her be different with other people."

Ma's life is also completely altered by leaving Room. Not only does she have to face the stunted youth she left behind, she also faces a media maelstrom, as reporters descend upon her, building her up into a maternal hero, then tearing her down in ritualistic fashion. In the midst of it all, she struggles mightily to gain a sense of herself, and to reconnect with Jack in new ways.

"I knew that film would bring out the media aspects of the story really well, because as an audience watching Jack and Ma in this situation, there's already a voyeuristic aspect," Donoghue notes. "What's so hard for Ma is that she has been declared a kind of icon of motherhood by strangers, yet she feels herself slipping away from the relationship she had with Jack in Room."

As Donoghue watched her story morph into flesh and blood on the set, the process captivated her - especially because filmmaking is a form of storytelling that is all about community. "A novel is your own private little world," she

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points out, “but a film is teamwork. You can easily overestimate the power of the words even in a film like this because the end result has as much to do with atmosphere and performance and all the subtleties and details that Lenny and this tremendous cast and crew brought at every level. Though I treasure the autonomy of writing on my own, this experience was a great joy to me.”

Directing ROOM

Emma Donoghue always knew it was going to take a bold and resourceful director to give ROOM the life she envisioned, but she did not expect to receive a lengthy letter from an Irishman passionately explaining in blueprint detail how he planned to do just that.

The letter was from Lenny Abrahamson, best known for the award-winning psychological drama WHAT RICHARD DID and more recently, the disarming, rock-and-roll-themed comedy FRANK, starring Michael Fassbender, Domhnall Gleeson and Maggie Gyllenhaal. His raw, economical style might, at first glance, have seemed a mismatch with ROOM, but it turned out to be anything but.

Donoghue recalls: “Lenny’s letter was full of specifics – he even quoted Plato – and I thought this man gets it. I felt Lenny was coming to this as a father, as someone passionate about understanding parenthood. When we first started working on the screenplay, each of us was throwing in things that happened with our own children. Talking about the parent-child bond became a strong point of connection the whole way.”

Among other things, Abrahamson wrote: “*Room is Jack’s universe as it is Ma’s prison, a fantastically rich, story-filled and ritualized space.*” Says Donoghue: “Lenny understood that a film didn’t have to shut the viewer into a claustrophobic space. He already saw Room as a microcosmic universe the camera might explore. He understood that where Ma sees danger there is a whole cosmos of love and safety to Jack.”

For Abrahamson the letter was worth a shot given his feelings for ROOM. He’d come across it while he and his long-time producing partner and good friend, Ed Guiney of Dublin-based Element Pictures (FRANK, THE GUARD), were scanning the world’s literary lists for a book that stood out. “ROOM kept popping up everywhere,” recalls Guiney. “As soon as Lenny read it, he said this is something special.”

Abrahamson instantly sparked to the book, but not only because it was becoming a sensation. He found it stirringly perceptive – about people; about

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childrearing; about the whole, wide world. “I’d been struck by the book in a very visceral way, as a filmmaker, as a parent and even as a former child,” he comments. “I had a very strong, immediate feeling for the film that might come from it – so much so that I found myself having conversations with Emma in my head long before I met her. I was already mentally attending the film and boiling over with indignation that I hadn’t yet made it.”

He continues: “So I felt I should send a letter because at least I might express what I had to say cleanly, completely and passionately. Once I sat down and started writing, it expanded into a pretty comprehensive analysis of the book and all the pitfalls I felt might await a filmmaker and how you might avoid them. The one thing I felt I had in my favor is that I’m quite analytical as a filmmaker and I was ready to explain to Emma exactly how her book could work on screen. I was banking on her being open to talking more about that.”

Donoghue was indeed charmed but told Abrahamson she hadn’t yet made up her mind. He patiently waited. “The good news was that as Emma began fielding interest from other filmmakers, hearing their ideas, she kept thinking more and more about the specifics in my letter. And at that same time I was getting better known as a filmmaker, which didn’t hurt,” he laughs.

“We were very understanding of Emma’s hesitation,” adds Guiney. “Here she had written the most important book of her career and getting global attention – so why should she make a movie with two blokes from her home town? But I think we made a very compelling argument that an independent European company would allow her be a real part of the creative team making the film.”

As Abrahamson and Element Pictures wooed Donoghue, all the pieces of the puzzle began aligning. The UK’s Film4 (TWELVE YEARS A SLAVE, SLUMDOG MILLIONAIRE) and the Irish Film Board joined as development financiers. Rena Ronson at UTA worked with Element to bring on leading international sales company FilmNation Entertainment along with A24 as U.S. distributor. As production neared, the Canadian production company No Trace Camping completed the enthusiastic lineup of supporters.

Abrahamson was gratified by the combo of freedom and collaboration the team gave him. “We were able to develop the film in a protected space with people who understand the creative process. It was a very, very supportive environment, and that’s the only way to make a film like this,” he says.

So what ultimately won Donoghue over? Abrahamson says it was all about acknowledging what film can observe that writing can’t ... and vice versa.

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“The biggest question for myself and Emma was how to adapt such an internalized book. In a way, I think I had a sense of the answer from the first time I read the novel. As I imagined the events described in the little boy’s voice I could feel his presence in the pictures, in the sequences. Film does point of view very powerfully, it just does it differently, less directly, in a way much more flexibly, than literature. There were times when I doubted it would work, but I knew that whatever happened I would pursue that vision and would use no obviously stylizing techniques, no overtly subjective camera style. That would just kill the believability and distance us from the boy,” he says.

“So to do a direct stylistic translation from the first-person voice of the book to the film would lose precisely that intimacy with the boy that makes the book so special. I did add back in some voice-over and Emma was very open to this, but really a minimal amount. And, of course, the boy is at the center of the story still - in terms of all the obvious choices - we stick with him, we don’t have scenes where he’s not present. The deeper choices are about how he’s shown, how his face is studied, what lines he pays attention to in the adult conversation around him. Books can tell you things directly in a way that film can’t (and should never attempt to), but film has the modulation of time, and a whole grammar of tone - its own expressive means. And it has faces. The child’s face, observed closely as he plays or listens or thinks, as he tries to make sense of the dramas and dangers around him - this is powerful stuff - especially when we have the simultaneous experience of our own adult understanding.”

One thing the director knew straight out of the gate is that he was not going to get tricky or whimsical. On the contrary, he wanted to strip away any artifice that might stand between the audience and their experience of Jack and Ma’s two worlds, in and out of Room.

“I suppose I trusted my instinct, and I trusted the story of these people and didn’t hedge, didn’t resort to any tricks, I just tried to track them with maximum sensitivity to the details of what they are feeling, what is at stake for them, as well as capturing the broader ironies, tragedies, social, psychological and familial insights of their story. I tried to make it feel real while at the same time subtly underscoring the more allegorical aspects of Emma’s amazing book in relation to parenting, moving from the safe fuzziness of the childhood cosmology to the danger and uncertainty of the adult world. These things are more powerful because an audience is allowed to sense them, discover them without loud prompts,” says the director.

“It would be quite easy to approach this story in a very stylized way, with animation and all kinds of suggestive camera styles as a way of supposedly rendering Jack’s subjectivity, but I felt that would have been wrong,” Abrahamson

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notes. “As soon as you lose the naturalism, that sense that these events are really happening to Ma and Jack, you lose the essential power of the story.”

Ironically, restraint lent Donoghue’s story the expansive human scope she and Abrahamson were after onscreen. “As a filmmaker I’ve always believed that once you have constructed the world, peopled it and shaped the action, there is great power to be got from just standing back and watching as openly and honestly as you can... In the case of ROOM, I knew that audiences would become deeply involved in Jack and Ma’s world, would see its wider implications, only if it feels fundamentally true,” says Abrahamson. “ROOM has big resonances outside the specifics of the story, it has the allegorical power of a great fairy tale, but to place this front and center would kill the film. Those bigger ideas are so much more powerful if they are discovered by an audience, felt as being there in the world rather than shouted by the filmmaker.”

Like Donoghue, Abrahamson felt that the second half of the film had to be a total reset. “It’s an interesting thing to say to an audience, ‘You thought the story was over but now just take a breath,’” the director points out. “Just because you’re out of Room, the problem—the real problem—is not solved. Jack and Ma are not free and it will take the rest of the story to free them. In the first half, the singular problem Ma and Jack have is Old Nick. But in the second half the problem for Ma and Jack is the greater problem we all have or have had: how do you deal with bad things and still live in the world? How do you leave the cozy simplicities of childhood and deal with the messiness of adult life? As a parent, how do you remake the relationship with your child as you both change?”

