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PRODUCTION

THE KEEPING ROOM

A FILM BY

Daniel Barber

RUNTIME: 94 MINUTES

Distributed in Canada by Films We Like
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SYNOPSIS

In this radically reimagined American Western set towards the end of the Civil War, Southerner Augusta (Brit Marling, *Arbitrage*, *The East*) encounters two renegade, drunken soldiers (Sam Worthington, *Avatar* and Kyle Soller, BBC's "Poldark") who are on a mission of pillage and violence. After escaping an attempted assault, Augusta races back to the isolated farmhouse that she shares with her sister Louise (Hailee Steinfeld, *True Grit*, *Pitch Perfect 2*) and their female slave Mad (newcomer Muna Otaru.) When the pair of soldiers track Augusta down intent on exacting revenge, the trio of women are forced to take up arms to fend off their assailants, finding ways to resourcefully defend their home—and themselves—as the escalating attacks become more unpredictable and relentless.

Based on Julia Hart's revered 2012 Black List screenplay, and directed by Academy Award® Nominated Daniel Barber (*Harry Brown*), *The Keeping Room* is a tense and uncompromising tale of survival that also shatters both gender and genre conventions.

ABOUT THE FILM

Amid the rising suspense of three Southern women defending their besieged home, director Daniel Barber finds both grit and a deeply moving grace in the actions the women must take to stay alive in the face of desolate circumstances. *The Keeping Room*, a tense drama rife with jeopardy, is at its core an uncommon depiction of women boldly countering the impact of war on their lives; Augusta, Louise and Mad turn the very source of their vulnerability into a fierce drive to unite and survive.

Civilian women have had their worlds turned upside down by war for as long as it has existed. Often left behind by men to stitch together tattered social structures, they have been isolated, tormented and all too often targeted. The Civil War was no exception, with women facing hardship on both sides. But the story of *The Keeping Room* is exceptional in making its focus three women who, for their own individual reasons and for each other, choose to stand their ground. Presaging a changing country, they unify around the very hope of moving forward together.

"I fell in love with the idea of this film," says Barber. "I loved the fact that it is about three equally strong but extremely different women—two sisters and a slave—who have to come together in order to stay alive. It's a rarity to have a story about a single woman, let alone three, fighting back with real intelligence and emotion, and I was drawn to making a film in which men are very much the secondary characters. It's a film where there is extreme conflict, but conflict seen through a uniquely feminine point of view. I was really proud to have a chance to do that,

because there simply aren't enough stories told about amazing women—and there should be more.”

Barber crafted the film to balance on the razor's edge between the mounting anxiety of the situation and the intimate psychosocial drama that unfolds between the women. “I knew it would be an intense story,” he notes. “But what has always interested me most is human relationships, human conflict. I hope people are drawn into *The Keeping Room's* suspense, but that the characters also touch them and spark conversations about women, race and war.”

The journey of *The Keeping Room* began with a screenplay that could have only come from a female imagination. As the film's lead actress, Brit Marling, puts it: “You don't realize how much storytelling has been shaped by men writing about women until you read a woman writing about women—and that's what was so exciting about Julia Hart's screenplay. Her story was not about women aping masculine qualities. It was about women acting like women—using empathy and intuition, taking care of one another—to get through what seems like an impossible situation.” Marling continues: “For me, the screenplay was a rebellion, a revolt against how we typically tell stories about women. As I read it I thought, ‘please let me be part of this.’ It was such a fresh perspective.”

Perspective was something very much on the mind of screenwriter Julia Hart when she set out to write a different kind of thriller, one that would subvert common conventions. A former schoolteacher and lover of history, she was lured to the momentous, untidy final months of the Civil War—but chose to look at them through a lens rarely used, that of women left alone and trapped with seemingly few options other than to surrender to fate.

“I've always been fascinated by Civil War history, especially by the history of women in the Civil War, and I've always wanted to tell a story about them,” Hart explains. “Even more so, I've always wanted to see a thriller where women are the heroes and take control of their own destinies. I didn't want to see yet another story where men save the women. These three women in *The Keeping Room* set out to save themselves and each other and, to me, that was really exciting. You can literally list the number of movies where that happens on two hands.”

The Keeping Room was initially inspired when Hart was visiting friends living on a pre-Civil War farm in the South and heard the myth that came with the house on the property: two Civil War skeletons were found buried in the backyard. From that mystery, she was lured back into the past, and from her subsequent investigations and imaginings emerged Augusta, Louise and Mad—a willful tomboy, a sheltered teenager and a woman born into slavery—who are pushed to form an unlikely band of heroines.

Diving into the scarce available research, Hart read about Southern women who remained on their farms when their fathers, brothers and/or husbands left for Civil War battlefields, who became the de facto heads of their households. She also explored how, as the war drew to its bloody close and as General Sherman began his March to The Sea, those same women faced increasing hazards.

Controversy surrounds this period of history even today, especially because precise data on civilian casualties are hard to come by. Hoping for a lasting peace, Sherman's March pooled approximately 60,000 Union soldiers to convince the populace from Atlanta to Savannah to give up the Confederate cause. Sherman himself said the intent was to "make old and young, rich and poor, feel the hard hand of war." But as so often happens in the confusion of ending war, some war-weary soldiers went off on their own, becoming so-called "bummers," and incidents of theft, wanton destruction and sexual violence were documented.

Hart acknowledges that her screenplay has a modern, revisionist edge, but she was equally intent on bringing to life the oft-hidden experiences of women in the 1860s. "What was especially interesting to me was the chance to pare away all the noise and distraction of our contemporary lives and to hone in on what is universally human," she says. "Today, women have many more opportunities, but in those times, when the men left, they had to learn to do everything. They had to learn to hunt, to maintain the farm. They often didn't know how to use the guns that were left behind to help them defend themselves. In the isolation of their lives, you can really feel the source of the women's fear."

That said, Augusta, Louise and Mad were sculpted in part through Hart's own 21st Century perspective. "It was important that the women have a contemporary appeal," she explains. "I wanted to create heroes that women would really be able to connect with." The complex, evolving relationship between Augusta and Mad—who struggle with the era's conceptions of race and the dehumanization of slavery on an intimate, largely unspoken level—was especially intriguing to Hart. "It was very important to me to show that a love could develop at that time between a black woman and a white woman, that these women were able to unite in being surrogate parents to Louise, that love overpowered circumstance."

Once director Daniel Barber came on board, Hart was thrilled to find herself continuously involved at every level, remaining on set throughout the production. "Daniel was so respectful of the script, and that meant the world to me," she says. For Barber, Hart's script demanded that respect. "For me, story is king," he says. "And though Julia's script changed over time, it was always the heart of what made me so passionate."

Hart originally developed the screenplay for *The Keeping Room* with her husband, Jordan Horowitz, a producer with Gilbert Films, whose previous credits include the Golden Globe winning and Academy Award® nominated contemporary drama *The Kids Are All Right*. From the start, Horowitz believed the script was making its own stand, showing that female-centered stories can be as dynamically cinematic as any. "Every year, there is this conversation about whether or not women are funny, and there are a lot of movies that have proven the case. But we so rarely have the conversation of whether women can be heroic," Horowitz points out. The finished script seemed to spark that conversation everywhere it went and was soon named to the 2012 Black List of best unproduced screenplays. Horowitz was determined to not let it remain unproduced. He brought aboard Gary Gilbert and then Michael Sugar of Anonymous Content as executive producers. Soon after, the team at leading indie company Wind Dancer

Films—Judd Payne, Matt Williams, David McFadzean and Dete Meserve along with Patrick Newall—joined as producers.

For Judd Payne, the screenplay did something uncommon: it gripped the reader while operating on multiple levels. “Julia’s voice felt as fresh as it gets,” he says. “She wrote a very smart thriller, one that has more to it than just the thrills. It can be seen as a story of female empowerment, but it’s also scary and suspenseful. To have three women turning the tables is something very unique, and we were excited to help put this movie together.”

That process started with finding a director. Unexpectedly for a film that is written by a woman, features a female leading cast and explores the experiences of women in the American Civil War, the ultimate choice for a director turned out to break the mold as a British man. Early on, Daniel Barber expressed interest. His previous film, *Harry Brown*, starring Michael Caine in a tour de force performance, marked Barber as a rising talent with a distinctive cinematic voice—one that had brought strong emotions and social insights to a vigilante drama. “When we saw *Harry Brown* and Daniel’s short *The Tonto Woman*, it was done,” recalls Horowitz. “We knew instantly Daniel was the right director. While this might be the story of three women in a house, Daniel—and all of us—saw it as something much bigger than that.”

Barber was elated to take on the project, and also to collaborate with a female-dominated cast in some of the most powerful roles for women he’d encountered. “I come from a matriarch-dominated family, so I’ve always been very comfortable with women,” he notes. “My mother is a very strong woman who has chosen to continue working in her 60s, my sister is incredibly strong, and my wife is very strong-minded and talented as well. I’ve seen from them how women can have a resolve and a work ethic that is remarkable, yet comes with a very feminine point of view. I always felt that *The Keeping Room* was a tough story. It needed that toughness, but it also needed to allow the women space to bring a feminine touch to it.”

Though he had encountered the basics of the Civil War at school in the U.K., Barber immediately dove into more specific research, reading historical accounts, watching major documentaries and accessing the archives at the Library of Congress. “It was fascinating research,” says the director. “I was especially interested in how many women were left to fend for themselves with next to nothing and in the trials that families went through.” At the same time, he was struck by the glaring lack of diverse voices in accounts of Civil War times. “There was actually very little written about women at home and there was almost nothing at all written about women slaves, because no one really gave a damn about them. There was no one who was thinking about their situations,” Barber notes. “So I especially loved that Mad has such a strong voice in the film. She is someone who would have been seen as nothing and no one, but in the course of the story, she becomes vital and is valued by the other women as such.”

