



PRESSEHEFT (ENG)

BACKROOMS

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Der Mythos der sogenannten „Backrooms“ entstand 2019 als Internetphänomen, fand schnell weltweit Anhänger und wurde über die Jahre weiterentwickelt. Parsons erster Beitrag dazu entstand vor vier Jahren: Mit dem Kurzfilm „The Backrooms (Found Footage)“, der seitdem auf Youtube über 71 Millionen Mal aufgerufen wurde, gelang ihm als damals 16-Jährigen ein Riesenhit. Den Kinofilm THE BACKROOMS drehte Parsons nun für A24 nach einem Drehbuch des renommierten Autoren Will Soodik („Westworld“, „Homeland“. „Ash vs Evil Dead“).

In den Hauptrollen spielen die Oscar-nominierten Chiwetel Ejiofor (12 YEARS A SLAVE, THE LIFE OF CHUCK) und Renate Reinsve (SENTIMENTAL VALUE, A DIFFERENT MAN), die sich in den Untiefen der unheimlichen Backrooms zu verlieren drohen. In Nebenrollen sind Mark Duplass, Lukita Maxwell, Finn Bennett, Avan Jogia und Robert Bobroczkyi zu sehen.

BACKROOMS ist eine Produktion von A24 im Verleih von Praesens-Film, produziert von Kori Adelson, Michael Clear, Dan Cohen, Chris Ferguson unter der Regie von Kane Parsons nach einem Drehbuch von Will Soodik.

Kinostart: 18. Juni 2026 im Verleih von



Synopsis

Inhalt: Clark (Chiwetel Ejiofor), der Besitzer eines heruntergekommenen Möbelgeschäfts, entdeckt im Keller seines Ladens eine unsichtbare Tür. Bald ist er wie besessen davon, das Geheimnis dahinter zu lüften, und vertraut sich seiner Psychologin Dr. Mary Kline (Renate Reinsve) an. Als sie ihm dorthin folgt, lauert hinter den Wänden etwas Düsteres – und Gefährliches.

ca. 110 Minuten

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Beyond a door that should not exist beckons an infinite series of rooms and hallways, at once familiar and eerily foreboding. What will you find in the Backrooms – and what will find you?

About the Film

From A24 and Chernin Entertainment, and the mind of visionary YouTube creator Kane Parsons, making his feature-filmmaking debut, comes a dread-inducing cinematic nightmare, poised to define a new era in horror storytelling.

Set in 1990 and based on Parsons' viral web series, BACKROOMS follows furniture salesman Clark (Chiwetel Ejiofor) as he makes a startling discovery in the basement of his showroom — a portal, bathed in yellow fluorescent lights and littered with familiar objects, leading to an eerie maze of endless office space.

Shaken by what he discovers there, Clark is also drawn to its anomalies. He enlists his skeptical employee Kat (Lukita Maxwell) and her boyfriend Bobby (Finn Bennett) to help chart its unsettling expanse of impossibly constructed rooms and corridors, where strange noises hint that something otherworldly may be lurking in the shadows.

When Clark goes missing, his therapist Dr. Mary Kline (Renate Reinsve), confronting buried traumas of her own, finds herself lost in the BACKROOMS searching for answers, and a way out.

Directed by Parsons from a script by Will Soodik (WESTWORLD) based on the series by Parsons, BACKROOMS stars Academy Award®-nominee Chiwetel Ejiofor (12 YEARS A SLAVE) and Academy Award®-nominee Renate Reinsve (SENTIMENTAL VALUE) in a groundbreaking expansion of the viral BACKROOMS world.

Filmed predominantly on real sets, it unveils previously unknown dimensions to Parsons' chilling universe and brings the CG found-footage series into the live-action realm, announcing the arrival of a singular new voice in horror cinema.

“For me, BACKROOMS is the cumulative result of a societal exhaustion with this industrialized monoculture we’re slipping into,” says Parsons. “Repetition and patterns in society become like sensory deprivation — eventually the brain tries to find meaning and construct from all the incoherent noise. When people are isolated from society, they become disconnected and conspiratorial thinking arises. How terrifying would it be if that was your existence forever, and all you could do is experience it over and over again?”

“For audiences who are familiar with THE BACKROOMS, it’s exciting to see this expanded rendition of it, how it utilizes and builds upon all the things people have loved about it over the years,” says Ejiofor. “People who are new to it will be equally fascinated by this world, and Kane’s unique vision, created out of a singular imaginative leap.”

Liminal Horror

Parsons was just 16 years old when, inspired by an internet creepypasta, he used the open-source 3D software Blender and Adobe After Effects to create what was initially intended as a visual effects test. Uploaded to YouTube in 2022, the nine-minute short THE BACKROOMS (FOUND FOOTAGE) garnered 20 million views in its first two weeks and has been dubbed “the scariest video on the internet.”

While still in high school, Parsons began expanding the concept of his initial BACKROOMS clip, creating 22 additional episodes, and developing its own mythos as it exploded in popularity across the internet. To date, the web series has amassed 216 million views, spawning its own online ecosystem of fan subreddits and YouTube videos dissecting its canon in detail.

The BACKROOMS phenomenon and its pervasive, infectious dread is rooted in the liminal-space aesthetic built around haunting images of transitory, banal or anodyne thresholds. Often captured in images of man-made environments devoid of people, these spaces are ripe with the uneasy sense that

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something within is off, or “wrong” — whether physically, spiritually, or psychologically. These desolate settings become a new kind of trap, fraught with terror and menace: an abandoned mall emptied out of shops and consumers; a long, empty hallway leading nowhere; and in BACKROOMS, a surreal maze of uncanny office rooms laden with details that don’t quite add up.

“The Backrooms feel ordinary, but by the very nature of their extreme ordinariness, it becomes quite disturbing,” says Ejiofor. “You feel like you should be reasonably safe because you’re in an empty office space — but because something isn’t quite right within its confines you feel even more vulnerable. That feeling is the starting point for why the Backrooms is so horrifying.”

What makes liminal spaces so unsettling? Stripped of their intended purpose, these desolate places conjure a disquieting sense of nostalgia within the viewer. “The liminal feeling, whether it be the transition between physical or emotional locations or in-between states, turns into a horror that harkens back to the subtle details of childhood,” says Parsons. “It’s exploring the past that gets left behind — and the longing to return to the past that doesn’t exist.”