For Guiney, Abrahamson’s approach to ROOM is at once something new for the director yet also true to his voice. “Lenny is undoubtedly one of the most gifted filmmakers working today but has until now been a bit more under the radar. He knew going into this film that there were going to be an awful lot of expectations, which has made the making of this film a different experience for him,” observes the producer. “I think Lenny’s greatest skill is that his storytelling is utterly truthful - you completely buy the emotional reality of this family and you get caught up in their lives in an incredibly direct, intimate and powerful way. ROOM is both his most accessible and his most emotional film.”

Finding Jack

ROOM could only succeed if the filmmakers could find someone at once tiny yet vast enough to fill every inch of Jack’s unforgettable persona, someone with his outsized imagination and resolve. Everything hinged on it, though there were qualms that it was even possible to find a child as simultaneously innocent and observant as Jack. “He’s such a little hero,” notes Emma Donoghue.

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Lenny Abrahamson remembers: “I had sleepless nights worrying about finding our Jack. It was always the biggest unknown. He’s meant to be 5, which is very, very young, and that presented a great difficulty. Many roles for kids that young simply require them to be themselves. But this is a role that needed a proper actor, which is rare enough in adults, and nearly impossible at that age.”

The search was exhaustive, with Abrahamson watching endless tapes and auditions. The filmmakers timed the search just a few short months before shooting was set to begin, so as to cast a child who would not have already grown into a new phase. “I met a lot of amazing kids,” the director recalls. “I fell in love with many and saw all kinds of possibilities. But when Jake [Jacob Tremblay] came in, he truly stood apart, because he was not just charming and sweet but he brought all the tools of a great actor. I felt like I was at the casino and hit the jackpot. It was like alarms went off and glitter started coming down from the ceiling.”

Tremblay also swept Donoghue off her feet. “He’s magical,” she says. “I saw auditions with about 40 kids, but Jacob had this remarkable assurance that was different. At the same time, he’s completely unspoiled, very down to earth and able to be truly playful, which was so necessary. He also has the most beautiful face, which contrasts with the ugliness of Room.”

Adds Ed Guiney: “One of the many gifts Jacob has that is unusual at his age is phenomenal concentration. His parents were also a very positive force in terms of helping him prepare. He showed up every day completely ready and in a good emotional space. It also helped a lot that Lenny is wonderful with children. He’s a father himself and he was terrific at communicating with Jacob in ways that were very effective.”

For Jacob, understanding Jack’s situation came naturally. “He’s never known anything about the outside,” he observes, “but he knows from his Ma that he has to be brave.”

Abrahamson found his own way of working with an actor so incredibly young yet also so determined. “I think it’s important to talk to children like people – and this was especially true with Jake,” he says. “We talked very seriously about his character, and what was happening in the scenes, but of course we did it in terms a child of that age can understand. Jake has that unaffected purity of childhood. But he also has an unusually strong sense of patience and a rare work ethic, which made him a true pleasure. He had his moments of being nervous, but by the end of the production he was running around the set in his underwear playing tricks on the crew.”

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Abrahamson had another ally in guiding Tremblay to find Jack's breadth: Brie Larson. "They spent lots of time together and developed an incredible bond - which gave Brie the ability to push him or pull him very subtly by her reactions. It's a real testament to Brie that she was able to give this remarkably visceral, nuanced performance while also paying nurturing attention to Jake. It was incredibly unselfish. I told her that it was as if she was co-directing the scenes with him."

Tremblay says, "Brie is a great person. We played a lot together, we built stuff and we became best friends. She was always helping me to become my character - together we were sad, mad, scared and really happy."

One of Tremblay's most dramatic moments came when he had to be rolled up and completely hidden inside of Rug during Jack's great escape, when Jack's confidence is sustained only by Ma's love. Jacob remembers: "It was really dark in there and it was kind of hard to breathe. But when I finally came out, Brie was right there waiting for me."

Becoming Ma

The role of the woman who is known to Jack simply as Ma runs the gamut of maternal triumphs and maternal agonies, from fear and regret to awe and unwavering love. All of that came through in a gritty, unsentimentalized way in Brie Larson. She broke out as an emerging dramatic star in 2014 with her turn as a teen counselor in *SHORT TERM 12*, and recently showed her wide range as a foil against Amy Schumer in the comedy *TRAINWRECK*. But she'd never done anything remotely like Ma.

Larson approached Ma with extreme commitment, leaving no stone unturned - from altering her physique to conducting intense psychological research on confinement - in her quest to do justice to who Ma is, what she has gone through in *Room* and how she focuses every last bit of herself on Jack's future. She knew part of her task was to embody Ma's stark contradictions. On the one hand, she approached Ma as still very much a child herself, a girl stolen away from her promising life on the cusp of adulthood and forced to grow a stony emotional armor around her to survive. But she also felt driven to highlight Ma's courageous, single-minded devotion to raising Jack so that he could thrive no matter where he was - a part of Ma that left her in awe.

"I don't think Ma ever expected to get out of *Room*," Larson states. "She knew that hope can be a trickster. But I think she always believed Jack would get out. When she made an escape plan for Jack, it was a selfless act. She had to believe Jack would make it, but I don't think she ever considered that she might make it out, too, and have another chance at life and being a mother."

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Larson began her scrupulous mental and physical preparation by diving headlong into the stark facts of Ma's reality in Room. First, she hired a trainer and started dieting and weightlifting until she was ultra-lean with several pounds of new muscle, ringing in at just 12% body fat.

"That physical process really put me in a certain mindset," she says. "I felt more aggressive, more like a fighter, and at the same time I felt hungry and exhausted. It gave me a sense of what Ma must have felt like in her body after years in captivity with just barely enough food."

At the same time, she began leading a more reclusive life, limiting all social interaction, to further get into Ma's emotional and spiritual state of shock. When she absolutely had to be outside, Larson slathered on high-SPF sunscreen to make sure her complexion took in no rays.

"I wanted to fully understand what it was like for Ma to be so, so long in Room," Larson explains. "I think she'd have gone through waves - waves of panic, then waves of acceptance, but I think a lot of the time she was probably just bored by the routine and monotony. So to simulate that, I stayed at home for a month and only left to go to the gym. I had very little connection to the outside world, and I stayed out of the sun since Ma has not had sun on her skin in many years."

The sense of being utterly, devastatingly alone helped Larson to understand how Ma finds the almost crazy courage to believe in Jack's future. To learn more about the psychology of trauma, and its shattering effects on identity, Larson spent time working with Dr. John Briere, a professor of psychiatry at USC and an expert in adolescent trauma.

"What I learned from him is that in order to survive, when there's too much going on in the world, the brain will shut off part of your awareness. So inside of Room Ma shuts off parts of herself to survive and also to be the best mother she can to Jack. But when she leaves Room, she realizes all these things she shut off are coming back on-line," she says. "The irony is that once she's physically safe, that's when it all starts happening in her mind. I always felt that Ma only really starts to experience what happened in Room the second she steps outside it."

The process of becoming Ma kept deepening and deepening. When production designer Ethan Tobman handed Larson some blank journals he intended to place in Ma's old bedroom, she filled them out entirely in the voice of a 17-year-old, a girl with no awareness of Room or Jack or anything that was to come. "Writing out the journals was amazing for me - it was like practice for learning who Ma was before she went into Room," she says.

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When Ma unexpectedly gets her chance to return to the old bedroom that has remained like a museum of her youth – a youth utterly lost to her – Larson wanted that moment to have complete immediacy. “One thing I knew is that I didn’t want to even see the bedroom until my scene in there. The first time Ma sees it again was my first time I saw it – and since Ethan chose a bunch of items that spoke directly to my childhood, it carried those emotions.”

Abrahamson was floored by Larson’s devotion to immersing herself in Ma’s POV. “I’d worried so much about finding Jack, but if we hadn’t found Brie, this film could never be what it is,” he says. “She’s so deft in her abilities, and so willing to go all the way, I don’t think anyone else could have brought Ma to life with so much emotional truthfulness.”