As with *Harry Brown*, Barber brought a potent visual aesthetic, but one quite different from his first film—more lyrical and flowing, even amidst the stark action. A hushed minimalism and ethereal beauty contrasts with the characters’ rising fear and conflicts both within themselves and between one another. “I’m interested in challenging genre,” the director comments, “and in looking for meaning and feeling within it. I like moments of silence where the audience has the

time and space to think. And I like the fact that this film is so pared back because I like dealing in situations where there is nowhere to hide and everything is exposed. I hope this story is an exciting ride, but not necessarily an easy one.”

ABOUT THE CHARACTERS

Augusta – Augusta is the heart of *The Keeping Room*, a woman pushed to her furthest edges who emerges as a kind of inversion of the classically stoic action hero. Left to take care of the family home as well as her teenaged sister when her father and brother go off to war, Augusta has had to grow up on the fly. But with her expanding confidence has come an unflagging will to keep going, no matter what it takes from her.

Says Barber of Augusta: “She’s a force of nature. She can be so strong and willful and yet, at the same time, she is also quite innocent and unknowing, especially in the areas of sex and love and relationships. She’s someone who has grown up in a rural community where people are busy just subsisting, so she has only limited experiences of that little corner of the world. She could be someone ordinary, but circumstances push her to discover she is someone quite extraordinary.”

To reflect that major transformation, the filmmakers turned to one of today’s most intriguing new talents: Brit Marling, who came to the fore both as the star and co-writer of the lo-fi sci-fi drama *Another Earth* and has gone on to establish herself as a producer, writer and actor with an equally strong sensibility in each arena. For Barber, Marling taking the role was a fulfillment of her hopes for it. “Brit became my muse,” she says. “She looked exactly like I imagined Augusta would look. Because she’s a writer, she was able to think in that way about the characters—and what she did with Augusta was beyond my wildest dreams.”

Marling in turn was taken by the richness and depth of the character Barber created. “This movie felt incredibly different from anything I’d seen,” she muses. “It’s about three women who are all remarkably strong, but strong in a feminine way. For me, Augusta just galloped off the page. She interested me because she is a kind of female action hero, but she is equally someone very genuine and real. I was also quite intimidated by Augusta, honestly, which is a good feeling as an actor.” Marling knew from the get-go it would be an intense experience, but it was one she craved. “It’s definitely unusual as a woman to take a role where every day you had dirt under your fingernails and you were covered with sweat,” she confesses. “But I loved being part of something you don’t see that often at the movies.”

For Barber, Marling brought that strength out in a performance that joins a male-dominated cinematic pantheon of self-sacrificing defenders of civilization. “There are so many wonderful things about Brit,” he says. “She’s incredibly bright and she brought all her experience as a writer, producer and actor. I really loved working with her because I love working with people who come at a role wanting to analyze everything and understand why their characters do what

they do.” Barber continues: “There’s also real backbone in Brit. She’s a very attractive woman and you couldn’t meet a nicer person, but there’s something steely in there as well. And that made her perfect for Augusta, because we wanted that mix of real inner strength with a kind of fragility, as well. On set, she was able to constantly challenge herself, push herself and even change her ideas. I often asked her to go very much outside her comfort zone, and we came to really trust each other.”

Marling took her time uncovering all the layers of Augusta. “Preparing for Augusta was the greatest acting challenge I’ve had,” she notes. “She’s had to become a really tough woman. She lost her mother at a young age, her father and brother went off to war and now, she’s the only caretaker and provider this family has. She feels all that weight. At the same time, I think she really longs to fall in love and she longs to just be a girl. The challenge was to balance all of that.”

Working with Daniel Barber helped her to take risks at every turn with Augusta. “Daniel was extraordinary,” she says. “Going in, I already knew the experience was going to be intense. You know there’s going to be violence and suspense and fear, but Daniel had this way of taking every scene and pushing it even farther. At the same time, he made you feel safe even while doing that. He was able to delicately push us all as far as we could go as actors, and that’s a remarkable talent.”

From the minute Marling took the role, she hit the ground running, spending hours each day in riding and shooting lessons. She rode until her fingers were torn and her body ached to try to bring herself up to speed with the skills Augusta would have acquired. “This role was an intense physical endeavor,” she acknowledges. She also began building a tight, if convoluted, emotional connection with her co-stars. She says their commitment to the story moved her. “We had really generous actors,” she comments. “It was all-out all the time. Everybody was always bringing each other up.”

Marling honed an especially unconventional relationship between Augusta and her primary attacker: the renegade soldier Moses, played by Sam Worthington. As she notes, their live-wire encounters leave you wondering: “Are they attracted to each other? Or do they hate each other? And is one going to kill the other?” Worthington’s performance twined with hers to keep the provocations constant. In the climactic scenes, when they find themselves in a kind of heart-wrenching final showdown, Marling recalls: “I was so moved by Sam and so drawn in by how present he was, I got lost in the moment.”

She was equally impressed with Hailee Steinfeld and Muna Otaru, and notes that together they faced some of the most heightened moments of any of their lives. “I don’t think we could have known until we were in those scenes how intense they would be. We were often literally shaking and sweating with fear and there were times when the cameras stopped and we were left in tears,” she remembers.

For Marling, that underlying current of emotion beneath the action is what sets *The Keeping Room* apart. “I hope people will be invigorated by this movie because it’s a real action thriller, but also because it’s fresh and original and a story of women bonding together,” she concludes.

Louise – Louise is just a teenager, but her life has never been normal. Raised without a mother, and coming of age in wartime, she has both the naiveté of the sheltered and the rebelliousness of the repressed. Now, she will be forced to try to find her bearings under the most terrifying of circumstances. Taking the role is Hailee Steinfeld, who came to the fore in the iconic role of Mattie Ross in the Coen Brothers’ *True Grit* and went on to star in the sci-fi thriller *Ender’s Game*.

Says Barber of Steinfeld: “I found her shockingly mature for her age, incredibly bright, with a tremendous acting ability and a desire to think deeply about every scene. Louise is a role that required a lot of inner fortitude—she faces many challenging situations. But, not unlike Brit, Hailee always came at the character with a strong point-of-view that made her that much more real.” Steinfeld was instantly taken in by the screenplay. “I fell in love,” she recalls. “I felt it was so true to how it really would be for three women on their own in that time, but it also felt relevant to today. I loved the focus on how smart and clever women can be in an extreme situation. And I couldn’t help but think what an exciting challenge it would be to play Louise.”

As she prepared for the role, Steinfeld looked to find a balance between Louise’s impulses to assert herself and her broadening view of the two women who are her caretakers. “For Louise, Mad and Augusta are the only people she’s ever had in her life and the only people she’s ever had to look up to for guidance, so it’s an interesting relationship,” she observes. “Louise can be very stubborn and selfish and she takes advantage of the fact that she’s the baby. But by the end of the film, I think you see how she’s gained respect for the other women, which is a beautiful thing.”

Despite the circumstances of Louise’s life, Steinfeld also kept in mind that Louise is essentially a child without any experience in the world, let alone any perspective on subjects like war and slavery. “Like any 16-year-old today, my character feels that she has strong beliefs in terms of social roles and who is supposed to do what, based on what she’s been taught and seen,” she notes. “But those ideas start to change.”

Steinfeld was mesmerized by all the intricacies of the period. “One of my favorite things is doing research, and I loved spending hours on the internet and reading books about women in the Civil War and working with a dialect coach to explore this whole other way of speaking,” she says. She notes that she also learned a lot from the research her co-stars did. But most of all, Steinfeld says the dynamics of the film came to life organically when the three leads combined on set. “Working with Brit and Muna was one of the most incredible experiences I’ve had,” she comments. “It was really my first time working this closely with other women and I think we were all inspired to drive this story and go all the way with it.”

Overall, Steinfeld says *The Keeping Room* was a seminal experience in her young career to date. “I’ll walk away from this film having grown up,” she concludes. “It was one of the most intense movies I’ve done, and I learned a lot.”

Mad – Mad brings an entirely different side of the Civil War experience to the fore: that of a household slave who, since the war took the men of the farm away, has become an essential part of keeping things going. As danger encroaches, she faces increasingly difficult questions about where she fits in and whose side she is on.

To take the role of Mad, the filmmakers chose a largely unknown actress, newcomer Muna Otaru, who won them over in a fervently emotional audition. Originally, Otaru came in to read for the role in the film’s opening scene as the woman who barks at the dog. But intrigued by something he saw in her, Barber asked her to come back in and spontaneously read for Mad. “Muna was an incredible discovery,” says Barber. “The minute she started to read, it felt as if Mad had come to life. There wasn’t a dry eye in the room, and I think we were all excited to have the chance to put an unknown actress into such a vital role.”

The director found Otaru to be a natural from the start. “She taught me a lot through her portrayal,” he comments, “and she was wonderful to work with. Because each of the three lead actresses was different in her approach, I worked with each of them a little differently. Muna was more likely to be deferential with me, but my aim was always to give her the power back.”

Otaru had been riveted by the screenplay and the character. “It felt like a microcosm of what was going to happen after the Civil War, with these three women who are a bit ahead of their time in how they choose to resolve their differences and their changing relationships,” she observes. “As for Mad, she is trying to figure out how she fits in with these two women who have been left on the farm with her. She’s always unsure of what role is going to be imposed on her, so she’s constantly trying to find her voice. But as the film progresses, she starts to discover it.”

Though it would be her first major role, Otaru immediately immersed herself in intensive research, as well as soul-searching. She knew she had an unusual chance to give a person all too often left out of history her own voice. “I couldn’t begin to imagine what it would have been like to be born into slavery, so that was a big challenge,” Otaru admits. “I didn’t want to take anything for granted. I listened to a lot of slave narratives and watched many documentaries. But also, because this is such a relationship-based film, I also looked inward to my own life and to those moments where I try to fit in so I could use some of my own life to create Mad’s core. I wanted to create a three-dimensional character.”

