

GENERAL FACT SHEET FOR “ 28 HOTEL ROOMS ”

Original Program Title: 28 Hotel Rooms

Alternate Title (if any): N/A

Director Matt Ross

PRODUCTION

Year : 2012

Country of production: USA

Countries of co-production

Released date in the production country

Production company: Silverwood Films / ONERZERO Productions

Producer: Lynette Howell, Louise Runge, Samantha Housman

Coproduction company: in association with Sundial Pictures / Mott Stree Pictures

Coproducer: Crystal Powell

CAST & CREW

Cast: Chris Messina, Marin Ireland

Screenplay: Matt Ross

Cinematographer: Doug Emmett

Editor: Joseph Krings

Music: Fall On Your Sword

Direction of photography: Doug Emmett (same as cinematographer)

Picture editing: Joseph Krings (same as editor)

Set designer: N/A

Sound editing: Steven Iba

Costume Designer : Julia Caston, Jamie Bresnan

Special effects: N/A

PREVIOUS FESTIVALS

Festival selections: Sundance

Prizes awarded

Language of Original Version: English

TECHNICAL INFORMATION

Color or B&W? Main & End Titles Over Black or on Image? *Color. Titles over black.*

Are there any scenes within film with text on image ? *No all over black.*

Shot on Film or Digital? *Digital*

Has Digital Internegative been created? *Not at this time*

Have jpeg 2000 files suitable for digital prints been created? *In process of completing*

Number of Reels: 5 Length of Film in Feet or metres: *7380*

Length of each Reel in metres

35 mm?

Running Time in Minutes: Film Stock Used (Kodak, etc.): 82

Original shooting Aspect Ratio: *1.85* Theatrical aspect screening ratio: *1.85*

Super 35? NO If Yes, Common Center or Top? _____

Sound systems on final prints. LTRT, 5.1

Dolby Digital 5.1

CATALOGUE INFO

Director's biography:

Matt Ross graduated from The Juilliard School and briefly studied film at NYU.

He has made four short films, including "The Language of Love" which premiered at Sundance in 1997, played in dozens of international film festivals that same year and won the Special Recognition Award at the Aspen Shortsfest.

28 HOTEL ROOMS is his first feature.

Synopsis:

While traveling for work in a city far from their homes, a novelist and a corporate accountant find themselves in bed together. Although she's married, and he's seeing someone, their intense attraction turns a one-night stand into an unexpected relationship and a respite from the obligations of daily life. Through a series of moments—some profound, some silly, some intensely intimate—we see a portrait of an evolving relationship that could become the most significant one of their lives.

Chris Messina and Marin Ireland turn in outstanding performances. Each exhibits a vulnerability and emotional honesty that allows the audience to connect intensely with the two characters and every moment they share.

28 HOTEL ROOMS is director/screenwriter Matt Ross's first feature, and it is a candid, exquisitely constructed mosaic. The film adeptly illustrates how seemingly inconsequential moments and actions can often mean more than we suspect.

Brief comment of the director on the film:

In writing 28 HOTEL ROOMS, I wanted to make a film about a relationship and thought that a long-term affair would be a fascinating way to frame this. I wanted to follow two people, over time, watch them fall in love, go through changes in their careers and personal lives, the usual ups and downs, and grapple with the beautiful and painful world that they've created for themselves.

But more specifically, I wanted to make something really intimate. And I wanted to do this by coming up with a way of working that I had not experienced personally, but long thought possible.

The genesis of this movie came out of conversations I had with Chris Messina, the male actor in the movie, and one of the Executive Producers. We both loved films that focused on the nuances of relationships, where character was the primary focus and determined the plot, not the other way around.

We also had many discussions about our experiences as actors in film and the accepted norm of how films are usually made in relation to the actor and his/her work. How there is rarely adequate time for exploration and how the whole endeavor is structured so that – rather than being about discovery - an actor is required and expected to deliver a "performance" between action and cut.

We both thought there might be a way of making a film that made room for deeper exploration and for capturing the unexpected. The advent of digital filmmaking has made this possible; you can now shoot twenty-minute takes every time you turn on the camera and it won't cost a fortune.

I was excited by the idea of experimentation. I wanted to create an environment where the actors were allowed to contribute and shape the narrative, before and during shooting. I thought new and surprising things could come out of this way of working, where they could change whatever they needed to in order to get them closer to being the characters they were portraying.

The joy and challenge of working this way is that with over 49 hours of footage, we cut for almost a year. There are entirely different movies left on the cutting room floor. With all the material we have, we had cuts that were more impressionistic, more visually stylized, cuts with extensive voice-over. There were so many versions: scene orders were swapped around; the "plots" varied; we had different beginnings, climaxes, and endings.

In the end, I hope this version is the most unaffected and honest. I really tried to cut away anything that showed my hand as a director and reminded you that you are watching a movie. I lost a lot of "cool" shots. But I believe that this version of this film is the most truthful to the spirit of the script and to the endeavor.

Matt Ross