Donoghue felt the same way. “I’m so, so excited by what Brie has done with Ma. I loved seeing her huge emotional range. She has many beautiful moments but she also wasn’t afraid to go to the dark side and go a bit mad.”

Ed Guiney adds: “One of the things that was important to Lenny was casting an actress who is exactly the same age as Ma – and that was true of Brie but the connection went well beyond that. She is clearly one of the most interesting young actresses working right now.”

Larson explains that her connection to the character and the entire story has a personal link. Growing up poor herself for a time, with a mother recovering from a divorce, Larson had once lived in her own tiny, dilapidated but slightly enchanted enclave, a bit like Jack.

“When we first moved to Los Angeles, my mom, me and my sister lived in a one-room studio apartment that was maybe twice the size of Room. We had very little money, we couldn’t even afford a Happy Meal at McDonald’s and we each had like three pieces of clothing and a couple of toys,” Larson describes. “Yet, there was something really simple and a little magical about that time. We still talk about it as one of the best times in our lives. For my mom, I know there was a tremendous amount of pain as she tried to figure out who she was and how to support two kids on her own. But I also remember it as a time when I really learned the power of the imagination. We didn’t have much, but my mom could create games out of anything, even little sugar packets. “

She continues: “Of course, my experience wasn’t nearly as traumatic as what happens to Ma and Jack, but when I read the book, I connected with a child and mother going through a beautiful but painful time. I just loved the beautiful simplicity of Jack’s POV and the way it brought out so much hope and love in what would, in any other story, be such a dark circumstance.”

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For Larson, too, things got more complicated in the larger world as Ma falls apart and puts herself back together again, in no small part helped by Jack. Larson notes that out in the world, Ma suddenly is having the opposite experience of her son, after sharing everything with him since birth.

“Jack never knew the world so he’s discovering it all for the first time,” she points out. “But Ma comes out of Room with all these expectations that have built up in her and there’s a shattering of her reality. Imagine coming home to what you think is your parents’ house but your parents have divorced. Your old clothes are all there, but they don’t fit and everything in the stores and on TV is foreign and weird and your teenaged bedroom is the same but you’re completely different. Ma thought she was going home but she’s an alien in this familiar territory. I think we all can relate to that to some degree. We can all relate to those moments when we feel like our lives and relationships aren’t what we once thought they were.”

It is Ma’s own deep-seated resiliency and her unbreakable link with Jack that keeps pulling her back from the brink. For Larson, this only worked because of the rapport she found with Jacob Tremblay. “Before we met, my big fear was that we wouldn’t connect – but it happened instantly, as soon as we started talking about Star Wars,” she laughs. “From there it was a matter of hanging out, going to get pizza, playing together.”

Befitting the hands-on nature of her preparation, it was the experiential play that created an unbreakable bond between Larson and Tremblay. “When the Art Department asked us to make some of the crafts Ma and Jack create in Room, it brought us there and our bond kept getting deeper and deeper,” she muses. “I’ve honestly never felt as close with an actor. Jacob’s so incredibly present and I couldn’t have done this without him. We got so tight that he had a difficult time seeing me upset in the scenes.”

Larson says it was Abrahamson who kept them both feeling safe. “Working with Lenny was among the most rewarding experiences of my life,” she states. “He’s so sensitive and tender – but also, he has a great sense of humor. He was able to diffuse all that we were going through with a single funny line. And he gave me the greatest gift: he gave me complete trust with this character who is so special.”

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Ma's Parents

After Ma and Jack escape, they find themselves in the brave new world of Ma's childhood home, which has changed dramatically during Ma's absence. Ma's parents, played by three-time Oscar® nominee Joan Allen and Oscar® nominee William Macy – each traumatized in their own way by her disappearance – are now unexpectedly divorced, and Ma's mother has a new partner. These shifts only add to Ma's sensation that the world is nothing like the one she knew before Room. Yet, she also finds the anchor of family helping her, however aching, to get her bearings.

"It isn't easy for Ma to see her parents no long together, or to see them struggling with how to respond to her and to Jack," says Brie Larson, "but I think her parents are very human in the ways they react. They're all trying to heal and fix themselves."

While Ma's father can't even look at Jack because he is such a stark reminder of what his daughter experienced, Ma's mother, Nancy, labors to forge new connections with her daughter and surprise grandson. Says Abrahamson: "As Nancy, Joan found a heartfelt way to portray a woman who loves her daughter very much, who is deeply grateful to have her home, yet also feels completely awkward around her. Somehow, Joan was able to reveal all of the subtle emotions flowing underneath Nancy's surface. She truly is the real deal as an actor, able to create meaning from the tiny, quiet moments that come between the big moments."

Allen, an Oscar® nominee for THE CONTENDER, THE CRUCIBLE and NIXON, had already read the book when she was approached about taking the role. "I had thought the whole story, when put together, was a beautifully drawn study in the truths of parenthood," she says.

She was also drawn to exploring Nancy's very unusual, but unabashedly emotional experiences as a mother who loses and regains a child. "I think people very much understand and anticipate that someone like Ma, who was an abducted child, is going to be very traumatized, but what's less talked about is that this trauma also permeates an entire family. There's a saying that 'a family is only as well as its sickest member' and that is very true for this family," says Allen. "When Ma returns, she sees that even her parents' marriage couldn't withstand the pressure. The second part of the film becomes a portrait of how a whole family finds their way back to hope."

Though few parents of abducted children choose to talk openly, Allen watched whatever interview and documentary clips she could find of mothers reunited

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with their children. “One thing that really struck me is that one mother said that recovering from something like this takes a lot of time and a lot of help,” she says. “That’s reflected in the film. They’re all trying to return to some sense of normality but it can’t happen quickly, because the trauma is so extreme.”

For Brie Larson, Allen became an anchor in a wild emotional sea. “Joan’s performance was so moving it brought me deep into the scenes with her – and even off-camera I felt such maternal feelings from her. She was also incredibly supportive on a personal level. When you’re playing a character this intense, it can get sticky and confusing and Joan said things to me in the midst of that which I’ll never forget.”

Allen in turn says: “Brie is so magnificent and was so committed to the role. It was not an easy role and I could empathize with the toll that takes. Yet when you work with someone who is operating on such a superb level, as Brie was, it also inspires your own work.”

Working with William H. Macy was also a pleasure for Allen, though his character is going through a harsh rejection of emotions he just can’t face. “His character just can’t see the bigger picture right now,” Allen observes. As for why Nancy is able to transcend her discomfort to reach out to Jack, she believes it comes to something basic: “I think it’s mother love,” she says. “I don’t know how else to explain it. It’s painful for her, too, but I think she has that maternal capability to put on the best face that she can for the sake of Jack.”

Abrahamson was exhilarated by the contrasts between the two. “Bill Macy is someone who is absolutely charming, but here he plays a man who is deeply, darkly conflicted,” notes the director. “Bill really allowed himself to figure out how a good man could carry this great rage towards a little boy because of the reminder of something unthinkable.”

Allen says that Abrahamson was a clear-sighted guide into this atmosphere redolent with both family confusion and family love. “Lenny is so smart, but he’s also generous and collaborative. He creates a very, very nurturing space to work in. He’s also just a good human being on top of being a good director – and I don’t think he could have done this film justice otherwise. This is such a tricky story to get right. He was particularly brilliant at not sentimentalizing anything but always making it real. He has a keen eye for what is authentically moving. I think he has made a brave, beautiful, original film about family and parenthood and I’m proud to be a part of it.”

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Designing ROOM

One thing about ROOM was clear from the beginning: it would present a one-of-a-kind design challenge. Though no exotic period sets were involved, the design of Room was a massive artistic task of another kind, demanding the creation of a surreal prison that audiences could believe in – yet could also experience as the magical refuge that it is to Jack. Equally so, the second half of the film presented an opposing design challenge: how to present what our maddeningly over-stimulating, fast-paced everyday world would look like in the aftermath of total isolation.

These tasks fell to Ethan Tobman, a rising Canadian designer who brought a heightened creativity borne of an emotional connection to the material. “This was an unusually intense design experience,” Tobman reflects. “I’d certainly never cried during any production until this one. I had so many different feelings during it – from being emotionally wrecked to feeling triumphant.”

Everything on the film seemed to work in reverse from the usual design rules. “I’ve never built a smaller set – yet I’ve never spent as much time and thought building a set,” laughs Tobman.