Key to Mad’s relationships, says Otaru, is her maternal link with Louise, who nevertheless treats her as an unequal. “Louise is Mad’s heartbreak because Mad has helped raise her from a baby. But as she becomes a teenager, it’s painful to watch Louise finding this social hierarchy.”

Otaru also sees the film as very much about war—and a reminder that war has tragic consequences for all people, across every strata of society. “There’s no possibility of dreaming during war, and you can see how these women’s dreams have disintegrated,” she observes. “So I just hope when people see the film they can think more expansively about how we can resolve issues without choosing war.”

Moses – Leading the attack on Augusta, Louise and Mad is Moses, a broken-down Union scout who has turned into a so-called “bummer,” an 1860s term for renegade soldiers who looted local farms. To take the role, the filmmakers searched for an actor who could be as revealing as he is threatening. They found that fusion in English-born Australian actor Sam Worthington, known for such action epics as *Avatar*, *Wrath of the Titans* and *Terminator Salvation*, as well as for his dramatic work in *Somersault*, for which he won the Best Actor Award from the Australian Film Institute.

“Having Sam in this role was fantastic,” says Barber. “He’s a down to earth guy, but he’s also a very talented actor who doesn’t often take roles like this. He helped make his character really unusual and complex. On the one hand, he’s a brutal man leading a dark existence, and on the other, he sees this girl, and if times were different, you get the sense he might have truly fallen in love. He’s not an out-and-out bad guy, even though his behavior is abhorrent and threatening. This is what war has made him, and he’s struggling in his own way. Sam really brought out those two sides of his characters. There was very much an air of the unexpected with Sam. He brought out the animal in Moses, and he also brought out how his life might have been otherwise.”

Like his castmates, Worthington was lured in by the screenplay. “This film is a great tale of survival about what women have to do to survive in harsh times, and I found that very interesting. But I was also interested in the idea of just being a cog in a story driven by women,” he explains. “I found that compelling—to have these strong women at the center of the story, while I played the one who comes in and causes the havoc, rather than the one who must defend against the havoc.”

Worthington was also drawn to playing a man so unlike himself. “Moses is not at all similar to me—he’s a lost soul looking for love, really, but he is doing it in a very creepy way. I think he just wants to go home to someone who cares about him, but he’s become sick and twisted, and maybe he doesn’t realize it. Or maybe he does realize it, but he can’t get out of the loop he’s in.” Having sympathy for the devil lay at the center of his portrait. On the one hand, Moses is full of misdirected aggression; on the other, he reveals a kind of skewed wish for affection. “A one-dimensional villain wouldn’t interest me,” Worthington comments, “but if I thought of Moses as really looking for love, there’s a delicacy to that. When you take a scene that is about terrorizing a girl, but you play it as a grand flirtation or a hide-and-seek game in Moses’ mind, that makes him both more real and more terrifying to the audience.”

He especially enjoyed working with Marling as the savvy nemesis who constantly surprises Moses. “I think the world of Brit. She conveyed so much and gave so much, and yet it felt effortless. With the best musicians you don’t see what they’re doing, you just hear beautiful music, and that’s what she did on this film. I was fascinated watching Brit, along with Hailee and Muna, come to hold themselves with dignity and grace and take command.”

Henry – Moses’ even more unhinged bummer partner, Henry, is portrayed by rising newcomer Kyle Soller, known for his award-winning theatre work and seen in Joe Wright’s *Anna Karenina* and Bill Condon’s *Fifth Estate*. Soller sees Henry as a young man who, in the heat of war, has lost all contact with his humanity. “He’s been twisted up by the war so that he doesn’t really know right from wrong anymore,” he says. “I was interested in him because I liked having the chance to play someone so conflicted and dark. It was an interesting challenge to go to those places and explore why he might have become the way he is.”

Soller also brought a biting wit to the role. “Kyle delivered in ways that were really unexpected,” says Worthington. “He was a great partner to bounce off of, and he also brought a humor to the character that makes him that much more frightening.” Barber was equally impressed. “You can see why Kyle’s one of the hottest up-and-coming British actors. Everything he did he did with bravado and thinking about the character,” he summarizes.

Reading about the war and the kinds of experiences Henry might have had gave Soller further insight. “I looked at lots of photographs and soldier diaries, which was really, really useful,” he says. “A lot of it was just trying to get into the mindset of someone who has lost any understanding of what caring is, what purpose is, what love and familial connection are. I think maybe there’s 10% of Henry that does want to be saved, but it’s hard to see in his actions.”

Soller was especially interested in the complex interactions between the three women and Henry and Moses. “One of the really interesting things about *The Keeping Room* is how it explores the end of the Civil War era through all these characters who have had their lives completely turned around,” he observes. “Men and women don’t really know how to deal with each other anymore, and so when these men meet these women it turns catastrophic. But the women turn out to be the heart, center and crux of the story. And that is very exciting.”

PRODUCTION NOTES

To shoot *The Keeping Room* with the authenticity and ambiance he envisioned, Barber worked closely with an accomplished crew, including director of photography Martin Ruhe, with whom he also collaborated on *Harry Brown*, and production designer Caroline Hanania, who also recently designed the period drama *The Better Angels* about Abraham Lincoln's youth. The decision was made early on to build from scratch the story's main farm, the titular keeping room and the saloon where Augusta rides in search of medicine, setting in motion the story's events.

Barber explains that he and Ruhe—whose recent films include David Hare's *Page Eight* and Anton Corbijn's *The American and Control*—have a particular way of arriving at their visual ideas. "We are very much students of the story. We talk about the characters and events, and through that series of conversations, we find the style of the film," the director says. "That's why this film was shot in a very different style from *Harry Brown*. We felt that this film should feel very immediate and raw. We didn't want to over-glamorize it or take the audience out of the story, despite the beautiful landscape and the moments in the film that are full of longing and emotion. The kind of hand-held, floating camerawork Martin used also adds to the feeling of being insecure and on-edge, of not knowing quite what to do. All of that was important." Lighting was also key, with Ruhe rigorously sticking to natural light and oil lamps to evoke both pre-electricity times and the shadowed lives of women in Civil War times.

"Daniel and Martin are really a team in the way they design the shots together," says producer Judd Payne. Adds Jordan Horowitz: "While the film is very much a thriller, it's also a beautiful piece of cinema. And that's exactly what Daniel and Martin were going for." Ruhe's imagery meshed with the atmospherically worn-down interiors designed by Hanania. "Caroline brought so much to *The Keeping Room*," says Barber. "She did such immense research that we all learned a lot from her, as well as the drawings and plans and references she brought to us. She was incredibly hard-working."

Hanania began by uncovering as much information as she could about typical Southern farmhouses of the 1860s, many of which were built by the men of the family. She also explored the history of "keeping rooms," usually located just off the kitchen as a cozy space where children gathered to play and adults to talk. Later, keeping rooms would be replaced in the lexicon by "dens" or "family rooms." "I felt that this house would have been built by the family's father some years before," says Hanania. "The way I saw it, the keeping room was the original home and then they built the big house around it, and the keeping room then became the slave quarters. In the years since the war, I envisioned the house as falling into a state of total disrepair. I wanted it to look as if it's barely been cared for and very spare, because the women have sold a lot of the furniture just to survive."

Early conversations with Barber suggested they were on the same page. "Daniel's very creative, very visual and very receptive to ideas. He really endorsed the idea of everything looking run-down and rough," says Hanania. The look was also influenced by the paintings of

Andrew Wyeth, the 20th Century American artist who used restrained earth tones to powerful emotional effect. “We wanted that same kind of grayed, worn feeling throughout,” Hanania explains. “We looked at a lot of images together and gravitated towards dark spaces. We kept the shutters closed on the house, to reflect the women’s attempts to protect themselves, but it makes things feel even darker and more closed off.”

The obsessively true-to-the-times details of the sets helped to transport the cast. Says Muna Otaru of Hanania’s work: “It felt like the house she and her team created had been here for ages. You could feel the strong presence of the past in the house, and the keeping room was like a character itself.” Adds Brit Marling: “It felt as if everything around us was so real and true.” The same qualities imbued the costume work of Luminata Lungu, who kept the clothing true to the era but with a threadbare quality of people who have been reduced to the most primal living. Otaru comments, “When I put on my costume for the first time, Mad felt real. From the tone to the texture, everything about the clothing helped us further to create.”

Barber was gratified by the way the entire team came together around the aim of forging an authentic atmosphere. “It’s a wonderful feeling to have that kind of support, to see people working their asses off,” he muses. “The whole of the creation to me was about working with very talented people and giving them the freedom to do their best work.”

Following production, Barber ensconced himself in the editing room with Academy Award®-nominated editor Alex Rodríguez, whose films include Alfonso Cuarón’s seminal *Y Tu Mamá También* and his daring dystopian thriller *Children of Men*. “Alex is an amazingly skilled, sensitive, beautiful man and it was a pleasure to spend all those weeks with him,” says the director. “We found we’re very like-minded spirits: we both are passionate about trying to touch people in the storytelling.”

The final touches on *The Keeping Room* came with the music written by Mearl, a leading U.K. composer who also worked with Barber on *Harry Brown*. Here, too, Barber’s singular interest was in following the sinuous curves of the story. “Music is used very scarcely, but when it does come in it’s there for a reason and it’s used to strong effect. Early on, I sent Mearl the script and we started a dialogue sharing different pieces. And then he turned that dialogue into the most beautiful musical evocations. The music echoes the camerawork; it feels immediate and natural but not grandiose at all. He created something honest and spirited and beautiful,” concludes Barber. “And that’s what we all hoped for in every aspect of *The Keeping Room*.”