Adds Renate Reinsve, who plays Dr. Mary Kline: “There are so many things inside us that we can’t tap into — and there are specific things we can only access in our subconscious. We have very limited knowledge of the vast neurological system within us.”

There is a familiar shorthand in the banal, office-like space that Clark first enters when he stumbles into the Backrooms, where buzzing fluorescent lights cast drab carpeted chambers in a sickly yellow sheen. “There is probably no better symbol for that kind of monoculture than a drop ceiling,” says Parsons.

Yet beyond that prickling sense of unease, tangible and sinister threats await. In his web series, Parsons established an expansive world in which unlucky humans encounter this limitless space seemingly made up of the sum of the external world — and the volatile entities known as “Still Lives” within. The film broadens our understanding of what the Backrooms are capable of — and how they function as a “direct tumor” on reality, in the words of its creator.

“What if it’s not only buildings and objects that can be replicated, but also human beings,” wonders Parsons. “What if we’re not special in any particular way? What if we’re just clumps of cells that can be copied by this place, like mutations?”

As the popularity of Parsons’ BACKROOMS grew, Hollywood production companies began calling with interest in developing it for the big screen. In 2023, a year after the web series debuted, Chernin Entertainment, 21 Laps Entertainment, and Atomic Monster teamed up with A24 to back Parsons’ feature debut. Parsons went through the story beat by beat with screenwriter Will Soodik, ensuring that his ideological north star remained in sight while expanding his BACKROOMS world into uncharted cinematic territory.

Now 20, Parsons makes his feature directorial debut with BACKROOMS, becoming the youngest director in A24 history. From production design to VFX to musical score, which he co-composed with the Canadian musician and immersive sound producer Edo Van Breemen, the filmmaker worked closely with key department heads to ensure that the film preserved strict continuity with the established world of his series.

“Every step of the way in making this film I’ve felt like we’re advancing the premise of the BACKROOMS while respecting its core audience,” says Parsons. “Our goal was to deliver for those

who know about BACKROOMS without alienating newcomers. I think it remains an honest interpretation of its own origins.”

James Wan, who serves as a producer on the film and is the world-builder who pioneered the SAW, CONJURING and INSIDIOUS franchises, recognized a kindred spirit in Parsons through his own DIY filmmaking origins. “The horror aspect of this project comes from a very psychological standpoint, and Kane taps into the growing fascination with liminal spaces,” says Wan. “With his BACKROOMS shorts, Kane proved that he was very capable. He knows what he wants and he understands this world so well that as producers, cast and crew, we trust his vision. Having someone like that as a leader goes a long way.”

For Ejiofor, himself also a director, Parsons’ complete understanding of his BACKROOMS world was “a gift.” “There is no question that he can't answer,” Ejiofor says. “There is no aspect of it that he hasn't considered. It has obviously been at the forefront of his whole creative process for several years and he has spent endless hours working on it, understanding it.”

Defying the jump-scare driven tropes in mainstream horror, the big-screen BACKROOMS explores the psychological and existential terrors of original characters, including an architect-turned furniture-store salesman, his haunted therapist, and a mysterious scientist. For Parsons, utilizing the cinematic format was a natural progression of the story world he spent years building on a computer.

“I come from a very ARG (Alternate Reality Game), web series-centered space and I wasn't trained on the conventions of traditional filmmaking,” Parsons says. “Making this movie was an incredible lesson in balancing what would work for a theatrical audience while also staying true to what I've created on YouTube.”

Taking the BACKROOMS from internet legend to big screen, Parsons creates a new benchmark in horror cinema around

an uncanny space that feeds off of modern disconnection and the human brain's unquenchable thirst to find meaning in the unexplainable. With BACKROOMS, Parsons gives us an unsettling framework for understanding the cacophony of our collective fears and anxieties — and the allure of giving into them.

“The BACKROOMS is the quintessential thing that would prey on our curiosity and our desire to know more — and to piece together meaning from what seems to be random noise,” says Parsons. “It's about going down the rabbit hole and arriving at a place where you see that the industrialized scale behind this crisis is affecting many more people than just Clark. It's everywhere.”

Clark and Mary

Drowning in a sea of angst, mass-produced recliners, and liquidation clearance signs at his pirate-themed furniture store in the Silicon Valley suburbs, Ejiofor's Clark is a man suffering quietly in crisis. Haunted by a failed marriage, a failing business, and vanished architectural dreams, he's in therapy with Dr. Mary Kline, whose self-help teachings urge him to break the patterns that keep him trapped in circles.

But he can't seem to break the cycle of anger and resentment, even as he is painfully aware of his habit of lashing out at others. “We meet Clark in a space where he's struggling with his mental balance and with his failings,” says Ejiofor. “He also has this tendency to put the blame for his failings on other people.”

When unexplained flickering lights lead him down to the basement of Cap'n Clark's Ottoman Empire late one night, Clark discovers a null space — or portal — into the Backrooms, and tentatively steps through.

The mundanity of this liminal space at first glance seems normal and even familiar. Reminiscent of a long-disused office space,

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things come to feel viscerally off as Clark starts to navigate the labyrinthine sprawl. Pillars appear in strange places; objects are lodged haphazardly in the walls and floors; overhead lights buzz with an ambient drone; a stop sign is lettered in reverse, as if its emergence in the Backrooms has been lost in translation.

Upon hearing a strange sound somewhere in the distant void of the Backrooms, Clark's first encounter with the space ends in panic – and intrigue. “Clark is someone who has an attachment to being in a man-made world, and what feels like a personal relationship with the construction of things,” says Parsons. “The Backrooms tricks part of his brain into feeling awakened – but this is not the sort of comfort that comes from a well-regulated nervous system, or from someone who is functioning well.”

Revisiting the strange space each night, Clark becomes obsessed with mapping its architecture. After a lifetime of disappointments, the Backrooms offers him a path toward clarity, vindication, and relief. “He finds comfort in complacency there, no longer resisting his own whims,” says Parsons. “It's like taking someone in freefall and gifting them the newfound ability to maintain that complacency, only it devolves into a kind of feedback loop from within.”