Tobman says the production was a lot like a think tank, with a constant back-and-forth of ideas. “And throughout it all, Lenny was a constant, strong guiding force,” he adds. “When the film ended, I truly missed being inside Lenny’s head. It was such a rich landscape to design within.”

The work began with an unusual, often harrowing research journey, as Tobman read up on every variety of prison throughout human history. “I read about all forms of containment from jails to Holocaust camps to poring through police photographs from real-life kidnapping cases, including Elisabeth Fritzl and Natascha Kampusch in Austria,” he explains. “We also looked at extreme poverty, at people living in 5”x5” Hong Kong apartments or migrant workers crammed in cage-like hovels.”

This led to some keen observations. “One thing I found is that everyone personalizes their space and everyone does it differently. So that became my obsession,” Tobman goes on. “My question was: how would a 5-year-old boy personalize his captivity? As Emma so beautifully shows in the book, everything is a game at that age, everything is in the landscape of imagination. So I felt that while Room had to feel acutely real we also had to get a sense of that magical realism of a child. Every opportunity to turn something into a toy was taken – even the electrical outlets are faces. It’s a very, very small world, but a very, very rich world.”

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Tobman also thought a lot about how Old Nick would have designed Room for his captives. “There needed be sound insulation to keep them from reaching the outer world, but I realized that Old Nick had to do it on the cheap, so we found these very plain cork tiles. The beauty of the tiles is that we could move them around and remove them to hide lights and camera lenses,” he muses.

The size of Room presented innumerable obstacles that yielded to creative solutions. “We had to deal with the mechanics of a space that could barely fit a bare-bones camera crew,” explains Lenny Abrahamson. “But we determined that we would find a way to always have the camera lens in the room; in other words we would never cheat and shoot from farther back. The set Ethan created was very modular and gave us the maximum flexibility. You could take sections of it away, you could get down to floor level, and there were always different areas from which to shoot.”

Room’s geometry was carefully considered. “There’s a fairy-tale implication to the story, so I wanted the shape to echo a children’s drawing,” says Tobman. “I then took that shape and began experimenting with doors and the skylight and the surfaces using a computer, changing orientation in different ways until it started to feel very alive. Every single thing in Room became a character.”

Taking a cue from Donoghue’s script, he looked at each spot in Room as a world unto itself. “We took two approaches: there was the macro approach to Room as a whole but once that was codified it became how many individual worlds can we create in here? Room is like a solar system,” says Tobman. “For example, Wardrobe is its own planet – and I saw it as kind of a portal for Jack, like ‘Through the Looking-Glass.’ Even Rug is a planet and many Rugs were auditioned. We ended up choosing a rope-style rug with a kaleidoscope of colors, more fodder for Jack’s imagination.”

Another major task for Tobman was aging every object in Room authentically, which meant tracing the sun’s path through Room to see which objects might fade and which might mildew. “We wanted to age the walls exactly where the sun touches them,” the designer explains. “We also did endless tests with the cork, dirtying it, bleaching it, drying it, trying to create a tapestry of browns and ochres that might approximate seven years of cooking and breathing and living in Room.”

One of the last details that came to Tobman was the series of sketches Ma has done of a growing Jack. “Eleven weeks into prepping the film, and after weeks of spending every day inside Room, it occurred to me that Ma would feel an urge to document Jack’s childhood, to capture these private, personal moments that are so special in our memories. She doesn’t have a camera, but she does have time.

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I got some baby pictures of Jacob Tremblay and made some sketches, collaged them together and sent it to Lenny. It ended up becoming a centerpiece of Room.”

Tobman recalls that just as he put the finishing touches on Room, its occupants arrived on set. “I remember Brie walked in and I turned to her and said, ‘It’s yours now,’” he reminisces.

Larson was enraptured by Room and says it helped enrich her performance. “Everything in Room just works. Every detail was precious and vital and Ethan brought so much psychology and backstory to every piece. It felt as if Ma and Jack had truly inhabited it for years,” she says.

Donoghue was also moved when she toured Room. “It’s important that in the book Jack never notices how ugly Room is. It’s simply the world he knows,” the writer points out. “So it was fascinating to see how Ethan and Lenny designed it to be ugly in such an interesting, playful, childlike way. So much thought went into every aspect. They gave it such enormous texture.”

Exciting as it was to create Room, Tobman is another who feels the film only grows in fascination as it tumbles out into the wider world with all its complications and confusion. “I love that Room feels so warm and personal yet outside of Room, in what is supposed to be freedom, everything is cold and bleached,” he says.

The hospital where Jack and Ma reunite was a key set, as the gateway between the two very different phases of their lives. Abrahamson explains why he chose a glass-encased, 10th floor location: “We looked at a lot of different kinds of spaces – but ultimately we chose this starkly white, 2001-like room in a high-rise because it is as if Jack and Ma awaken in a suspended world where they can momentarily delay the comedown. It’s also a fantastic contrast to Room because it’s this amazing, open box in the sky. Nothing could be more different from Room.”

The final piece of the journey takes place in Grandma’s house, where Ma grew up but which has undergone unsettling changes. “Nancy has just gone through a divorce, so we talked about her house as a bit cold and empty, implying the feeling of lost memories,” says Tobman. “The materials were all chosen to contrast with Room. Instead of brown cork on the walls, there’s stark wallpaper and concrete. The only place that feels cluttered and warm is Leo’s den, where Jack is drawn.”

Perhaps the most important space in Nancy’s house is Ma’s old bedroom, hauntingly preserved exactly as it was the day she disappeared. “I wanted it to look like a time capsule of a teenage girl’s room of that era and I also wanted it

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to feel very personal to Brie,” says Tobman. “We designed it together. I’ve never worked this closely with an actor on a set. We talked about everything – what would be under the bed, on the bed, hidden in her drawers.”

Larson says the process was enlightening. “Ethan brought in all these items that were personal nods to what I liked and followed as a teenager. We were constantly exchanging e-mails and it was very exciting.”

Tobman says his emotions were carried away when Jack and Ma visit Room one more time at the climax of the film. “I love the subtle power of how Lenny did it,” he concludes. “Lenny isn’t capable of a cliché. Shooting that scene, we thought of Room as a graveyard – all the objects that were Jack’s friends are removed but their shadows and traces are still on the walls. You see what is lost, you see all the implications of it, and then you see the openness of Jack and Ma’s futures.”

Shooting ROOM

As Ethan Tobman conjured up the physicality of Room he worked hand-in-hand with cinematographer Danny Cohen, an Oscar®-nominee for THE KING’S SPEECH. Cohen had to think way outside of the box to shoot inside the box of Room. “It sounds very straightforward to shoot in a single room but, in this case, it was the opposite,” says Cohen. “There was a constant balancing act. There’s the important fact you need to get across that this 10”x10” Room is the only place Jack has ever known ... and then there’s the reality of trying to make that work as a piece of cinema.”

Abrahamson was exhilarated by three-way creative energy flowing between himself, Tobman and Cohen. “We all got on really well together,” comments the director. “Danny’s got a really dry sense of humor and he’s a very thoughtful person as well as being terribly talented. He was really keen to find ways to make this little brown shed visually intriguing and highly expressive at the same time,” says the director. “It’s a very different kind of challenge for a cinematographer.”

Like the design, the photography followed the principle that the essence of Room is far vaster than its real-world dimensions. “The idea we had is that just as Jack finds infinite interest in his tiny world, so too does the camera,” says Abrahamson. “I wanted to do with the camera what the novel does for Jack – which is to make Room a surprisingly warm, ordered place to grow up. For Jack, every passing little shadow, every little crack in the wall is endlessly compelling. We do choose at key moments to remind the audience how small Room really is, but we came to see Room just as Jack describes it: it went the whole way in every direction. There is no end to Room in Jack’s POV.”

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Stuffing even a single camera into Tobman's minute set along with a constantly in-motion Larson and Tremblay would have been no simple matter. But Cohen decided to use two fluidly roaming cameras. "With an 8-year-old actor I felt you should have two cameras so you'd have enough coverage," Cohen explains. "At the same time, we wanted a very dynamic, handheld feel, so we had to find ways to give both cameras the flexibility to move with the action."

The production used the new-generation Red Epic Dragon 6K camera, one of the smallest professional digital cameras in existence. "It was quite interesting to work with a brand-spanking-new camera," says Cohen, "and its size was perfect for our needs."