DIRECTOR & SCREENWRITER BIOS

Daniel Barber – Director

Daniel Barber was born in London, U.K., and studied Graphic Design at St. Martin's School of Art. He has been a successful director of commercials for many years and has won many awards, including a BAFTA. His first film, *The Tonto Woman* (2007), a 35-minute western short based on a short story by Elmore Leonard, was nominated for an Oscar®. He followed that up with the feature film *Harry Brown* (2009), starring Michael Caine and Emily Mortimer. The film premiered at the 2009 Toronto International Film Festival. His latest film, *The Keeping Room*, also premiered at the Toronto International Film Festival (2014) and was in competition at the 2014 London Film Festival.

Julia Hart – Writer

Since her first script *The Keeping Room* landed on the prestigious Black List in 2012, Julia Hart's career has skyrocketed. Off that script, she was hired by Warner Bros. to adapt the bestselling young adult novel *Beautiful Disaster* and by Greg Berlanti's company at WB Studios to a blind TV pilot deal that was then sold to CBS. Julia has also written scripts for John Requa and Glenn Ficarra (*Focus*, *Crazy Stupid Love*) at Fox Searchlight and Ridley Scott's company Scott Free, and has sold a mini-series to HBO that will be directed by Lynn Shelton (*Laggies*, *My Idiot Brother*) and will star Anna Paquin and Jack Black. Most recently, Julia wrapped production on her first feature as a writer/director: *Miss Stevens*, starring Lily Rabe, Timothee Chalamet and Rob Huebel.

CAST BIOS

Brit Marling – Augusta

Marling is currently in pre-production on the Netflix series "The OA." In this hour-long-episode series, she will star and co-write/co-produce alongside collaborator Zal Batmanglij, who is directing. While the logline is being kept under wraps, the show will follow the story of a mysterious young woman played by Marling.

Marling was most recently seen starring in the U.K. series "Babylon," created by Danny Boyle and written by Sam Bain and Jesse Armstrong. The series focuses on London's police force and looks at the people and politics in the command rooms and on the frontlines as it attempts to uphold the peace under constant scrutiny in one of the world's busiest capital cities. Starring as Liz Garvey, Marling portrays an American visionary from the world of new media, who enters

the force's PR department that is struggling to keep up in an age of rolling news, smart phones and a news-breaking, information-hungry public. Marling stars alongside Jimmy Nesbitt, Paterson Joseph, Jill Halfpenny, Adam Deacon, Daniel Kaluuya, Johnny Sweet, Andrew Brooke and Bertie Carvel.

Recently, Marling was seen in *I Origins*, in which she re-teamed with Mike Cahill. In the film, Marling portrays a molecular biologist, who together with her lab partner (Michael Pitt), finds startling evidence that may fundamentally change society as we know it. Prior to that, she starred in Zal Batmanglij's *The East*, on which she re-teamed with him and also co-wrote and co-produced. The film, also featuring Alexander Skarsgård and Ellen Page, focuses on Sarah (Marling), a contract worker who is tasked with infiltrating an anarchist group, only to find herself falling for its leader.

Additional credits include AJ Edwards' *The Better Angels* alongside Diane Kruger and Jason Clarke; Robert Redford's *The Company You Keep*, co-starring alongside Redford, Shia LaBeouf, and Stanley Tucci; and Nicholas Jarecki's financial thriller *Arbitrage*, co-starring opposite Richard Gere, Susan Sarandon and Laetitia Casta.

Marling made an indelible mark at the 2011 Sundance Film Festival as the first female multi-hyphenate to have two films premiere side by side. Marling's first feature length narrative film, *Another Earth*, premiered at Sundance in the U.S. Dramatic Competition category. Directed by Mike Cahill, Marling co-wrote and co-produced the film, in which she also stars. *Another Earth* tells the story of an ambitious young student, Rhoda Williams (Marling). On the night of the world's discovery of a new planet, her life crosses paths with an accomplished composer, John Burroughs (William Mapother), in a tragic accident. Stripped of their former lives and hopes, the two begin an unlikely love affair and contemplate possibilities for a new existence together. But as cosmic events unfold, the secret that brought them together threatens to tear them apart.

Her second feature length film, *Sound of My Voice*, premiered at the 2011 Sundance Film Festival in the Next category. Directed by Zal Batmanglij, Marling co-wrote and co-produced the film in which she also stars. *Sound of My Voice* follows a young couple who infiltrate a cult lead by Maggie (Marling). The couple soon finds themselves falling under Maggie's spell, which tests their relationship and their sense of reality. Fox Searchlight acquired both films following the festival premieres, and released them in 2011 and 2012, respectively. Marling was nominated for Independent Spirit Awards for both films in the categories of Best First Feature (alongside Cahill, Hunter Gray and Nick Shumaker) and Best First Screenplay (alongside Cahill) for *Another Earth* and for Best Supporting Female and Best First Feature (alongside Batmanglij, Hans C. Ritter and Shelley Surpin) for *Sound of My Voice*.

Marling's foray into filmmaking started during her college years at Georgetown University, as she began writing and starring in projects on which her friends were working. This introduction led Marling to take a leave of absence from school and move to Havana, Cuba to co-direct the documentary *Boxers and Ballerinas*, which followed young artists and athletes living in the communist country. Marling ultimately graduated valedictorian from Georgetown, having

studied Economics and Studio Art. Her work experience included a stint as an investment banking analyst at Goldman Sachs. Realizing that acting and filmmaking was what she found most fulfilling, though, Marling followed her passion and moved to Los Angeles, where she currently resides.

Hailee Steinfeld – Louise

At 14 years old, Hailee Steinfeld emerged as a breakout star with her poignant Academy Award® nominated performance in *True Grit*. Since her early start, Steinfeld's career has continuously launched her into the public's eye as one of Hollywood's finest up-and-coming actors.

Steinfeld recently starred in the highly anticipated *Pitch Perfect 2*, where she joined the Barden Bellas as Emily opposite Anna Kendrick and Rebel Wilson. Elizabeth Banks directed the follow-up to the 2012 cult film released by Universal Pictures.

This summer, Steinfeld starred alongside Samuel L. Jackson and Jessica Alba in the Brett Ratner produced feature *Barely Lethal*. The film centers on 16-year-old international assassin Megan who fakes her death and enrolls in high school in a desperate attempt for a "normal" adolescence. A24 released the film to DirecTV and DirecTV Cinema in April of this year, and will follow up with a wider theatrical release on May 29th. This Fall, Steinfeld will begin production on the James Brooks untitled coming-of-age drama for STX Entertainment.

Steinfeld also made her Sundance Film Festival debut in January 2015 with *Ten Thousand Saints*, in which she stars opposite Ethan Hawke and Emile Hirsch. Based on the Eleanor Henderson novel of the same name, the coming-of-age story is set in the Lower East Side of New York City in the 1980s and follows three screwed-up young adults and their equally screwed-up parents. Directed by Bob Pulcini and Shari Berman, and distributed by Archer Gray Productions and Maven Pictures, the film hit theaters August 2015.

In November 2014, Steinfeld starred in *The Homesman* alongside Tommy Lee Jones, Meryl Streep and Hilary Swank. Released by Roadside Attractions, the film is based on a man (Jones) who teams up with a pioneer woman (Swank) to escort three other women across the prairie and back to civilization. Steinfeld plays poor, simple and barefooted teenager Tabitha Hutchinson.

Also last year, Steinfeld shared the screen with Vince Vaughn and Terrence Howard in Universal's *Term Life*. The film is based on the graphic novel by A.J. Lieberman and Nick Thornborrow, and follows Nick Barrow (Vaughn), who plans and sells heists to the highest bidder but finds himself hunted by mob bosses, contract killers and dirty cops. To help his estranged daughter, Cate (Steinfeld), he takes out a life insurance policy on himself with her as the beneficiary.

Steinfeld also starred in John Carney's 2013 musical comedy-drama *Begin Again* opposite Keira Knightley and Mark Ruffalo. The music-centered story follows Gretta (Knightley) who moves to New York with her longtime boyfriend but is heartbroken when he dumps her for fame and fortune. Steinfeld plays Ruffalo's daughter Violet. The film premiered and was sold at the Toronto International Film Festival, and was later released by the Weinstein Company in July 2014.

Other recent films include *Hateship, Loveship* opposite Guy Pearce, Kristen Wiig, and Nick Nolte; *3 Days To Kill* opposite Kevin Costner; William Shakespeare's classic *Romeo & Juliet* opposite Douglas Booth and Ed Westwick; and *Ender's Game* opposite Harrison Ford and Ben Kingsley.

In 2010, Steinfeld was chosen over 15,000 actresses for her role as 'Mattie Ross' in the Coen Brothers' remake of *True Grit*. Starring opposite Jeff Bridges, Matt Damon, and Josh Brolin, Steinfeld's performance garnered her universal acclaim with dozens of film critic award wins, including the Broadcast Film Critics Association Award, the Chicago Film Critics Association Award, the Toronto Film Critics Association Award, and the Vancouver Film Critics Circle Award for Best Supporting Actress. In addition to her Oscar® nomination, Steinfeld received a Screen Actors Guild nomination for Outstanding Performance by a Female Actor in a Supporting Role, as well as a BAFTA Award nomination for Best Actress in a Leading Role.

Steinfeld was seen as the face of Miuccia Prada's Miu Miu campaign in the Fall of 2011 and was named one of the "16 most Influential Teens of 2013" by TIME Magazine. Additionally, she was honored with the "Female Star of Tomorrow" Award at CinemaCon in April 2013 and the Max Mara "Face of the Future" Award in June 2013 at the annual Women in Film gala.

In August 2015, Steinfeld launched her music career with Republic Records as a recording artist. Her first single "Love Myself," was released on August 7, 2015 with a full album to follow in early 2016. She currently resides in Los Angeles.

Muna Otaru – Mad

Otaru makes her major feature film debut in *The Keeping Room*. Muna's additional film credits include American thriller *Rendition* and Robert Redford's American war film *Lions for Lambs*, which featured a stellar cast including Tom Cruise, Robert Redford and Meryl Streep. Muna has also appeared in acclaimed TV series such as "Whitechapel", "Swingtown", "Law and Order", "Lost", "Commander in Chief", and "The Wire".