Through Clark's subsequent trips into the Backrooms, hints are revealed about the mysterious nature of the space, and a murky logic begins to take shape. “Everyone has theories on what it all means,” Ejiófor says of the space's enigmatic nature and design. “The Backrooms is someplace where Clark is trying to figure out its rules and parameters – while it's figuring him out.”

Outside the furniture store, Clark attends therapy sessions with Dr. Mary Kline, who also yearns to make sense of the world around her. Like many a pop psychologist of the 1980s and '90s, Kline is the author of the popular self-help book *THE WINDOW WITHIN*, in which she urges her patients to break

the behaviors that keep them stuck in negative patterns: “*It's never too late to forge a new path*,” the book suggests. But the methods Kline has designed to help manage modern life – including her own repressed personal demons – aren't working.

Like Clark, Mary suffers from an alienating sense of isolation, causing her to disconnect from her peers. “Dr. Kline is seeking so intensely to help other people, because that's what drives her in life,” says Renate Reinsve, who plays Mary. “But in striving so hard to help others, she isn't helping herself when she badly needs it.”

When she read the film's script, Reinsve had already been going down internet rabbit holes similar to the BACKROOMS phenomenon. She was particularly drawn to the effect that liminal spaces and quantum physics have on the human mind, and likened the screenplay and Parsons' BACKROOMS series to David Lynch's surrealist noir *BLUE VELVET*.

“Lynch's world in that movie is very specific in that it's built around consciousness and symbols,” says Reinsve. “What's going on inside Kane's head in BACKROOMS is a vast and intricate world, which is how I see Lynch's work.”

One therapy exercise, a role-playing game in which Mary assumes the role of Clark's ex-wife, instead reveals his unwillingness to confront the true sources of his problems. “The ideas and systems that Mary has constructed to cope and understand and map this cognitive world – this sea of noise – haven't been effective,” says Parsons. “Ultimately, her system has done more harm than good with Clark, to say nothing of her own fragility.”

When Mary observes her childhood home being demolished to make way for a suburban development, the act of urban progress feels more like a traumatic act of violence. The destruction of the home initiates Mary's own quiet, prolonged

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unraveling, suggesting that Mary and Clark share more in common than meets the eye.

“Her childhood home has bored a hole into her mind that stretches into her adult life,” says Parsons. “It’s a place that is welded into her psyche, and seeing it destroyed makes it become like a ghost in her mind.”

After Clark reveals to her during a therapy session his discovery of a liminal space that defies reality, Dr. Kline finds herself compelled to cross professional boundaries and go looking for Clark at his furniture store. In the Backrooms, Mary confronts her own deeply buried childhood memories.

Although this is Reinsve’s first horror movie, the actor found common threads with some of the dramatic roles she’s played thus far in her career. She also came to understand how liminal-space stories can conjure both comfort and unease in viewers.

“It makes sense to me that some people like to watch these videos where there’s a little crack in reality and behind it is something that looks almost the same, but distorted,” Reinsve says. “Because sometimes the only way to make sense of something irrational is by also seeking something irrational, like symbols in spiritualism or religion. It’s a way to understand the world on a level much deeper than words can communicate. It’s both eerie and a relief at the same time.”

Adds Reinsve: “You can discover something about yourself being in the Backrooms, and since you’re always changing, so will the Backrooms.”

Putting a New Face to Async

As Clark and Mary navigate the Backrooms and its dangers, another human entity watches from a distance: Async, the MRI research start-up that has been studying the Backrooms since accidentally opening a door to the mysterious space in 1989, during the events of the web series.

“There are a handful of core pillar ideas within the architecture of this Async branch of the story,” says Parsons. “We have this confounding, impossible box, so to speak, refracting itself into infinity — this is the Backrooms, an infinite sea of noise that everyone is trying to construct meaning out of.”

In the movie, Mark Duplass plays Phil, an Async scientist who may or may not figure into the future of the Backrooms universe and who has been tasked with monitoring what Async refers to as the Complex. A brief glimpse of the elusive character’s home life underscores that he’s just a regular guy clocking in to do a job — someone who is controlled by an even more cryptic organization.

Set in Northern California’s Santa Clara Valley circa 1990, Backrooms echoes the technological commercialization that birthed Silicon Valley’s dot com boom in real life, marking a new epoch in human civilization. In the movie, as much as Async cannot comprehend what the Backrooms are, or how they function, Phil remains convinced that no discovery in history will prove to be more revelatory or important.

Eagle-eyed fans may spot callbacks throughout the film to Async storylines and characters from the web series. The film also reveals that the more Async scientists interact with the Backrooms, the more systemic noise it creates.

“Async represents the most extreme version of the problem-solving and map-making tendencies of civilians like Clark and Mary,” says Parsons. “Everyone in the Backrooms wants to make sense of the noise — that’s the shared goal of all the human characters in the movie.”

Bringing the BACKROOMS to Life

The BACKROOMS series originated from a singular image of an empty yellow-walled room lit by fluorescent lights posted anonymously to 4chan in 2019. The image — later identified as a Wisconsin hobby shop photographed circa 2003 — became

a creepypasta, or internet horror legend, taking on new life across message boards through its expanding lore and lexicon.

For example, “no-clipping,” or exiting the solid bounds of reality, grew out of the desolate expanse of drop ceilings, carpeted floors, and patterned walls that over time became the BACKROOMS. Like any cultural phenomenon, the Backrooms started developing its own lingo.

The phenomenon also cemented specific visual motifs. While there were numerous core elements the film adaptation had to get right in its journey from still image to web series to big screen, there was one supremely important element Parsons knew fans would intensely scrutinize on the big screen... the wallpaper.

“The wallpaper is there because it comes out of the original image and was always a key factor in describing the Backrooms,” says Parsons. “The wallpaper also works as a fingerprint of a location — it’s a kind of physical marker that helps underscore the idea that the Backrooms is building itself.”

In the movie, different floral and chevron patterns change for specific reasons, suggesting a constantly mutating entity. Production designer Danny Vermette spent a month designing the wallpaper, employing 50 camera tests across 50 different prints in subtly different shades. Once he nailed the color tone and pattern size on camera, Parsons and his crew matched the different wallpaper to carpeting and lighting schemes, making sure human actors presented well against it onscreen.