As undersized as Room is, Abrahamson and Cohen wanted the mood within to be constantly shifting. "At times it has to feel very poky and small, so the audience can wrap their heads around what Ma is enduring, and at other times it's this very big, amazing space to Jack," Cohen explains.

Slight changes also have big environmental effects in Room. "We did a lot with the movement of light around Room," says Cohen. "We wanted to give night and day their own different looks, so you feel the passage of time. We also wanted Jack to experience the shadows of the leaves on the walls, so there's a sense that there is an outside world, though he can't ever see it."

Cohen took full advantage of the modular set – and a hinged roof – to obscure lights and the full camera crew. "The only light sources in Room are one bedside lamp, one fluorescent bulb, a small radiator and the skylight, so it's very limited, and it's quite tricky to make that feel believable, while also using light atmospherically," he notes. "The modular tiles in Room really allowed us to use hidden light in a variety of permutations so we could create more textures and shapes."

Shooting in Room's airtight confines only helped Cohen and his team relate more to Ma and Jack's emotional states. "We were going a bit bonkers after five weeks in Room," he admits. "But our own sense of claustrophobia and not being able to see beyond the walls kept adding more layers."

Cohen especially enjoyed shooting Jack's escape and its aftermath. "It's such a gear change. You've had this very contained chunk of story and then bang, you're in the real world," he muses. "There was a lot of figuring out how to get the carpet to work, how to work with Jacob in a moving truck, and a lot of thought went into the details. But at the same time it was starkly emotional," he says. "After that, every scene is a chance for him to experience new environments and new people. I did a lot of work with framing Jack to give a sense of how his world is expanding."

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As photography came to a close, Abrahamson turned to the film's finishing touches, reuniting with editor Nathan Nugent with whom he worked on FRANK and WHAT RICHARD DID. "Nathan's a fantastic collaborator. He's not afraid to suggest any idea - and he obsessed about the film possibly even more than I did! I'd get ideas from him at all hours of the night," the director recalls. "He's very musically oriented and we talked a lot about flow, pace and melody."

The musicality of the storytelling also emerges in the chamber orchestra score by Stephen Rennicks, who also worked with Abrahamson and Nugent on FRANK and WHAT RICHARD DID. Rennicks' music became another girder in the architecting of ROOM. "Stephen is my longest collaborator - I've known him since elementary school. I really trust him because he's a composer who composes for the good of the film, not for the soundtrack," says Abrahamson. "We talked about the story from every angle and he wrote orchestral themes that match the story's depths."

Those themes all converge at the film's apex moment, as Jack and Ma exit Room for the last time. As with everything in ROOM, Abrahamson knew exactly how he wanted to approach it. "I was very keen that this moment shouldn't indulge itself," he says. "It's not sentimental but it is incredibly charged, so it had to be done delicately. I found Brie and Jacob's performances incredibly moving - the moment just felt truthful. Really, the genius of Emma's novel is all in that scene because it's when Jack allows his mother a glimpse into this place the way he sees it, the way that made it mean so much to him. You're looking at this tiny room but there's a huge experience that's been had."



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Brie Larson (Ma) has built an impressive career as one of the more versatile young actresses working today. She garnered numerous 2014 Best Actress award wins and nominations for her performance in *SHORT TERM 12*, directed by Destin Daniel Cretton. Her dramatic role as Grace, the director of a foster care facility, earned her Best Actress wins at the Locarno Film Festival and Gotham Awards, and a Best Actress nomination at the Critics' Choice Awards.

It was recently announced that Larson landed the female lead in Universal/Legendary Pictures' *KONG: SKULL ISLAND*. Following *ROOM*, for which she is garnering award season buzz, she will be seen in executive producer Martin Scorsese's executive produced '70s crime thriller *FREE FIRE*, opposite Sharlto Copley, Cillian Murphy and Armie Hammer.

Most recently, Larson was seen in this summer's breakout hit, the Judd Apatow-directed film *TRAINWRECK* opposite Amy Schumer. Last December, she co-starred in *THE GAMBLER* opposite Mark Wahlberg.

In 2013, the *Los Angeles Times* labeled her the It Girl of the SXSW film festival with four films showing. In addition to *SHORT TERM 12* (which took home the Grand Jury prize and the Audience Award), she had supporting turns in *THE SPECTACULAR NOW* opposite Shailene Woodley, playing Miles Teller's seemingly perfect girlfriend, as well as *DON JON*, Joseph Gordon-Levitt's directorial debut, playing the cynical/realist sister of Gordon-Levitt's character. Both films were also at the Sundance and SXSW film festivals.

Prior, Larson was seen in the hugely successful film *21 JUMP STREET* as the love interest to Jonah Hill, and received rave reviews for her supporting role in the Oren Moverman film *RAMPART*, playing the incorrigible, defiant daughter of Woody Harrelson, a dirty cop in Los Angeles' Rampart Division.

Larson is still widely recognized for her portrayal of Toni Collette's sarcastic and rebellious daughter in Showtime's breakout drama "United States of Tara," created by Academy Award®-winning writer Diablo Cody and based on an original idea by Steven Spielberg.

Other notable credits include Edgar Wright's *SCOTT PILGRIM VS. THE WORLD*, where she played the rock star ex-girlfriend of Michael Cera, and Noah Baumbach's *GREENBERG* as a young temptress flirting with Ben Stiller. She has appeared onstage at the prestigious Williamstown Theatre Festival in the role of Emily in "Our Town" and recurred on the F/X cult favorite series "The League" as an overly amorous au pair.

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In addition to acting, Larson is a writer and director. Her short film *THE ARM* won the prize for Best Comedic Storytelling at last year's Sundance Film Festival. Another short, *WEIGHTING*, was in competition at this year's SXSW film festival.

A native of Sacramento, Larson started studying drama at the early age of 6, as the youngest student ever to attend the American Conservatory Theater in San Francisco. She currently resides in Los Angeles.

Jacob Tremblay (Jack) is a Canadian-born actor who began acting in 2010 when he was featured in several national and international commercials. At five years old, Jacob quickly transitioned to the big screen when he booked his first audition for film or television and was cast in Raja Gosnell's *SMURFS 2*. In the film, Jacob plays the young son of Neil Patrick Harris and Jayma Mays.

Following *SMURFS 2*, Jacob went on to supporting roles in the television shows "Motive" for ABC and "Mr. Young" for Disney and a supporting lead role in the television movie "My Mother's Future Husband."

Currently, the 8-year-old is busy filming *BURN YOUR MAPS*, where he stars opposite Vera Farmiga. Earlier this year he wrapped a supporting lead role in *SHUT IN* opposite Naomi Watts.

Following *ROOM*, Jacob will also be seen in *BEFORE I WAKE* opposite Kate Bosworth and Thomas Jane. In the film, Jacob plays a young orphan whose dreams and nightmares come alive physically as he sleeps.

When Jacob is not filming he enjoys learning about reptiles, kickboxing and playing with Lego.

Three-time Oscar®-nominated actress **Joan Allen (Nancy)** is currently in production on the upcoming ABC drama "The Family" with Rupert Graves, Alison Pill, Zach Gilford, and Andrew McCarthy. Created by Jenna Bans, Allen plays mayor Claire Warren, whose family tragedy propels her into political activism.

On television, Allen recently appeared in "The Killing" on Netflix opposite Mireille Enos and Joel Kinnaman. She was also seen in David Milch and Michael Mann's HBO drama series "Luck" with Dustin Hoffman. In 2009, Allen starred in the Lifetime Television biopic "Georgia O'Keeffe" opposite Jeremy Irons. As the title character and also the film's executive producer, the role earned her Emmy, SAG and Golden Globe nominations for both Outstanding Actress in a Miniseries or Movie, and Outstanding Made for Television Movie. In 2001, Allen starred in the TNT miniseries "The Mists of Avalon" opposite

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Anjelica Huston and Julianna Margulies, for which she was nominated for an Emmy in the category of Outstanding Supporting Actress in a Miniseries of a Movie.

Allen received her first Academy Award® nomination for her role in Oliver Stone's NIXON for which she also won awards from several critics' associations, including the Los Angeles Film Critics Association and the National Society of Film Critics; she also received SAG nominations in the categories of Outstanding Performance by a Female Actor in a Leading Role and Outstanding Performance by a Cast in a Motion Picture.