Last summer, Muna was seen at the Edinburgh International Book Festival's first foray into theatre, "Letters Home", a collection of four 20-minute short stories adapted for theatre. Muna starred in Chimamanda Ngozi's "Details", which tells the story of an email exchange between two people whose relationship is hampered not only by distance but also by the near-invisible status of gay women in Nigeria.

Sam Worthington – Moses

Worthington graduated from Sydney's prestigious National Institute of Dramatic Art (NIDA) in 1998. Upon graduation, he continued in the theater with a production of "Judas Kiss," directed by Neil Armfield, for Company B at the Belvoir Street Theater.

Worthington made his feature film debut with the Australian film *Bootmen*. His performance garnered him an Australian Film Institute Award Nomination for Best Performance by an Actor in a Leading Role in 2000. Additional Australian film credits include *Dirty Deeds* with John Goodman, Toni Collette and Sam Neill; *Gettin' Square* with David Wenham; and Geoffrey Wright's contemporary adaptation of Macbeth, *Romper Stomper*, in which he played the title character. It was Worthington's layered performance in Cate Shortland's critically-acclaimed and commercially successful *Somersault* that distinguished him from his peers. He earned an AFI Award for Best Actor in a Leading Role and a Film Critics Circle of Australia Nomination for Best Actor – Male in 2004. The film made a clean sweep of the AFI Awards, winning in all 13 film categories—the first time this had ever occurred in the awards' history.

With smaller roles in international films such as *Hart's War*, *The Great Raid* and *Rogue* under his belt, Worthington screen tested opposite Daniel Craig for the role of James Bond in *Casino Royale*. Although he did not land the much-coveted part, it proved to be the perfect dress rehearsal for the following year. James Cameron hand-picked Worthington to star in *Avatar*—Cameron's first narrative film since his 1997 Oscar-winning blockbuster *Titanic*. *Avatar* is the #1 highest grossing theatrical film of all time with \$2.78 billion worldwide. *Avatar* received several nominations for the 2010 Academy Awards®, including Best Picture. The film won 2010 Golden Globe Awards in the Best Motion Picture – Drama and Best Director categories.

Additional film credits include: *Cake* with Jennifer Aniston; the recent Australian box office hit *Paper Planes*; *Clash of the Titans*; *Man on a Ledge*; *Last Night*; *Terminator Salvation*; and *The Debt* with Jessica Chastain. Worthington's television credits include some of Australia's most acclaimed productions: "Love My Way," which won an AFI for "Best Television Drama Series," and "The Surgeon," which was nominated for an AFI for "Best Telefeature or Miniseries." Most recently, he starred in and produced (with his company Full Clip Productions) the well-received Australian period miniseries "Deadline Gallipoli" alongside a cast which includes Hugh Dancy and Rachel Griffiths.

Worthington can be seen next in Working Title's *Everest* with an all-star cast including Jake Gyllenhaal, Jason Clarke, Keira Knightley and Robin Wright, and the action/thriller *Hunter's Prayer*, which he also produced with Full Clip Productions. He just completed shooting the lead role in Lionsgate's *The Shack*, based on the best-selling book, and will begin shooting the much-anticipated *Avatar* sequels next year.

Kyle Soller – Henry

Since graduating from the Royal Academy of Dramatic Art (RADA), Soller has acquired an impressive body of work across stage and screen. His stage work has impressed theatre critics and earned him an Outstanding Newcomer award at the Evening Standard Theatre Awards and an Olivier Award nomination for his performance in Anthony Page's production of "Long Day's Journey Into Night."

2014 saw Soller star in three feature films plus a new adaptation of the 1970s hit television series "Poldark." Based on Winston Graham's acclaimed 18th century novels, Soller takes on the role of Francis Poldark opposite Aidan Turner, Eleanor Tomlinson, Jack Farthing and Warren Clarke. Soller can also be seen in 2014's *Monsters: Dark Continent*, the sci-fi sequel to Gareth Edward's highly impressive alien invasion film *Monster*. The second installment starts seven years on, when the 'Infected Zones' have spread worldwide.

Soller's break-out role came in 2010 in a revival of the Tennessee Williams play "The Glass Menagerie." He starred in two different productions; the first for Polly Teale in the Shared Experience touring version, and then for Joe Hill-Gibbins' interpretation at the Young Vic. Soller received huge acclaim for his portrayal of Jim O'Connor. He returned to the Young Vic in 2011 for Gogol's classic 1836 comedy "Government Inspector" in the role of Khlestakov. Later that year, he took to the stage at The Royal Court Theatre in Jamie Lloyd's production of Alexi Kaye Campbell's "The Faith Machine," starring alongside Hayley Atwell. The trio of roles showcased his versatility and range as an actor and won Soller the award for Outstanding Newcomer at The Evening Standard Theatre Awards. He was also nominated for the Newcomer of the Year award at the What's on Stage theatre awards in 2012, firmly marking him as a face of the future. In 2012, Soller starred in Anthony Page's production of "Long Day's Journey Into Night" at the Apollo Theatre, garnering a prestigious Olivier Award nomination. The play, which also starred David Suchet, won the Best Revival Award at the Olivier Awards, and Soller was nominated for his second What's on Stage award for Best Supporting Actor.

Soller made his Broadway debut in 2012 in Jamie Lloyd's revival of Edmond Rostand's "Cyrano de Bergerac." Last year, he collaborated with director Joe Hill-Gibbins for a second time in his production of "Edward II" at the National Theatre. He took on the role of Gaveston, producing his third nomination for Best Supporting Actor at the What's on Stage awards. Soller made his television debut in the highly successful sitcom "Bad Education" for BBC Three, playing American teacher Mr. Kevin Schwimer.

Other film credits include a supporting role in Joe Wright's *Anna Karenina*, playing the part of Korsunsky (master of ceremonies), and more recently in Bill Condon's *The Fifth Estate*.

Soller is an American actor from Virginia currently living in London.

FILMMAKER BIOS

Jordan Horowitz – Producer

Horowitz got his break as a Producer on Lisa Cholodenko's *The Kids Are All Right*, starring Julianne Moore, Annette Bening, Marc Ruffalo, Mia Wasikowska, and Josh Hutcherson. In 2011, the film received four Academy Award nominations (including Best Picture) and won the Golden Globe for Best Picture, Comedy or Musical. Horowitz's more recent credits include Matthew Weiner's ("Mad Men") feature film debut *Are You Here*, starring Owen Wilson, Zach Galifianakis, and Amy Poehler; *The Keeping Room*, written by Julia Hart, directed by Daniel Barber (*Harry Brown*), and starring Brit Marling, Hailee Steinfeld, Muna Otaru and Sam Worthington; *The Master Cleanse*, written and directed by Bobby Miller and starring Johnny Galecki, Anna Friel, Anjelica Huston and Oliver Platt; and *Miss Stevens*, written and directed by Julia Hart, starring Lily Rabe, Timothee Chalamet and Rob Huebel. Upcoming projects include *La La Land*, a contemporary take on the classic MGM romantic musical, written and directed by Oscar Nominee Damien Chazelle (*Whiplash*) and starring Emma Stone and Ryan Gosling, to be released by Lionsgate in July 2016; and "Counterpart," a television series created by Justin Marks and starring Oscar Winner JK Simmons, to premiere on Starz in late 2016.

Judd Payne – Producer

Payne has produced or executive produced over a dozen films including: 2012's hit comedy *Bernie*, directed by Richard Linklater, starring Jack Black, Matthew McConaughey and Shirley MaLaine; *As Cool As I Am*, starring Claire Danes and James Marsden; *Passengers* (Anne Hathaway, Patrick Wilson); *Southland Tales* (Dwayne "The Rock" Johnson, Justin Timberlake); *Walker Payne* (Jason Patric, Sam Shepard); *The Sisters* (Maria Bello, Elizabeth Banks, Chris O'Donnell); and the Sundance hits *September Tapes* and *Freshman Orientation* (a.k.a. *Home of Phobia*). He is currently Head of Production for Wind Dancer Films, creators of "Roseanne" and "Home Improvement" and films such as *What Women Want* and *Where The Heart Is*. Payne also served as executive producer on Wind Dancer's George Lopez TV series "St. George" with Lionsgate and FX.

Before becoming a producer, Payne worked at The Steve Tisch Company, where he was Vice President. Payne worked on the company's films *The Postman*, *American History X* and British hits *Snatch* and *Lock, Stock & Two Smoking Barrels*. He started his entertainment career as an agent trainee at the William Morris Agency. Payne received a double major in marketing and international business from the University of Colorado's business school in Boulder, Colorado, and he grew up in the arguably infamous Paris, Texas.

Payne's philanthropic work includes raising money for TEAM HOLE IN THE WALL, sending seriously ill children and their families to summer camps around the U.S. He has been a guest lecturer on the business of film at UCLA, Arizona State University and the University of Colorado.

Matt Williams – Producer

Williams is best known as the creator and executive producer of the hit series “Roseanne,” and the co-creator and executive producer of “Home Improvement,” one of the most successful programs in television history. Williams started his television career when he joined “The Cosby Show” during its premiere season and worked as a writer/producer on the show for three subsequent seasons, during which time his work was honored with Emmy and Humanitas nominations, and shared a Peabody Award for outstanding achievement in television writing. He also served as co-creator of the Cosby spinoff “A Different World.”

In 1989, Williams formed the bi-coastal production company Wind Dancer Films with principals Carmen Finestra and David McFadzean. Under the Wind Dancer banner, in addition to “Home Improvement,” Williams co-created and executive produced “Carol & Company,” starring Carol Burnette; “Buddies” with Dave Chappelle; “Thunder Alley;” “Soul Man;” and “Costello.” Once again, his work received Emmy and Humanitas nominations and won numerous People's Choice Awards.