“We had to do so many variations on the wallpaper because it looks so different on a computer screen versus on a film set under our lighting scheme,” says Vermette. “During filming, we had to intensify the pattern in certain rooms when we changed from overhead drop-ceiling lighting to pot lights. A change in tonality can alter the entire atmosphere of a scene.”

A strict commitment to getting every BACKROOMS detail right became paramount to Parsons, who brought his unique skills with him into the feature filmmaking process. A self-taught VFX artist and computer animator who honed his skills during the pandemic, he had originally used Blender — the open-source VFX software that’s been credited with democratizing creativity in 3D modeling, animation and design — to create the original shorts.

Employing a found footage-style POV, he single-handedly sound-designed, edited and scored the 22-volume web series. In tackling the feature film, Parsons again oversaw multiple areas of craft utilizing his Blender skills — a hands-on process virtually unprecedented for a first-time studio filmmaker.

Starting in pre-production ahead of a summer 2025 shoot in Vancouver, Parsons used Blender to design his own meticulous 3D models of set diagrams, lighting schemes and camera movements, sending concept art and storyboards to his department heads to fine-tune each precise element to his vision, and continuing to trade designs with his teams throughout filming.

“We would go back and forth like, ‘Okay, there’s a pillar here — we’ve got to move this wall a few meters to the right,’” says Parsons of the ominous BACKROOMS set, built with production designer Vermette to maximize light, shadows and mystery within its serpentine design. “Generally speaking, what’s in the Blender file looks almost identical to what we actually have in the film.”

Programming light placements first in Blender also allowed Parsons and director of photography Jeremy Cox to precisely control lighting temperature and tonality through custom ceiling fixtures built into the BACKROOMS set. Parsons’ Blender mock-ups also helped his teams create a seamlessness between their physical sets and set extensions, added with

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visual effects, that give the Backrooms its imposing sense of infinite scale.

“One of the amazing things about working with a director who is a visual effects artist himself is he would design his worlds in CG, and then present that to Danny Vermette, the production designer, and to us in visual effects,” says VFX supervisor Edward J. Douglas. “We wanted to build everything we possibly could for real and then expand it even further to get the vastness of Kane’s vision.”

Even into post-production, Parsons would sometimes stay up overnight working in Blender to give notes on VFX, jumping into files to refine CG environments, lighting, and set designs. He created the film’s handheld VHS-style CG sequences in Blender before handing them off to his VFX artists for polishes. For the film’s opening sequence, in which an Async employee finds himself lost in the Complex, Parsons shot on a motion-capture stage, operating the camera himself.

The creation of the film’s most striking VFX moment – a descending sequence that drops down through one seemingly banal room after another as the Complex gradually becomes more and more grotesquely distorted – grew out of an idea Parsons had while working with editor Greg Ng.

“It was an idea I wanted to try, and it’s a testament to Blender that I was able to create most of the scene in one afternoon,” says Parsons. “We put it into the film and knew immediately it was one of the best visual pieces to build other stuff around. It conveys so much in such a brief time, and it ended up becoming our first teaser online for the movie.”

Parsons was adamant about filming his actors on real sets, using a wide-angled cinematic approach that removed the BACKROOMS from its internet origins, expanding it onto the big screen and emphasizing Clark and Mary’s isolation from the outside world.

“The BACKROOMS had to feel all-consuming – this was essential to what we were trying to get across thematically through our visuals,” says Parsons. “It’s a film that places great emphasis on the spatial relationship between human characters and the physical space surrounding them.”

Parsons and Vermette, working with art director Alan Derksen and set decorator Trevor Johnston, spent three months building 30,000 square feet of Backrooms across four separate soundstages. A total of 32,000 square feet of wallpaper was printed and 27,000 square feet of carpet was procured to bring the dizzying, labyrinthine scale of the Backrooms to life.

“The layout of the sets always kept us on edge during filming,” says Vermette. “There was some comfort to the space because it was recognizable – but once you start to unpack its dimensions, it becomes more and more overwhelming as the maze unfurls.”

For Parsons, walking onto the BACKROOMS set for the first time was one of the most memorable days of his life. “When you entered the basement of the furniture store and did a full 360-degree turn, it felt like a real basement,” says Parsons. “When you walked through the wall into the Backrooms like Clark does, it felt exactly like you envisioned it from the web series.”

The immersive set build even proved a little too realistic at times. Production coordinators had to create daily maps to keep cast and crew from getting lost amid the warren of sprawling Backrooms that grew across multiple soundstages. One centerpiece set, nicknamed The Vertigo Room, appeared to stretch 40 stories high, with M.C. Escher-like stairs leading nowhere.

To bring to life the imposing vastness of the BACKROOMS, Parsons and his crew employed traditional cinematography as much as possible, using camera extensions and visual effects

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to seamlessly extend and connect the multiple sets into one sprawling story universe.

To achieve a wider field of view across the multiple sets, Cox shot on the Sony Venice camera using a Rialto extension, which allowed for filming in tight spaces.

“Kane had such a specific direction for how the camera moved across our sets to create the right narrative beats,” says Cox. “In the web series he does an incredible job of key framing the natural camera moves — when you dissect it, it feels natural, but each key frame is meticulously laid out. We worked hard to recreate that tendency in the movie.”

Parson’s intimate knowledge of all things BACKROOMS paid off in one of the film’s most important visual motifs — an exact replication of the original BACKROOMS image that inspired the YouTube series and movie adaptation. Parsons and his team reverse-engineered the original image, identifying the camera used, the geography of the shot, and even the precise shadows on view on the wallpaper in the evocative image.

“Because this is an established world with very established rules, it’s as specific in its look and its approach to visuals as a STAR WARS movie,” says Cox. “Fans know every detail in terms of how the BACKROOMS should look and feel down to the texture of the wallpaper. We wanted to make sure we were honoring Kane’s world and his vision, while also expanding it.”

For the film’s sound design, Parsons worked with Eugenio Battaglia, using Foley techniques to enhance BACKROOMS’ expansive and unsettling soundscape, punctuated at times by the low buzzing of overhead lights and the occasional inhuman shriek.

“We tried to stay as visceral and non-stylized as possible, leaning into benign sounds that become more upsetting as the story unfolds,” says Parsons. “As Clark travels deeper into

the mysteries of the Backrooms, those benign noises become threatening. We tried to find a sonic language that hadn’t been used before.”