Allen received her second consecutive Best Supporting Actress Oscar® nomination for her role in Arthur Miller's THE CRUCIBLE. She was also nominated for a Golden Globe for this role.

Subsequently, her work in THE ICE STORM opposite Kevin Kline and Sigourney Weaver and in PLEASANTVILLE opposite William H. Macy and Jeff Daniels earned her high praise and several critics' awards.

For her starring role in THE CONTENDER, Allen received Best Actress nominations at the Golden Globes, Academy Awards®, SAG Awards, and Independent Spirit Awards.

Allen's other feature credits include THE BOURNE ULTIMATUM; A GOOD MARRIAGE; THE BOURNE SUPREMACY; THE NOTEBOOK; COMPROMISING POSITIONS; PEGGY SUE GOT MARRIED; MANHUNTER; TUCKER: THE MAN AND HIS DREAM; ETHAN FROME; and THE UPSIDE OF ANGER.

Allen is also one of the New York theater world's most honored actresses and a winner of every major prize for her work on Broadway and off. She received a Best Actress Tony Award for her performance opposite John Malkovich in Lanford Wilson's "Burn This," and was Tony nominated in the same category for the title role in "The Heidi Chronicles." She starred off-Broadway in "Delores" and "The Marriage of Bette & Boo," and reprised her Steppenwolf Theatre role in "And a Nightingale Sang," for which she received Clarence Derwent, Drama Desk, Outer Critics Circle, and Theatre World Awards. An original member of Chicago's famed Steppenwolf Theatre Company, Allen performed in many of the company's productions, which include "Earthly Possessions," "Reckless," "A Lesson From Aloes," "Balm in Gilead," and "Of Mice and Men."

WILLIAM H. MACY (Grandpa Robert) is an Oscar® and Golden Globe nominee, a SAG and Emmy Award-winning actor, and a writer in theater, film and television. He currently stars in the Showtime series "Shameless". He was recently nominated for a second Emmy for his portrayal of patriarch Frank Gallagher.

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His film credits include SEABISCUIT, THE COOLER, MAGNOLIA, BOOGIE NIGHTS, JURASSIC PARK III, FARGO, TNT's "Door to Door" and WILD HOGS. Macy made his feature directorial debut with RUDDERLESS, which was the closing film at the 2014 Sundance Film Festival and later distributed by Paramount/Goldwyn. Macy is also a founding member of the Atlantic Theater Company.

SEAN BRIDGERS (Old Nick) is an actor and director, best known for his roles in the HBO series "Deadwood" and features such as SWEET HOME ALABAMA and THE WOMAN. He can also be seen in the upcoming feature films DARK PLACES, MAGNIFICENT SEVEN and FREE STATE OF JONES. A North Carolina native, Bridgers wrote, produced and starred in the 1997 film PARADISE FALLS, which won Best Picture at six film festivals; the film is scheduled for re-release later this year as CAROLINA LOW. With his company Travelin' Productions, Sean has co-produced and co-directed two short films—A NIGHT AT THE ZOO and THE BIRTHDAY PRESENT—and is in the process of developing a feature film set in the post-Civil War era called ARKANSAS TRAVELER. He has been married to his wife Rachel since 1998. They have three children.

One of Canada's most unique and sought-after actors, **TOM McCAMUS (Leo)** has been a long-standing member of the acting ensembles of both the Shaw and Stratford Festivals. Over a period of more than twenty years, he has played roles including Peter Pan, Richard the Third, Mack the Knife, King Arthur, Vladimir, Edmund Tyrone and Hamlet, among many others.

Most recently Tom starred in "Romeo And Juliet", "Merchant of Venice", "The Matchmaker", "Cymbeline", "Peter Pan", "The Grapes of Wrath", and "Merry Wives of Windsor" (Stratford Shakespeare Festival), "Phedre" (Stratford/ACT). Other recent favourites include "Gone with the Wind" (MTC), "Divisadero" (Necessary Angel), "The Unanswered Question" (NAC), "Thom Paine: Based on Nothing" (Tarragon Theatre), "Hedda Gabler" (Volcano) and "Mathilde" (Nightwood Theatre) for which he was nominated for a Dora Mavor Moore Award. McCamus received the Dora Mavor Moore Award for Best Actor for his performance in Theatre Plus' production of "Abundance".

McCamus won the Genie Award for Best Actor for his work in David Wellington's feature film I LOVE A MAN IN UNIFORM and received a Best Actor nomination for Wellington's LONG DAY'S JOURNEY INTO NIGHT, in which he reprised his role as Edmund Tyrone from the Stratford Festival's critically acclaimed production. A role in Atom Egoyan's feature film THE SWEET HEREAFTER earned McCamus a Best Supporting Actor Genie nomination.

ABOUT THE CAST

Recent film credits include THE SAMARITAN (H2O Films), CAIRO TIME (Foundry Films), SHAKE HANDS WITH THE DEVIL (Barna Alper), KILLSHOT (MGM), HEYDAY! (Pope Productions), CONFESSIONS OF A TEENAGE DRAMA QUEEN (Disney Pictures), GINGER SNAPS, THE PREQUEL (40th Parallel), PERFECT PIE (Rhombus), POSSIBLE WORLDS (In Extremis Images), CENTURY HOTEL (Victorious Films) and BEAUTIFUL DREAMERS.

On the small screen, his performance in “Waking Up Wally” (Accent Entertainment) garnered him a Gemini Award for Best Actor. He is featured in the Gary Burns series “Northern Town” (CBC) and played a leading role in the series Mutant X (Fireworks Entertainment). Recent guest appearances include “Rookie Blue” (ABC/Global), “Tangled” (Shaftesbury), “Aaron Stone” and “The Murdoch Mysteries” (Shaftesbury Films), and “Clean” (Showcase).



ABOUT THE FILMMAKERS

ABOUT THE FILMMAKERS

Lenny Abrahamson (Director) studied physics and philosophy at Trinity College Dublin, where he directed short films with a filmmaking society which he co-founded with Ed Guiney. He graduated with first class honors doing further post-grad work at Stanford University in California.

His first short film, 3 JOES, won the Best European Short Film Award at the Cork Film Festival and the Organizer's Award at the Oberhausen Short Film Festival. He directed numerous commercials for television in Ireland, the UK and worldwide before taking the helm on his first feature film, ADAM & PAUL, a stylized, downbeat comedy written by Mark O'Halloran and released in 2004. ADAM & PAUL won the Best First Feature award at the 2004 Galway Film Fleadh and the Grand Prix at the 2005 Sofia International Film Festival.

His second feature film, GARAGE, another collaboration with writer Mark O' Halloran, was selected for Director's Fortnight at the 2007 Cannes Film Festival and won the CICAÉ Art and Essai award. The film also won the awards for Best Film, Best Director, Best Script and Best Actor at the 2008 Irish Film and Television Awards (IFTAs) as well as Best Actor for Pat Shortt at the London Evening Standard Film Awards.

Abrahamson has also directed for television: his four one-hour TV films for RTE, "Prosperity," won the Best Director for TV Award the 2008 Irish Film and Television Awards.

WHAT RICHARD DID, his third feature, was released in 2012 to critical acclaim. The film, written by Malcolm Campbell, presents a stark portrait of a privileged Dublin teen whose world unravels over one summer night. WHAT RICHARD DID premiered at the 2012 Toronto International Film Festival and was also selected for the 2012 BFI London Film Festival and the 2013 Tribeca Film Festival.

Abrahamson's fourth feature, FRANK, stars Domhnall Gleeson, Michael Fassbender and Maggie Gyllenhaal and tells the story of a young wannabe musician caught up in an avant-garde pop band led by the eponymous and enigmatic Frank, who always wears a giant fake head. FRANK premiered to great praise at the 2014 Sundance Film Festival.

He is developing a number of projects including THE LITTLE STRANGER, a film based on Sarah Waters' novel, with Potboiler and Film4, and NEVERHOME, an adaptation of Laird Hunt's Civil War novel, with Element Pictures and Film4.