In film, Williams co-wrote and produced Disney's award-winning *Wild Hearts Can't Be Broken*. He also served as executive producer for the critically acclaimed drama *Firelight* with Sophie Marceau; produced and directed *Where The Heart Is*, starring Natalie Portman and Ashley Judd; produced Nancy Meyer's romantic comedy *What Women Want*, with Mel Gibson and Helen Hunt; and co-wrote, produced and directed *Walker Payne* starring Jason Patric and Sam Shepard. Most recently, Williams and Wind Dancer Films along with Identity Films produced *As Cool As I Am*, directed by Max Mayer and starring Sarah Bolger, Claire Danes, and James Marsden. Williams and Wind Dancer Films, along with Mandalay Vision, also produced the feature film *Bernie*, directed by Richard Linklater and starring Jack Black and Matthew McConaughey. Williams wrote and executive produced a half-hour program with George Lopez and David McFadzean for FX, and his company is also actively developing projects including animated children's programming for PBS.

Upon moving to New York in 1976, Williams immersed himself in every aspect of theatre, from building sets, hanging lights, acting, and, ultimately, directing a series of one-act plays at the former Wonder Horse Theatre in the East Village. Matt has directed over 20 productions in educational, regional and Off-Broadway theatres, presenting everything from Neil Simon comedies to Lanford Wilson dramas.

As a playwright, Williams began his career with a collection of one-act plays entitled “Bruce Lee Is Dead And I'm Not Feeling Too Good Either.” His one-act play “Jason And The Nun” won the Double Image Festival of Short Plays Award and, subsequently, was published by Samuel French. Williams' first full-length play, “Between Daylight and Boonville,” premiered in New York to critical acclaim in 1980, and was subsequently performed at the Kennedy Center as part of the American College Theater Festival. Williams, along with his partners at Wind Dancer Films and Daryl Roth Productions, co-produced the stage production of “Camping With Henry And Tom.” In June 2000, he and Wind Dancer Films co-produced the “The Bubbly Black Girl Sheds

Her Chameleon Skin” at Playwrights Horizons. Williams also directed Robby Benson’s musical “Open Heart” at the Cherry Lane Theater.

Williams serves on the board of The University of Evansville, where he received an Honorary Doctorate of Fine Arts as well as a Bachelor of Fine Arts. He received a Masters of Fine Arts in Theatre at the University of New Orleans. He is a founding board member of The New Harmony Project, a writers’ retreat dedicated to nurturing new plays, as well as a founding board member at the Cherry Lane Theatre. Williams lives in New York with his wife, actress Angelina Fiordellisi, who is the owner and artistic director at the Cherry Lane Theater. They are the proud parents of Matisee and Frederick.

David McFadzean – Producer

McFadzean is a founder and principal of Wind Dancer Films. Starting his career in theater, he moved into television to work on “Roseanne” as Executive Story Editor in its premiere season. In 1989, McFadzean formed Wind Dancer Production Group with Carmen Finestra and Matt Williams. Under the Wind Dancer banner, McFadzean co-created and executive produced “Home Improvement,” “Carol & Company” starring Carol Burnett, “Buddies” with Dave Chappelle, “Thunder Alley” with Ed Asner, “Soul Man” with Dan Aykroyd and other TV series for ABC.

McFadzean's film producer credits include *Bernie* starring Jack Black, Matthew McConaughey and Shirley MacLaine, *What Women Want* starring Mel Gibson and Helen Hunt, *Where The Heart Is* starring Natalie Portman and Ashley Judd, *Firelight* starring Sophie Marceau, *Walker Payne* with Jason Patric and Sam Shepherd and *As Cool As I Am* with Claire Danes and James Marsden. McFadzean is a Founding Board Member of the New Harmony Writer’s Conference and is currently on its Advisory Board. He is also on the Board of Directors of Act One: Writing for Hollywood and on the Advisory Boards of the Heartland Film Festival, The Griffin Theatre Company in Chicago, and Reel Spirituality: An Institute for Moving Images. McFadzean has spoken on producing and writing for film and television at many colleges, universities and conferences around the country.

Dete Meserve – Producer

Meserve is president of Wind Dancer Films, a film development, finance and production company based in Los Angeles. The company has created such television hits as “Roseanne” and “Home Improvement” along with George Lopez’ latest series, “Saint George” on FX. In feature film, Wind Dancer has developed and produced successful titles such as *What Women Want*, the award-winning comedy *Bernie* starring Jack Black and Academy Award® winner Matthew McConaughey, among others. In animation, Wind Dancer Films is in production on a series for PBS with Craig Bartlett (“Hey Arnold!”) and a feature film with Brown Bag Films.

Meserve has been with Wind Dancer since the fifth season of “Home Improvement,” when she was brought in to oversee its growth from a television company to a television, film and theatre production company. Prior to joining Wind Dancer Films, Meserve was vice president of USC Radio, the University of Southern California’s radio network, and was instrumental in USC Radio’s acquisition of the national daily business series “Marketplace.” Meserve began her career as the General Manager of an NPR station and Assistant Manager of a PBS affiliate in Indiana. Meserve is also the author of the award-winning novel *Good Sam*, which Melrose Hill Publishing released in June 2014.

Patrick Newall – Producer

True to his Brooklyn roots, Newall has a well-earned reputation as a scrappy, no-nonsense, blue-collar producer. He started making low-budget films soon after moving to Los Angeles: he wrote, produced and co-starred in his first feature, *Borough of Kings*, with Olympia Dukakis and Philip Bosco, which was distributed by Lionsgate.

He co-produced *Killer Joe*, directed by William Friedkin and starring Matthew McConaughey and Emile Hirsch, and soon after served as an executive producer on *The Necessary Death of Charlie Countryman*, directed by Fredrik Bond and starring Shia LeBeouf, Evan Rachel Wood, and Melissa Leo. He also executive produced Terry Gilliam’s *The Zero Theorem*, starring two-time Academy Award Winner Christoph Waltz with Matt Damon and Tilda Swinton.

Recently, he executive produced *Good Kill*, directed by Andrew Niccol and starring Ethan Hawke, and *Army of One*, directed by Larry Charles and starring Nicolas Cage and Russell Brand. Presently, he is in production on the Bruce Willis *Untitled Detective Movie* co-starring John Goodman and directed by The Cullen Brothers. Among some of his other credits are *Whiskey Bay* with Willem Dafoe and Matt Dillon and *Resident Evil: Afterlife*, directed by Paul W.S. Anderson.

Newall is a graduate of Brooklyn College. He lives in Santa Monica, California with his wife and three young daughters.

Martin Ruhe – Director of Photography

Ruhe recently finished *Run All Night* for director Jaume Collet-Serra. *Run All Night* stars Liam Neeson as a hitman who takes on his former boss (Ed Harris) to protect his estranged son (Joel Kinnaman). Ruhe’s additional credits include Anton Corbijn’s *The American*, starring George Clooney as an aging assassin on an assignment to create a specialized weapon. He shot David Hare’s dark spy thriller *Page Eight*, featuring Bill Nighy and Rachel Weisz, which premiered at the 2011 Toronto International Film Festival. Ruhe won the 2012 American Society of Cinematographers Outstanding Achievement in Cinematography in Motion Picture/Miniseries

Television Award for his work on the film. Ruhe previously worked with Daniel Barber on the Michael Caine-starring vigilante thriller *Harry Brown*, which premiered at 2009's Toronto International Film Festival. Ruhe's photography for the film received critical acclaim with Joe Leydon of *Variety* saying, "The moody lensing by Martin Ruhe vividly conveys the no-hope squalor of a contemporary urban wasteland."

Ruhe photographed his first feature with Corbijn in 2007: the sumptuous and striking Ian Curtis biopic *Control*. *Control* earned Ruhe Best Cinematography honors at the 2007 Auteur Film Festival, as well as a Camerimage Golden Frog nomination and a Best Technical Achievement for Cinematography nomination from the British Independent Film Awards.

As well as shooting features, Ruhe is in demand as a dynamic and experienced commercial/music video director of photography. He has shot more than 300 commercials and 200 music videos for artists including Coldplay and Depeche Mode and clients such as Mercedes, Audi, BMW, T Mobile, Coca Cola and Adidas. In 2007, *Variety* magazine named Ruhe one of their "Top Ten DPs to Watch." He has won 26 industry awards for his commercial and music video work.

Ruhe lives in the U.S. and Berlin.

Caroline Hanania – Production Designer

Hanania was born in Lebanon. Educated in England and Italy, she studied Fine Art at the Accademia di Belle Arti in Rome, Italy where she spent a year working as assistant to surrealist artist Mayo, whose costume designs are a feature of Marcel Carne's classic film *Les Enfants du Paradis*. After completing her B.A. at the Camberwell School of Art in London, Hanania began her design career in the London Theatre, with her time there culminating in a three-year term as resident designer with the Common Stock Theatre Company. She entered the film industry working with production designer Andrew McAlpine as art director on productions including *The House* (Mike Figgis), *High Season* (Clare Peploe) and *Sid and Nancy* (Alex Cox).

For over 25 years, Hanania has worked as a production designer both in Europe and the U.S. She has worked extensively with Peter Chelsom and has designed many of his feature films, including *Hear My Song*, *Funny Bones*, *The Mighty*, *Town and Country*, *Serendipity* and *Shall We Dance* starring Richard Gere and Jennifer Lopez. She also designed *Evening* for Focus Features, written by Michael Cunningham and starring Vanessa Redgrave, Meryl Streep, Glenn Close and Claire Danes, filmed in Newport, Rhode Island and directed by Lajos Koltai. Before designing *The Keeping Room*, which was shot in Romania, Hanania recently designed *The Better Angels*, an independent feature film produced by Terrence Malick about Abraham Lincoln's childhood growing up in Indiana in 1820.

Most recently, Hanania designed two seasons of 'Turn Washington's Spies' for AMC, which is set during the American Revolutionary War; currently, she is designing the Western pilot 'Edge,' written and directed by Shane Black and shooting in New Mexico.