Known for scoring his own works, Parsons has released several ambient electronica albums tied to his BACKROOMS series. For the film’s score, he shared composing duties with composer and immersive sound designer Edo Van Breemen, expanding on the familiar sound cues fans will recognize from the web series.

Van Breemen, whose work blends his classical background with genre-bending compositions and experimental electronic textures, was a sonic match for Parsons, whose own atmospheric, ambient short film scores have amassed a devoted following.

Composing at night during post-production, Parsons would trade musical files with Van Breeman, in a collaborative back-and-forth. “Some tracks are all him, some tracks are all me,” says Parsons. To achieve the film’s penetrative and destabilizing score, the duo used old versions of Absynth and Reaktor and sampled vintage synths to achieve the film’s penetrating and destabilizing score.

“A fair amount of the storytelling in this movie comes from the score, in the same way musical motifs can convey images or narrative across an album,” says Parsons. “Anyone who has obsessed over the soundtrack of the YouTube series will recognize some of the same musical motifs in the movie. On a sonic level, it’s a pretty great blend of what’s gone into the series so far.”

Among the film’s notable musical elements is the eerie viral track “Six Forty Seven” by Instupendo, a song popular with the BACKROOMS fandom, frequently posted online with haunting liminal-space images.

Beyond the BACKROOMS

Building on the in-world secrets of the BACKROOMS, with its Easter eggs and unexpected detours, Parsons is excited by the prospect of continuing the universe he first created as a teenager posting to YouTube.

“It’s always been about preserving the same feeling, and the same way of delivering information, but gradually giving more visually and narratively to get to the root of the mechanism by which this place operates,” Parsons says. “Where is it drawing from? Where did these buildings come from? What is it building itself *out of*?”

Fans of Parsons’ BACKROOMS mythos and universe have been posing these questions since 2022, when the online community began creating and sharing their own variations on Parsons’ otherworldly realm. The evolving BACKROOMS legend remains active across robust Reddit, Wiki and Discord communities, in addition to Parsons’ three million YouTube subscribers, most of them hyper-attuned to every newly revealed detail of his transfixing world.

Fans in turn craft and post their own art, narrative riffs, deep-dive analyses, and explainer videos, theorizing over the secrets of the BACKROOMS mythology. This new kind of fan-driven IP creation is the first to make the leap to Hollywood, where its continuity and creative integrity is ensured by Parsons’ overarching vision for the universe.

And while the film uncovers startling revelations that are sure to deepen the lore for fans, it also invites new audiences to experience the BACKROOMS for the first time – a strange and terrifying place whose unsettling mystique may not only point to inexplicable external forces, but perhaps more horrifyingly, inward. As the Backrooms pull Clark and Mary ever deeper into its endless maze, the only way out is to confront the emotional and psychological wounds that got them trapped there in the

first place. This anchor point grounds the surreal BACKROOMS in an utterly human perspective, and the truism that while many answers can be known in life, others remain unknowable.

“Of course it’s scary and there’s horror, and it’s terrifying at times, but it also has these great characters and it’s speaking to a lot of different fascinating things,” says Ejiofor. “There’s also a very grounded, philosophical and psychological truthfulness to what’s happening to Mary and Clark. The uniqueness of this storytelling is what I hope audiences will engage with, because it is unlike anything else.”

The Cast

Chiwetel Ejiofor

Academy Award®-nominated and BAFTA Award-winning actor, writer and director, Chiwetel Ejiofor has a breadth of critically acclaimed work across stage and screen.

Last year he joined June Squibb in Scarlett Johansson's directorial debut *ELEANOR THE GREAT*, which played at TIFF following its world premiere in the Un Certain Regard strand at Cannes Film Festival. He has also been announced to star in Paramount Pictures' *CHILDREN OF BLOOD AND BONE* adaptation as "King Saran", and in Kane Parsons' highly anticipated A24 adaption of the contemporary horror legend, *BACKROOMS*.

2025 also saw the global release of Mike Flanagan's *THE LIFE OF CHUCK*, which premiered at the Toronto International Film Festival 2024, where it received the coveted People's Choice Award. As well as this, Chiwetel reprised his role as "James Copley" in *THE OLD GUARD 2*, the sequel to one of Netflix's most watched original films of all time.

Chiwetel took on the romantic lead in 2025's fourth and final installment of the *BRIDGET JONES* franchise: *MAD ABOUT THE BOY*—in which he starred alongside Leo Woodall and Renée Zellweger. The film went on to break the UK box office record for an opening of a romantic comedy.

In 2024, Chiwetel appeared alongside Tom Hardy in Sony and Marvel's "Venom" blockbuster franchise finale, *VENOM: THE LAST DANCE*. His sophomore directorial feature *ROB PEACE* premiered at the Sundance Film Festival that same year. As well as directing the film, Chiwetel wrote the screenplay, adapting it from the bestselling book by Jeff Hobbs, and starred in the project alongside Jay Will and Mary J. Blige, as Rob's father, "Skeet". *ROB PEACE* was nominated in the Outstanding Independent Motion Picture category at the 56th NAACP Image Awards®.

2024 also saw Chiwetel board the animated film *THE BROWN DOG* as an executive producer, alongside Idris Elba.

In 2023, Chiwetel was seen in Sophie Barthes' *THE POD GENERATION* with Emilia Clarke, which had its world premiere at Sundance Film Festival. In 2022, Chiwetel led the Showtime series *THE MAN WHO FELL TO EARTH*, based on the Walter Tevis novel and Nicolas Roeg's cult classic 1976 film starring the late great David Bowie. Naomie Harris joined Chiwetel as the female lead. In May of that year, he reprised the role of "Baron Mordo" in *DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS*, Marvel's much-anticipated second installment of 2016's hugely successful *DOCTOR STRANGE*.

Chiwetel Ejiofor (cont.)

In 2021, Chiwetel appeared in Paramount's action sci-fi thriller INFINITE with Mark Wahlberg, directed by Antoine Fuqua. In the same year, he starred in Doug Liman's LOCKED DOWN on HBO Max, a pandemic-set blend of romantic comedy and heist movie filmed in London during the second lockdown.