Emma Donoghue (Screenwriter/Novelist) was born in Dublin in 1969 and now lives in Canada. She writes fiction and history as well as drama for radio, stage and screen. She is best known for her international bestseller *Room*, short-

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listed for the Man Booker and Orange prizes and winner of the Commonwealth (Canada/Caribbean), Rogers Writers' Trust and Hughes & Hughes Irish Novel of the Year Awards. Her fiction ranges from contemporary (*Stir-fry, Hood, Landing* and *Touchy Subjects*) to historical (*Slammerkin, The Woman Who Gave Birth To Rabbits, Life Mask, The Sealed Letter* and *Astray*) to fairy tale (*Kissing The Witch*).

Ed Guiney (Producer) co-founded Element Pictures with Andrew Lowe in 2001. The company has offices in Dublin and London and works across film and TV production, distribution and exhibition. Current films include Lenny Abrahamson's *ROOM* by Emma Donoghue, starring Brie Larson, Jacob Tremblay, Joan Allen and William H. Macy; Yorgos Lanthimos' *THE LOBSTER*, starring Colin Farrell, Rachel Weisz, Lea Seydoux, Ben Wishaw and John C. Reilly, which won the Jury Prize at Cannes 2015; and *11 MINUTES*, co-produced with Skopia Films, by renowned Polish director Jerzy Skolimowski and starring Richard Dormer, Wojciech Mecwaldowski and Paulina Chapko.

Recent films include *GLASSLAND*, directed by Gerard Barrett and starring Jack Reynor, Will Poulter and Toni Collette, which won the Special Jury Prize for acting for Reynor at Sundance 2015; Abrahamson's last film *FRANK*, starring Michael Fassbender, Domhnall Gleeson and Maggie Gyllenhaal; and Ken Loach's *JIMMY'S HALL*, a co-production with Sixteen Films.

Previous films include *WHAT RICHARD DID*, *GARAGE* and *ADAM & PAUL* (all by Lenny Abrahamson), *SHADOW DANCER* (James Marsh), *THE GUARD* (John Michael McDonagh), *THIS MUST BE THE PLACE* (Paolo Sorrentino), Palme d'Or winner *THE WIND THAT SHAKES THE BARLEY* (Ken Loach), *OMAGH* (Peter Travis) and Golden Lion winner *THE MAGDALENE SISTERS* (Peter Mullan).

Current television drama includes the new long-running series "Red Rock" for Irish broadcaster TV3, "Rebellion", a 1916 drama series for RTÉ with Touchpaper Television and "Ripper Street 3", with Tiger Aspect and Lookout Point for Amazon and the BBC.

Element Pictures Distribution handles STUDIOCANAL's slate in Ireland, as well as direct acquisitions. The company operates an online video on demand platform, Volta.ie, which focuses on the finest of Irish and international films and runs the four-screen Light House Cinema, one of Dublin's premiere art house cinemas.

In 2014 Ed Guiney was awarded the Prix Eurimages at the European Film Awards, which recognises the role of co-production in the European film industry.

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David Gross (Producer) graduated from the MFA Producing program at the American Film Institute in 2007. After producing several short films and music videos, and working for Hollywood producers, he formed No Trace Camping Productions with lifelong friend Jesse Shapira. Their first feature was GOON. David divides his time between Los Angeles and Toronto.

Andrew Lowe (Executive Producer) co-founded Element Pictures with Ed Guiney in 2001. Today, Element has offices in Dublin and London, working across feature film and television drama production, and distribution. Current productions include ROOM, THE LOBSTER and 11 MINUTES, and previous credits include FRANK, THE GUARD and THE WIND THAT SHAKES THE BARLEY. Element also operates the Light House Cinema, Dublin's premiere art house cinema, and Volta.ie, an online Video on Demand platform offering the best in Irish and international independent films. A modern languages graduate from Trinity College Dublin and a chartered accountant, Andrew is chair of IBEC's Audiovisual Federation, a board member of Orbis Ireland, the international eye care charity, and chair of the Tiger Dublin Fringe Festival.

Jeff Arkuss (Executive Producer) has been working for fifteen years in the feature film business. The first ten years were spent as a studio executive at 20th Century Fox. He started at Fox Searchlight in 1999, during the nascent stages of the division, where he worked on such films as Alex Aja's THE HILLS HAVE EYES; THE RINGER starring Johnny Knoxville; and ONE HOUR PHOTO with Robin Williams. Arkuss worked his way up within the company, and most recently served as Vice President of Production at Fox Atomic. There he oversaw the production of a number of films, including THE ROCKY HORROR SHOW starring Rainn Wilson, Emma Stone and Josh Gad. Over the last three years, Arkuss has joined forces with Jesse Shapira and David Gross at No Trace Camping. WHAT IF was their first feature together.

Jesse Shapira (Executive Producer) began his career at Fox Sports Net as an Associate Producer of Fox Sports News and the Keith Olbermann Evening News. Following a year working in the scouting department for the Buffalo Bills, Jesse attended the producing program at the American Film Institute. It was there he reconnected with David Gross, a close friend from their days at summer camp in Canada. Soon after school, the two started No Trace Camping. It took several years of development, lonely lunches and unreturned phone calls to make GOON, their first film together.

Cinematographer **Danny Cohen (Director of Photography)** has worked with a variety of directors including Stephen Frears, Lenny Abrahamson, Richard Curtis, Rupert Goold, Tom Hooper, Shane Meadows, Stephen Poliakoff and Dominic Savage on a number of feature films and television dramas.

ABOUT THE FILMMAKERS

A member of the British Society of Cinematographers since 2008, Danny's credits include THIS IS ENGLAND, THIS IS ENGLAND 1986, THIS IS ENGLAND 1988, and DEAD MAN'S SHOES directed by Shane Meadows; Tom Hooper's THE KING'S SPEECH, LES MISERABLES, JOHN ADAMS and, most recently, THE DANISH GIRL; Oliver Parker's JOHNNY ENGLISH REBORN; RICHARD II directed by Rupert Goold for the BBC; Dominic Savage's DIVE; Adrian Shergold's PIERREPOINT; Steven Poliakoff's GLORIOUS 39 and A REAL SUMMER; and Richard Curtis' THE BOAT THAT ROCKED. Danny was nominated for a Best Cinematography BAFTA for lighting LES MISERABLES, an Oscar® and a BAFTA for his work on feature film THE KING'S SPEECH, and was also nominated for the BAFTA for Best Photography and Lighting: Fiction/Entertainment for his work on LONGFORD. He has just completed shooting FLORENCE FOSTER JENKINS for Stephen Frears, with whom he worked on the soon-to-be-released THE PROGRAM.

Ethan Tobman's (Production Designer) work as production designer spans the gamut of film, television, music videos and photography. In addition to ROOM, his upcoming releases are WILSON, based on the graphic novel by Daniel Clowes and starring Woody Harrelson and Laura Dern, Fox TV's "The Grinder" starring Rob Lowe and Fred Savage, and FRANNY starring Richard Gere.

Tobman's recent design work includes videos for Madonna's Rebel Heart Tour, Beyonce and Jay Z's On the Run Tour and music videos for OK Go's "The Writing's on the Wall" (Winner VMA Best Visual Effects, UKMVA Best Art Direction), as well as the feature films THE D TRAIN starring Jack Black, THAT AWKARD MOMENT starring Zac Efron, and WHAT IF starring Danielle Radcliffe and Adam Driver.

His music videos and album covers include frequent collaborations with Beyonce, Madonna, Taylor Swift, Eminem, Lady Gaga, Jennifer Lopez, Janet Jackson, Lenny Kravitz and MGMT. He has set-designed covers for Vogue, Vanity Fair, Harper's Bazaar, Elle and Rolling Stone and campaigns for BMW, Johnnie Walker, American Express, Nike, Mercedes, Diane Von Furstenberg, Covergirl and L'Oreal.

Tobman recently directed his first music video for the Warner Brothers band Phases, for the song "I'm in Love With My Life", and is designing American Airlines' upcoming safety video.

ABOUT THE FILMMAKERS

Lea Carlson (Costume Designer) is an award-winning costume designer and production designer whose talents have enhanced numerous Canadian independent film productions. Recent credits include the first season of “Sensitive Skin,” THE F WORD, THE COLONY and Sarah Polley’s TAKE THIS WALTZ. Lea also handled production design for Polley’s award-winning feature documentary STORIES WE TELL.