When not designing films, Hanania works at her own art, including painting, drawing and hand building ceramics. She learned her ceramics techniques with potter Kate Mellors in London, has studied at the Frank Romero studio in Los Angeles learning more about glazes, and has her own studio. As a child, Hanania lived in Beirut, Lebanon, Rome and London, though has lived in California for the last 16 years and now lives near Paso Robles with her husband, Chris Harvey, on their vineyard.

Alex Rodríguez – Editor

Rodríguez is a French-Mexican film editor who was nominated for an Academy Award® for Film Editing for the film *Children of Men* (2006), directed and co-edited by Alfonso Cuarón. He also worked as Cuarón's co-editor on *Y Tu Mamá También* (2001) and as associate editor on *Harry Potter and the Prisoner of Azkaban*. Rodríguez edited *Rudo y Cursi*, starring Gael García Bernal and Diego Luna and directed by Carlos Cuarón, and *Carré Blanc*, directed by Jean-Baptiste Léonetti. He is currently editing *Fathers and Daughters*, starring Russell Crowe and directed by Gabriele Muccino. Rodríguez currently lives in the U.S., where he is also pursuing a directorial career.

Mearl – Composer

Coming from a musical background (he is Benjamin Britten's godson), Mearl read drama at Manchester University. Fortunately for the acting profession, he decided to concentrate his energies on writing music. Since scoring his first TV drama "Eureka Street" in 2002, he has gone on to write music for many of the most interesting series of recent years, winning two BAFTAs and three Ivor Novello Awards. More recently, Mearl has moved into film, scoring *Harry Brown* and *Brighton Rock* (as Martin Phipps). In addition to *The Keeping Room*, he also scored Morgan Matthew's *X Plus Y* which premiered at the 2014 Toronto Film Festival.

Last year, he set up Mearl, a project to facilitate collaborating with other artists and composers, as well as a platform for developing his own material. *Peaky Blinders* was the first soundtrack written under this name, scored with a band of musicians from Radiohead's new Laundry Studios in London Fields. Both his recent feature films were also written under this title.

CAST

Augusta
Louise
Moses
Mad
Henry
Caleb
Moll
Bill
Alma
Prudence
Carriage Driver
Mary
Battle

BRIT MARLING
HAILEE STEINFELD
SAM WORTHINGTON
MUNA OTARU
KYLE SOLLER
NED DENNEHY
AMY NUTTALL
NICHOLAS PINNOCK
ANNA MARIA NABIRYE
LUMINITA FILIMON
JARMAN CHARLES AUGUSTUS
DELIA RICIU
ZEFIR

CREW

Directed by
Written by
Produced by

Executive Producers

Director of Photography
Production Designer
Editor
Music by
Costume Designer
Special Effects Supervisor
Casting by
Line Producer
Producers

Unit Production Manager
First Assistant Director
Second Assistant Director

DANIEL BARBER
JULIA HART
JORDAN HOROWITZ
MATT WILLIAMS
DAVID MCFADZEAN
DETE MESERVE
JUDD PAYNE
PATRICK NEWALL
GARY GILBERT
MICHAEL SUGAR
MARTIN RUHE
CAROLINE HANANIA
ALEXANDRO RODRIGUEZ
MEARL
LUMINITA LUNGU
NICK ALLDER
GAIL STEVENS, C.D.G.
PATRICIA POIENARU Co-
NICOLE ROMANO
TREVOR ADLEY
PATRICK NEWALL
CHRISTOPHER LANDRY
OANE ENE

Stunt Coordinator
Augusta's Stunt Double

Louise's Stunt Double
Moses's Stunt Double
Bill's Stunt Double
Henry's Stunt Double
Union Cavalry Soldiers

Associate Producer
Production Supervisor
Post Production Supervisor
1st Assistant and Visual Effects Editor
Trainee Assistant Editor
Art Director
Assistant Art Director
Assistant Art Director On Set
Assistant Art Director
Set Decorator
Art Department Coordinator
Prop Men

Prop Master
On Set Prop
On Set Prop Assistant
On Set Painter
Art Department Buyer
Lead Man
Set Dressers / Swing Gang

Set Dressing Painter
A Camera Operator
B Camera Operator/Steadicam Operator
A Camera 1st Assistant
B Camera 1st Assistant

CIPRIAN DUMITRASCU
LUMINITA FILIMON
MIRELA PETRULIAN
ALEXANDRA COJOACA
NICOLAE STOICA
MIHAI IONITA
NICOLAE CONSTANTIN
CIPRIAN FLORIAN GICA BANICA
MIHAI DUDU
IONUT CATEAN
VLAD IACOB
LUCIAN ION BOGDAN
LUCIAN CORNEL
MIHAI IONUT
FLORIN BARCUN
NICU STOICA
MARK BAKUNAS
MIHAI BUSUIOC
REBECCA ADAMS
STEVEN MATES
SARAH BOWDEN
ADRIAN CURELEA
VLAD ROSEANU
SERBAN ROTARIU
DIANA GHINEA
ADRIAN POPA
ALINA PETRINI
SORIN MIHALACHE
MIHAI GHEORGHE
IONUT PETRE
PAUL DINESCU
MIRCEA CERCHEZ
ADRIAN AXINTE
STELIAN ANGHELESCU
TIBERIU DINICA
MARIAN CONSTANTIN
ADRIAN CONSTANTIN
MIHAI BOGDAN NICUSOR
FLORIN APOSTU
FLORIN GAVRILA
MARTIN RUHE
BOGDAN STANCIU
CRISTIAN DRAGOS RADU
DUMITRU GAVRILA

A Camera 2nd Assistant
B Camera 2nd Assistant
C Camera Operators

C Camera 1st Assistant
C Camera 2nd Assistant
Video Assistant
Video Assistant Trainee
Digital Imaging Technicians

Data Management provided by
CineLabs Post Production Supervisor
Still Photographer
Behind the Scenes Camera Operator
Sound Mixer
Boom Operator
Cable Man
Special Effects Supervisor
Special Effects Technicians

Electrical Gaffer
Best Boy
Electricians

Pre-light Gaffer
Electricians

Extra Electricians

Key Grip
Best Boy Grip
Grips

Flight Head Technician

OCTAVIAN SOTIR
CRISTIAN BATRAN
ALEXANDRU DURAC
CATALIN SIMIOANA
ANDREI CRETAN
PHILLIPE MALITA
SERBAN NEACSU
ANA MARIA CIRSTEA
ALEXANDRU ENACHE
DRAGOS BADEA
CINELABS
BOGDAN DUMITRU
SORIN NAINER
BENJAMIN MESERVE
DRAGOS STANOMIR, CAS
MARIUS COZMA
GABRIEL MARIN
ADRIAN POPESCU
ADRIAN NICA
LIVIU LUNGU
GEORGE TUDORAN
DANIEL POPA
SORIN UDROIU
FLORIN NICULAE
SANDU CONSTANTIN
VASILE NICULAE
CATALIN CIOBANU
ARMAND LUPSA
POPA LIVIU
ARMAND LUPSA
AUREL MILITARU
ADRIAN ION
LIVIU COSOR
SORIN ALEXE
LIVIU STELIAN BALEA
IVAN CRISTODOR SORIN
RADU VIOREL
RADU MARINESCU
FLORIN ION
RAZVAN CRETAN
DAN STOICA
VIOREL IONITA
GIGI SARBU
LADISLAV TOPIAK

Key Grip Pre-Light
Grip
Rigging Grips

Wardrobe Supervisor
Set Costumers

Set Costumer Extras

Patina

Seamstress
Hair & Make-Up Designer
Key Make-Up Artist & Prosthetics
Make-Up Artist & Prosthetics
Make-Up Artist
Hair Stylist
Make-Up Assistants

Script Supervisor
Location Manager
Location Assistant
Location Scout
Production Coordinator
Production Secretary
Travel Coordinator
Production Assistant
Second Assistant Director
Set Production Assistants

Unit Manager
Operation Production Assistant
Set Productions Assistants

SORIN UDREA
BOGDAN SICORSCHI
MIHAI DIACONU
IONUT NEAGU
ALEXANDRU MATEI
AUREL MIHAI ILIESCU
VALERIU TOMESCU
CLAUDIA SARBU
DOINA RADUCUT
CARMEN CRISTEA
GABRIELA FAGADARU
RALUCA TATARU
ANDRA RUS
MADALINA RUS
ERIKA BENEDEK
UJFALVI CSONGOR
LUCIANA CATANA
MONICA ROBU
ANNETTE FIELD
RUTH PEASE
JENNA WRAGE
ANDREEA DARDEA
MARGO STEFAN
GABRIELA GOCIU
NICOLETA PETRACHE
ANDRA BARBUICA
SORINA DUMITRU
GABRIEL RADU
FLORIANA SANDU
OANA MARIA BABES
CLARA UNGURU
RALUCA BOGDAN
VALERIA CISMARU
IRINA RADUCANU
ALEX PURJE
ROXANA MOCANU
JASON TESDALL
TEODOR BOSTANICA
IULIAN TIMOFTE
CONSTANTIN TIMOFTE
DAN PISICA
SEBASTIAN BOSTANICA
ION IULIAN DANUT
ANTON GHEORGHE