The beginning of March 2019 saw Chiwetel's critically acclaimed directorial debut THE BOY WHO HARNESSSED THE WIND on Netflix, which he adapted from the book of the same name, written by William Kamkwamba and Bryan Mealer. 2026 will see him join the RSC's stage adaptation of Kamkwamba's story, as Creative Associate and Producer.

Chiwetel voiced the infamous character of "Scar" in Disney's THE LION KING in 2019, a CG animated reimagining of the 1994 Walt Disney classic. He also reteamed with Angelina Jolie in MALEFICENT: MISTRESS OF EVIL, the sequel to the 2014 film MALEFICENT. In the same year, he was also heard narrating the Apple TV documentary THE ELEPHANT QUEEN, which takes audiences across the African savannah, and into the heart of an elephant family. His voiceover work garnered him an Emmy® nomination for Outstanding Narrator. He has most recently narrated BBC Africa and National Geographic (Latin America)'s DAY ZERO, a call to arms water crisis film.

The start of 2018 saw Chiwetel in MARY MAGDALENE alongside Rooney Mara and Joaquin Phoenix, directed by Garth Davis. Chiwetel was seen in Netflix's COME SUNDAY alongside Lakeith Stanfield, Jason Segel and Martin Sheen shortly after. March of the same year saw Chiwetel lend his voice in SHERLOCK GNOMES, alongside Emily Blunt, Johnny Depp, James McAvoy, Dame Maggie Smith, and Sir Michael Caine.

In addition to starring opposite Benedict Cumberbatch in 2016's DOCTOR STRANGE, Chiwetel was also seen in John Hillcoat's crime thriller TRIPLE 9. He was supported by a stellar cast including Kate Winslet, Casey Affleck, Gal Gadot, Aaron Paul, and Norman Reedus.

In 2015, Chiwetel was awarded a CBE for services to drama and also starred in a number of films and returned to the stage in EVERYMAN, Rufus Norris' inaugural play, as Artistic Director of The National Theatre. In addition, he was seen in the award-winning sci-fi drama THE MARTIAN alongside Matt Damon, Jessica Chastain, and Kate Mara, as well as Craig Zobel's thriller Z FOR ZACHARIAH alongside Chris Pine and Margot Robbie, which premiered at Sundance Film Festival.

Chiwetel Ejiofor (cont.)

Chiwetel starred in another thriller—SECRET IN THEIR EYES—directed by Billy Ray and co-starring Julia Roberts and Nicole Kidman. The film was adapted from Juan José Campanella's Oscar®-winning Argentinean film, *El Secreto De Sus Ojos*.

2014 was a particularly memorable year for him, following the huge success of Steve McQueen's Oscar®-winning film, *12 YEARS A SLAVE*. Chiwetel played the role of "Solomon Northup" which gained him Academy Award®, Golden Globe® Award and SAG Award nominations and won him a Best Actor BAFTA. Later in the year, Chiwetel also starred in *HALF OF A YELLOW SUN* with Thandiwe Newton and Joseph Mawle.

2013 saw Chiwetel star in Stephen Poliakoff's BBC series *DANCING ON THE EDGE* which gained him a Golden Globe® Award nomination for Best Actor in a Miniseries and an Emmy® Award nomination. Chiwetel also returned to the stage in the Young Vic's adaptation of *A SEASON IN THE CONGO*, directed by Joe Wright.

In 2011, television audiences saw him in the award-winning *THE SHADOW LINE*, a thrilling drama for the BBC. *SALT* alongside Angelina Jolie and Liev Schreiber followed, and in 2009 he starred in Roland Emmerich's *2012* with John Cusack, Danny Glover, and Thandiwe Newton. The same year his performance in *ENDGAME*, Channel 4's moving drama set in South Africa, earned him a Golden Globe® nomination for the Best Performance by an Actor in a Mini-Series or a Motion Picture Made for Television.

In 2008, he was seen in three very different roles; his performance in the title role of Michael Grandage's *OTHELLO* at the Donmar Warehouse alongside Kelly Reilly and Ewan McGregor was unanimously commended and won him the 2008 Olivier Award for Best Actor, the Evening Standard Theatre Award for Best Actor, as well as nominations for the South Bank Show Awards 2009 and the What's On Stage Theatregoers' Choice Awards. His other stage credits include Roger Michell's *BLUE/ORANGE* in 2000 which received an Olivier Award for Best Play, and the same year Tim Supple's *ROMEO AND JULIET* in which Chiwetel took the title role.

In 1996, Chiwetel caught the attention of Steven Spielberg who cast him in the critically acclaimed *AMISTAD*, starring alongside Morgan Freeman and Anthony Hopkins. He returned to the big screen in Stephen Frears' 2001 thriller *DIRTY PRETTY THINGS* for which his performance as "Okwe" won him the Best Actor Award at the British Independent Film Awards, the Evening Standard Film Awards, and the San Diego Film Critics Society Awards. In 2003, he co-starred in three films: Richard Curtis' *LOVE ACTUALLY*, *SLOW BURN* and Woody Allen's *MELINDA AND MELINDA*. 2008 saw Chiwetel in Ridley Scott's

The Cast

Chiwetel Ejiofor (cont.)

AMERICAN GANGSTER, Don Cheadle's TALK TO ME, and David Mamet's REDBELT. His other film credits include KINKY BOOTS (2005), the urban drama FOUR BROTHERS, Spike Lee's heist film INSIDE MAN, and the Oscar®-nominated CHILDREN OF MEN.

Renate Reinsve

Renate Reinsve continues to captivate a global audience and establish herself as a force in the industry.

Reinsve recently won the European Actress award at the European Film Awards and was nominated for 'Best Actress in a Leading Role' at the Academy Awards®, Best Performance by a Female Actor in a Motion Picture – Drama at the Golden Globes®, and Best Actress in a Leading Role at the BAFTA Awards, for her performance in Joachim Trier's Sentimental Value, starring opposite Stellan Skarsgård, Elle Fanning, and Inga Ibsdotter Lilleaas. The film premiered at the Cannes Film Festival, where it won the Grand Prix, and later earned the BAFTA Award for Best Film Not in the English Language. The story follows two sisters who reunite with their estranged father, who was once a renowned filmmaker, after their mother's death. This family drama explores themes of family, memory, and reconciliation through art, set against the backdrop of the family home in Oslo.