Her work includes multiple projects with Bruce McDonald: PICTURE CLAIRE (costume design, 2001), THE TRACY FRAGMENTS (costume design, 2007), PONTYPOOL (production design, 2008) and THIS MOVIE IS BROKEN (production and costume design, 2010). Carlson also costumed Don McKellar’s feature LAST NIGHT. In 2011, Carlson became the first costume designer in film to receive the Virginia and Myrtle Cooper Award for costume design, an honor previously given only to theater designers. She is a four-time Gemini nominee: two seasons of “Twitch City” (1995, 1996), directed by Bruce McDonald; “Heyday” (2006), directed by Gordon Pinsent, and “Slings & Arrows” (2003); directed by Peter Wellington. She was also a Dora Mavor Moore award nominee for the production CLAUDIUS (1993), directed by Ken Gass. She was recently nominated for the 2014 CSA awards for THE COLONY.

Nathan Nugent (Editor) worked on documentaries and in television before working on his first feature film, the Bosnian war drama AS IF I’M NOT THERE in 2010. His other feature credits include SENSATION, starring Domhnall Gleeson, and THE RAFTERS directed by John Carney. He previously worked with Lenny Abrahamson on WHAT RICHARD DID, for which he won an IFTA in 2013, and FRANK. His work in documentaries includes WAVERIDERS and SKIN DEEP, and he has also cut a number of short films, including the 2008 Oscar® nominee THE DOOR.

Stephen Rennicks (Composer) lives and works in Dublin. Stephen originally studied architecture before getting involved in music, theater and film. He has been the recipient of several Arts Council of Ireland Awards and has had work exhibited at the Irish Museum of Modern Art. Stephen previously worked with Lenny Abrahamson on FRANK.

About Element Pictures

With offices in Dublin and London, Element Pictures, which is run by Ed Guiney and Andrew Lowe, works across production, distribution and exhibition. Upcoming Element productions include Yorgos Lanthimos’ first English-language film, THE LOBSTER, starring Rachel Weisz, Colin Farrell, Ben Wishaw, Lea Seydoux and John C. Reilly; GLASSLAND, directed by Gerard Barrett and starring Jack Reynor, Will Poulter and Toni Collette; and 11 MINUTES, by renowned Polish director Jerzy Skolimowski. Recent productions are ROOM and A DATE FOR MAD MARY, the debut film from Darren Thornton.

ABOUT THE FILMMAKERS

Recent Element productions include Abrahamson's last film FRANK, starring Michael Fassbender, Domhnall Gleeson and Maggie Gyllenhaal, and Ken Loach's JIMMY'S HALL, a co-production with Sixteen Films. Previous films include WHAT RICHARD DID (Lenny Abrahamson), SHADOW DANCER (James Marsh), THE GUARD (John Michael McDonagh), and THE WIND THAT SHAKES THE BARLEY (Ken Loach). Element Pictures Distribution handles Studio Canal's slate in Ireland, as well as direct acquisitions. The company also runs the four-screen Light House Cinema, one of Dublin's premier art house venues.

About No Trace Camping

No Trace Camping has been developing, producing and financing feature films since 2008. The company most recently produced the feature romantic comedy WHAT IF (aka THE F WORD), directed by Michael Dowse and starring Daniel Radcliffe, Zoe Kazan and Adam Driver. It was released worldwide in August 2014. Their first film, GOON, written by Jay Baruchel and Evan Goldberg (SUPERBAD), starred Seann William Scott, Jay Baruchel, and Liev Schreiber and debuted in February 2012.

No Trace Camping has offices in Los Angeles and Toronto.

About Film4

Film4 is Channel 4 Television's feature film division. Film4 develops and co-finances films and is known for working with the most distinctive and innovative talent in the UK, whether new or established.

Film4 has developed and co-financed many of the most successful UK films of recent years, Academy Award®-winners such as Steve McQueen's 12 YEARS A SLAVE, Danny Boyle's SLUMDOG MILLIONAIRE, Martin McDonagh's IN BRUGES and Phyllida Lloyd's THE IRON LADY in addition to critically-acclaimed award-winners such as Mike Leigh's MR. TURNER, Chris Morris' FOUR LIONS, Shane Meadows' THIS IS ENGLAND, Ben Wheatley's SIGHTSEERS, Clio Barnard's THE SELFISH GIANT, Jonathan Glazer's UNDER THE SKIN and David Mackenzie's STARRED UP.

Film4's recent releases include Alex Garland's EX MACHINA, Peter Strickland's THE DUKE OF BURGUNDY, Daniel Wolfe's CATCH ME DADDY, John Maclean's SLOW WEST, Andrew Haigh's 45 YEARS and Asif Kapadia's record-breaking documentary AMY. Forthcoming releases include Sarah Gavron's SUFFRAGETTE, Paolo Sorrentino's YOUTH, Susanna White's OUR KIND OF TRAITOR, Yorgos Lanthimos' THE LOBSTER, Todd Haynes' CAROL, Justin Kurzel's MACBETH, Ben Wheatley's HIGH-RISE and FREE FIRE, Lenny Abrahamson's ROOM, Ang Lee's BILLY LYNN'S LONG HALFTIME WALK, Benedict Andrews' BLACKBIRD and Andrea Arnold's AMERICAN HONEY.

ABOUT THE FILMMAKERS

About FilmNation Entertainment

Founded in 2008 by veteran international film executive Glen Basner, FilmNation Entertainment is a new kind of film company—global, versatile and full-service—and a go-to destination for many of the world's most renowned filmmakers (including Steven Soderbergh, Terrence Malick, Pedro Almodóvar, Jeff Nichols, Sofia Coppola, J.C. Chandor and Anton Corbijn). FilmNation can board a project in a myriad of ways (as a producer, financier, sales agent, international distributor or marketer) and at any stage in a film's lifespan, including development. FilmNation titles have grossed over \$1 billion at the worldwide box office, and the future looks even more successful with the company's diversified global sales slate and its own productions led by veteran Aaron Ryder. FilmNation has also forged a number of strategic relationships with some of the most prolific, respected producers and financiers in film.

About A24

Launched in the summer of 2012, A24 is a New York-based media company focused on the distribution, financing, development and production of feature films and television projects. Recent releases include James Ponsoldt's highly acclaimed *THE END OF THE TOUR*, which premiered at the 2015 Sundance Film Festival and stars Jesse Eisenberg and Jason Segel as writer David Foster Wallace; the Amy Winehouse documentary *AMY*, from director Asif Kapadia, which premiered at the 2015 Cannes Film Festival and has become a major success both critically and commercially; Alex Garland's highly acclaimed directorial debut *EX MACHINA*, starring Domhnall Gleeson, Oscar Isaac and Alicia Vikander; as well as Noah Baumbach's latest comedy *WHILE WE'RE YOUNG*, featuring an all-star cast of Ben Stiller, Adam Driver, Naomi Watts and Amanda Seyfried. Earlier this year, they released *A MOST VIOLENT YEAR*, named the 2014 Best Film of the Year by the National Board of Review, from J.C. Chandor starring Oscar Isaac and Jessica Chastain in a Golden Globe-nominated role. Last year, they released Sundance breakout *OBVIOUS CHILD*, featuring Jenny Slate, and Jonathan Glazer's singular Scarlett Johansson film, *UNDER THE SKIN*. In 2013, the company released Sofia Coppola's *THE BLING RING*, James Ponsoldt's *THE SPECTACULAR NOW*, and Harmony Korine's record-breaking *SPRING BREAKERS*. Upcoming titles include Ryan Fleck and Anna Boden's acclaimed *MISSISSIPPI GRIND*, which premiered at the 2016 Sundance Film Festival and stars Ryan Reynolds and recent Emmy-nominee Ben Mendelsohn; and Lenny Abrahamson's *ROOM*.



CREDITS

CREDITS

Cast	Brie Larson Jacob Tremblay Joan Allen Sean Bridgers Tom McCamus and William H. Macy
Directed by	Lenny Abrahamson
Written by	Emma Donoghue
Based on the original novel by	Emma Donoghue
Produced by	Ed Guiney David Gross
Executive Producers	Andrew Lowe Jeff Arkuss Jesse Shapira
Line Producer	Hartley Gorenstein
Director of Photography	Danny Cohen
Production Designer	Ethan Tobman
Editor	Nathan Nugent
Music by	Stephen Rennicks
Costume Designer	Lea Carlson
Casting by	Fiona Weir (UK) Kathleen Chopin (USA) Robin Cook (Canada)