On Set Cleaning	DAN PARASCHIV IONUT SILIAN LUDOVIC IONA FLORICA CARSTEA
Production Accountant Accountant Assistants	RAZVAN LAZARESCU DANIELA ELENA PREDA DELIA MIHAI SANDU NISTOR
Cashier	AnimalCasting.hu
Animals supplied by	BENDEGUZ KORMOCZI
Dog Trainer	GABOR BAJKA
Assistant Dog Trainer	FANE URSU
Horse Master	GHEORGHE HALIU
Grooms	IONUT WENGER
Casting Associate	REBECA FARHALL
Casting Assistant	LUCY CHESTER
Romanian Casting	ANA BULATA
Extras Casting by	Central Casting Romania LAURA GROSU LILIANA TOMA
Extras Coordinators	DANIELA SOARE MADALINA BOBOC IONUT SARBU
On Set Chefs	VIOREL SCORNEA MARIANA MOCANASU
Craft Assistants Service	IONUT ANDREI MARIN ANTON CONSTANTIN CATALIN DOROBANTU
Cook	ELENA ONOFREI
Catering Van	FLORIN BARBU
Set Medics	ADRIAN PADUREANU IULIA DUMITRESCU
Set Medic Assistant	IOANA TUDOR
Ambulance Driver	MARIAN MARCU
Construction Coordinator	CRINA CARTAS
Stand-by Carpenters	CRISTIAN SCORTANU IULIAN MIHAI ANGHEL
Head Scenic Painter	GEANILONI SANDRU
Scenic Painters	IONUT BRANZOI FLORIN BUTISEACA DAN STEFAN DARIUS ILISEI EUSEBIU SARBU

Stand-In for Ms. Marling
Stand-In for Ms. Marling
Stand-In for Ms. Steinfeld
Stand-In for Ms. Otaru
Stand-In for Mr. Worthington
Stand-in for Mr. Soller
Assistant to Jordan Horowitz
Assistant to Judd Payne
Assistant to Matt Williams
Assistant to David McFadzean
Assistant to Dete Meserve
Transportation Coordinator
Transportation Captain
Drivers

ANDREEA LILIANA ALEXIU
MIHAELA ANDREESCU
ANISOARA PREDUT
ANA MARIA GRUIA
EMIL GRUIA
MIHAI GAGEA
GREG SELF
CATHERINE REDFEARN
JAKE PERRON
HELEN MACDONALD
DAVID CARUSO
VALENTIN GEORGESCU
RAZVAN CIURARU
STEFAN SIMION
BOGDAN FULGER
DANIEL IACOBESCU
NICU EREMIA
MARIUS CONSTANTIN
PETRE DINU
GHEORGHE ENE
RAZVAN HOFFMAN
MARIAN LAZAROAIE
OVIDIU PAVEL
DAN ABUZILOAIEI
EMIL MARINACHE
NICOLAE VLASCEANU
VALENTIN ORCEA
GABI VOZOVIT
DANUT DUMITRESCU
MARIUS TOMA
ADRIAN ALDEA
VIOREL OANA
STEFAN OANA
MARIAN FLOREA
SORIN BAIATU
CEZAR NICUSOR
NICU LUNGU
CRISTIAN MAGUREANU
FLORIN FILIP
MARCEL BADEA
MITICA HANGANU
STEFAN TUDOSE
DAN GNEVNOI
DRAGOS ARNAUTU

4 x 4 Location Car Drivers

Camera/Sound Truck
Electrical Truck #1
Electrical Truck #2
Grip Truck
SFX Truck
Pre-light Rigging Truck
CineLab Van
Make-up/Wardrobe Truck/Utility Truck
Set Dressing Van
Set Dressing Truck
MPS Trailers
Honey Wagon
Genny Operators

Honey Wagon Drivers

NICOLAE MILITARU

ANDREI ILIESCU

Catering Provided by

MEDIAPRO STUDIOS

Security Provided by

MEDIAPRO STUDIOS

Security Manager

ROBERT CRISTEA

Security Coordinator

IOSIF BACANU

Location Security provided by

NEI GUARD

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COO

ANDREEA STANCULEANU

Head of International Sales

ZSOKA NOVAK

Legal Affairs

COSMINA BERNICU

PHP Production

MIHAI TODERIUC

Accommodation Bucharest

RADISSON BLU HOTEL

Accommodation Ramnicu Valcea

SIMFONIA HOTEL

GRAND HOTEL SOFIANU

MARIA HOTEL

CASA ALBA HOSTEL

ANA HOSTEL

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COMPANY- ALLIANZ

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STEVE MONAS

BRIDGET BRILEY

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GREG SNODGRASS

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MARC SCHABERG

KRISTEN FIGEROID

KELLY MCCORMICK

JOEY MONTEIRO

JONATHAN KIER

Domestic Sales provided by

WME ENTERTAINMENT

Payroll Services provided by

CAST & CREW ENTERTAINMENT

SERVICES

Sound Stage provided by

MEDIAPRO STUDIOS

Post Production

Sound Supervisor	GLENN FREEMANTLE
Sound Design Editor	TOM SAYERS
Dialogue/ADR Editor	GILLIAN DODDERS
Sound Effects Editor	EILAM HOFFMAN
Assistant Sound Editor	NICHOLAS FREEMANTLE
Re-recording Mixers	BRENDAN NICHOLSON RICHARD STREET
Foley Mixer	GLEN GATHARD
Assistant Foley Mixer	JEMMA RILEY-TOLCH
Foley Artist	JASON SWANSCOTT
Foley Editors	PETER HANSON LUKE BROWN
ADR Recordist	BRENDAN NICHOLSON
Assistant ADR Recordists	ROLF MARTENS ANDREW CALLER
Post Production Coordinators	ALISON VINER REBECCA BUDDS

Sound Design and Post Production provided by SOUND 24 Sound Re-recorded at
PINEWOOD STUDIOS

Music recorded at Urchin Studios
Engineer DAN COX

Music recorded at Air Lyndhurst
Engineer FIONA CRUICKSHANK

Music mixed by	GOETZ BOTZENHARDT AT SOHO SOUND KITCHEN
Music Performed by	NICK HOLLAND DAISY PALMER EMILY BARKER PAUL CLAVIS PAUL KIMBER CHRIS LAWRENCE ANDY MARSHALL MEMBERS OF THE RED CLAY HALO

Digital Intermediate Services provided by	TECHNICOLOR LONDON
DI Colourist	JEAN-CLEMENT SORET
DI Editors	MATT WATSON MICHAEL CRUSZ

Senior DI Producer

DI Coordinator

Lab Contact

DI Consultant

Data Management

Scheduling

Visual Effects provided by

Visual Effects Supervisor

Visual Effects Producer

Visual Effects Scheduler

Nuke Lead

Nuke

Flame Artists

CG Artists

Titles

Visual Effects (Bandage Removal)

Visual Effects Supervisor

Visual Effects Creative Executive

Senior Vice President Production- UK

Visual Effects Executive Producer - IND

Visual Effects Production Head - IND

Visual Effects Producer

Visual Effects Line Produce - UK

Visual Effects Coordinator - UK

Prep Supervisor

Prep Supervisor - IND

Prep Artists

KIM HONEYMAN

DAVID CASEY

JOHN ENSBY

MATT ADAMS

KATIE McCULLOCH

ELLORA CHOWDHURY

FINISH

JASON WATTS

FI KILROE

CHARLES GILLET

CHRIS ELSON

KAYLEY FERNANDES

STEVE MURGATROYD

JUDY ROBERTS

ANDY COPPING

ALARIC HOLBERTON

HARIN HIRANI

PAUL WRIGHT

PRIME FOCUS

ALAN CHURCH

MERZIN TAVARIA

MATTHEW BRISTOWE

STEPHEN MASCARENHAS

SHOME DASGUPTA

NICK KING

RYAN DELANEY

JENNY KING

SHAYNE FARRIER

CHACKO PHILIP

AJEET KUMAR RAY

ALESSANDRO SALIS

ASHISH PANDEY

CHANDRAMOULY RAMULU

KANNURI

GANESH GAVASANE

GEORGE DOUGLAS

GREGORY KALAINZIS

HEMANT TAJANPURE

IFTEKHAR MAHMOOD

NAGA AGADI

NATWAR RATHODE

NIVRUTI SHINGOLE

OLE NORDBY

PRAKASH DEVULAPELLI

	PREETHAM BODDU
	RICHARD SOWERBY
	SHAM CHAVAN
	SOMATH BOBADE
	SUNIL TONTEKAR
	VARADRAJ DEORUKHAR
	VIJAY PATIL
	VIKAS KUMAR
Visual Effects Editor - UK	CIAN O'LAOI
Pipeline Support - UK	STEPHEN WILLEY
Pipeline Support - IND	LYN FERNANDEZ
	NIKHIL BHATNAGAR
Post Production Services provided by	GOLDCREST POST LONDON
Post Production Coordinators	GEMMA McKEON
	TILLY HOLTON
IT Engineer	RICHARD BARNES
IT Coordinator	DOM REBELLO
Post Production Accounting by	RICE GORTON PICTURES
Post Production Accountants	EMILY RICE
	RENEE HINES
Avids supplied by	PIVOTAL POST LONDON
Avid Technicians	MATT GAUCI
	RICHARD HODGSON
	KEITH WARNE
Film Services provided by	DELUXE DIGITAL

"The Girl & The Night"

Written & performed by Emily Barker

Produced by Mearl

"Banjo Dance"

Written & performed by Emily Barker

Produced by Mearl

Additional Violin

Written & performed by Emily Barker

The Director wishes to thank the following for their assistance
 SANDRA AND MOSES BARBER, GILLIAN AND DAVID BARBER, MATTHEW BROWN, TIM
 KATZ, JOE ROMAN, KEITH REDMON, DAVID FLYNN, JOSH VARNEY, JASON BURNS
 MÉLANIE LEBLOND, MARÍA CARRIÓN, TIM KNIGHT, JUAN BIAIÑ, JEMMA KENNEDY, NICK
 WATSON.

The Producers wish to thank the following for their assistance
BODINE AND ALEXIS BOLING, CHRISTINE D'SOUZA,
DRAGOS BONCEA AND POIENARII DE ARGES CITY HALL,
GABRIELA DUMITRAN MILLINERY ATELIER, GRAHAM TAYLOR, MARK ANKNER, MARY
VERNIEU, AND VENUS KANANI

Color provided by TECHNICOLOR LONDON
Prints by DELUXE DIGITAL
Lenses and Cameras BY ARRI ®

Filmed with ARRI

FINISH
TECHNICOLOR

Special Thanks to The Screen Actors Guild

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