Reinsve is currently in production for Searchlight Pictures' SOMEWHERE OUT THERE, directed by Alexander Payne, which follows a friendship that becomes fractured late in life. Recently, Reinsve completed production on Kane Parson's feature directorial debut BACKROOMS, alongside Chiwetel Ejiofor. The film is slated for a release on May 29th, 2026, by A24.

Upcoming, Reinsve can be seen in Neon's FJORD, which follows the Gheorghiu family, Romanian father (Sebastian Stan) and Norwegian mother (Reinsve), as they start over in her remote Norwegian hometown. They befriend their neighbors, the Halbergs, and their children quickly grow close. But when the Gheorghius face suspicions of disturbing behavior, they become targets of intense small-town scrutiny.

In 2024, Reinsve starred in Aaron Schimberg's film from A24, A DIFFERENT MAN, opposite Sebastian Stan. Aspiring actor Edward (Stan) undergoes a radical medical procedure to drastically transform his appearance. But his new dream face quickly turns into a nightmare, as he loses out on the role he was born to play and becomes obsessed with reclaiming what was lost. Reinsve portrays Ingrid, Edward's playwright

Renate Reinsve (cont.)

neighbor, who forms a bond with Edward prior to his surgery. The film premiered at the 2024 Sundance Film Festival.

Reinsve also starred in *ARMAND*, a thriller drama film written and directed by Norwegian filmmaker Halfdan Ullmann Tøndel, in his feature directorial debut. This story follows a defamed actress, Elisabeth, when she is called to a parent-teacher meeting at her son Armand's elementary school after an accusation of a serious incident with his best friend, Jon. The film is set entirely within the meeting, as Elisabeth and Jon's parents, along with school staff, engage in a tense battle of conflicting truths and escalating accusations.

In the same year, Reinsve was seen in Apple TV's *PRESUMED INNOCENT*, with Jake Gyllenhaal and Ruth Negga. This legal thriller based on the 1987 novel of the same name follows a prosecutor who becomes the prime suspect in the murder of his colleague with whom he was having an affair. The show has been renewed for a second season that will be based on *Dissection of a Murder* by Jo Murray.

In 2021, Reinsve starred in Joachim Trier's *THE WORST PERSON IN THE WORLD*, which was nominated for an Academy Award® for Best International Feature Film and best Original Screenplay. The film chronicles four years in the life of Julie (Reinsve), a young woman who navigates the troubled waters of her love life and struggles to find her career path, leading her to take a realistic look at who she really is. For her role, Reinsve won the award for Best Actress at the Cannes Film Festival and the Amanda Awards (The Norwegian National Film Awards) and was nominated for a BAFTA Award for the role in the category of Best Leading Actress.

Additional film credits include *Handling the Undead*; *Cake Bomb*; *Welcome to Norway* for which she received an Amanda Award nomination for Best Supporting Actress; *THE AFFECTED*; *FØNIKS*; *THE ORHEIM COMPANY*; *WOMEN IN OVERSIZED MEN'S SHIRTS*; *VILLMARK 2*; *EKSPEDISJON KNERTEN*; *TWIGSON THE EXPLORER*; *DARK WOODS II*; *OSLO, AUGUST 31ST*.

Television credits include *IDA TAKES CHARGE*; *WHITE BOYS*; *MYSTERIET PÅ SOMMERBÅTEN*; *UNGE LOVENDE*; *NESTEN VOKSEN*; *ROENG*; *BEST FØR*.

Reinsve is a Norwegian actress who trained at the Oslo National Academy of the Arts and is well known in her native Oslo for her work in film and television and theater and has worked extensively on stage at the Trøndelag Theatre, and at The Norwegian Theatre.

Mark Duplass

Mark Duplass is an award-winning actor, filmmaker and producer. As an actor, Mark has appeared in a wide range of film and television projects including the Apple+ series THE MORNING SHOW for which he received a 2020 and 2024 Emmy® nomination, and a 2022 Golden Globe® nomination for Best Supporting Actor. Mark was also one of the stars of the acclaimed HBO show TOGETHERNESS, a series he co-created with his brother Jay. Mark's many on-screen feature film credits include: THE PUFFY CHAIR, which he also co-wrote and co-directed, the indie sensation HUMPDAY, the Gotham award-winning YOUR SISTER'S SISTER, the Oscar®-winning ZERO DARK THIRTY, the contemporary classic sci-fi films THE ONE I LOVE and SAFETY NOT GUARANTEED, BOMBSHELL opposite Charlize Theron, Mel Eslyn's directorial debut BIOSPHERE opposite Sterling K. Brown, PADDLETON with Ray Romano and the CREEP horror franchise. CREEP was recently adapted into a limited series THE CREEP TAPES (co-written by and starring Mark) which was recently renewed for a third season.

Under their banner Duplass Brothers Productions (DBP), Mark Duplass, Jay Duplass and Mel Eslyn create original projects for film, television, and digital media. Series include ROOM 104, TOGETHERNESS, and the HBO animated series ANIMALS. Some of their recent film productions include the award-winning romantic comedy 7 DAYS, Natalie Morale's directorial debut LANGUAGE LESSONS (in which Mark also starred) and Sean Baker's landmark film TANGERINE. DBP is also active in the documentary feature and docuseries space, best known for producing Netflix's WILD WILD COUNTRY, winner of the Emmy® Award for Outstanding Documentary or Nonfiction Series in 2018. Recent credits include HBO's Independent Spirit-nominated THE LADY AND THE DALE, features TONY HAWK: UNTIL THE WHEELS FALL OFF, LAST STOP LARRIMAH, and the acclaimed series SOMEBODY SOMEWHERE.

Additional films include NOT GOING QUIETLY about activist Ady Barkan. DBP also financed and produced the independent series PENELOPE, co-written by Duplass and directed by Eslyn; the series premiered at Sundance, was acquired by Netflix, and was nominated for an Independent Spirit Award and two Gotham TV Awards. Upcoming releases include Jay Duplass' SEE YOU WHEN I SEE YOU, which recently premiered at the Sundance Film Festival and Katie Aselton's THEIR TOWN, which Mark also wrote and premiered at SXSW in March 2026.

Finn Bennett

Irish-British actor and Screen International Star of Tomorrow 2025, Finn Bennett, can currently be seen in HBO's A KNIGHT OF THE SEVEN KINGDOMS, the prequel to their global phenomenon, GAME OF THRONES. Based on George R.R. Martin's much-loved Tales of Dunk and Egg novellas, Finn has taken on the role of series antagonist "Aerion Targaryen". In addition, he will feature in A24's forthcoming horror film, BACKROOMS, from Kane Parsons in his directorial debut, alongside Chiwetel Ejiofor and Mark Duplass — and PRISONER, for Sky, opposite Izuka Hoyle.

Finn most recently appeared on our screens in Alex Garland and Ray Mendoza's WARFARE for A24, alongside Joseph Quinn and Will Poulter. In addition, he starred in BLACK DOVES for Netflix, from Joe Barton, alongside Ben Whishaw and Keira Knightley, as well as TRUE DETECTIVE: NIGHT COUNTRY, for HBO and Sky Atlantic. Taking on the role of "Peter Prior", Finn starred opposite Jodie Foster and Kali Reis in the series, receiving acclaim amongst critics for his performance.

Previous onscreen credits include KIRI (Channel 4), DOMINA (Sky), LIAR (BBC) and THE NEVERS (HBO).

Finn was honoured with the Trophée Chopard at the 2025 Cannes Film Festival, awarded by Angelina Jolie. He was noted as part of *Variety's* Power of Young Hollywood cohort for 2024.

Lukita Maxwell

Lukita has starred for three seasons in Apple TV's hit comedy series SHRINKING, opposite Jason Segel & Harrison Ford, produced by Segel and TED LASSO's Bill Lawrence & Brett Goldstein. In film, Lukita is set to co-star alongside AnnaSophia Robb and Iris Apatow in the coming-of-age indie MAGAZINE from 2AM. Prior work includes a Series Regular role in Lena Dunham's HBO Max series GENERA+ION, written by Zelda and Daniel Barnz. Lukita is also working behind the camera, having produced and starred in the short film MĀNOA PARK, her second collaboration with director Emily Jampel. Lukita began her study on stage at a young age. During her most recent hiatus, she returned to her theatre roots, studying Shakespeare at RADA in London.

The Crew

Kane Parsons

Director

At just 20 years old, Kane Parsons, better known to millions online as Kane Pixels, is redefining what the future of horror looks like. A self-taught filmmaker and visual effects prodigy, Parsons first burst onto the scene with THE BACKROOMS FOUND FOOTAGE, a hauntingly atmospheric YouTube short that went viral and has since amassed more than 190 million views. With its analog horror aesthetic, immersive world building and eerie sense of psychological dread, the film quickly cemented Parsons as a visionary new voice in genre storytelling.

Upcoming, Parsons will make his highly anticipated feature directorial debut with BACKROOMS for A24, Parsons is bringing his singular vision to the big screen. Based on the universe he created, the film is being produced by two genre heavyweights: Shawn Levy, known for STRANGER THINGS and DEADPOOL & WOLVERINE, and James Wan, known for THE CONJURING and M3GAN 2.0. The project marks a rare partnership between 21 Laps Entertainment and Atomic Monster, underscoring the industry's belief in Parsons' unique talent.

With more than 3 million YouTube subscribers and a devoted online fan base, Parsons has cultivated an expansive and deeply engaging mythos around THE BACKROOMS, which continues to evolve across digital platforms. The upcoming feature is expected to build on the uncanny realism and existential horror that made the original short a cultural phenomenon while introducing bold new dimensions to the nightmare.

Parsons is not just making a film. He is shaping a genre, and he is only just getting started.

Will Soodik

Writer

Will Soodik wrote BACKROOMS for A24. Soodik also wrote ALTAR for A24, which is currently in post-production. Previously, he was Co-EP in the NEUROMANCER room for Apple TV and Co-EP on WESTWORLD for HBO. Will's other credits include ASH VS. EVIL DEAD on Starz, DAMIEN on A+E, BORGIA, and HOMELAND. His feature script GOD'S COUNTRY is being produced by 6th & Idaho and Ara Keshishian.

James Wan

Producer

JAMES WAN is regarded as one of the most creative filmmakers working today. He is a world-builder pioneering no fewer than six franchises – AQUAMAN, THE CONJURING, INSIDIOUS, SAW, MORTAL KOMBAT, and M3GAN. Wan is also in an elite group of directors with two films that have earned over \$1 billion dollars at the worldwide box office – FURIOUS 7 (the first Universal Studios film to hit \$1 billion) and AQUAMAN, which is DC Studios' highest worldwide grossing film of all time.

As a director, Wan's film credits include SAW (2004), INSIDIOUS (2010), THE CONJURING (2013), INSIDIOUS: CHAPTER 2 (2013), FURIOUS 7 (2015), THE CONJURING 2 (2016), AQUAMAN (2018), MALIGNANT (2021), and AQUAMAN AND THE LOST KINGDOM (2023).

As a producer, Wan's film credits include ANNABELLE (2014), INSIDIOUS: CHAPTER 3 (2015), LIGHTS OUT (2016), THE CONJURING 2 (2016), ANNABELLE: CREATION (2017), THE NUN (2018), INSIDIOUS: THE LAST KEY (2018), THE CURSE OF LA LLORONA (2019), ANNABELLE COMES HOME (2019), MORTAL KOMBAT (2021), THE CONJURING: THE DEVIL MADE ME DO IT (2021), MALIGNANT (2021), THERE'S SOMEONE INSIDE YOUR HOUSE (2021), INSIDIOUS: THE RED DOOR (2023), THE NUN 2 (2023), M3GAN (2023), AQUAMAN AND THE LOST KINGDOM (2023), NIGHT SWIM (2024), SALEM'S LOT (2024), THE MONKEY (2025), M3GAN 2.0 (2025), THE CONJURING: LAST RITES (2025), and LEE CRONIN'S THE MUMMY (2026). Upcoming films include MORTAL KOMBAT 2, INSIDIOUS: THE BLEEDING WORLD, and OTHER MOMMY.

In television, Wan executive produced several series across genres including MACGYVER (2016), SWAMP THING (2019), AQUAMAN: KING OF ATLANTIS (2021), I KNOW WHAT YOU DID LAST SUMMER (2021), ARCHIVE 81 (2022), SAMURAI RABBIT: THE USAGI CHRONICLES (2022), TEACUP (2024), TRUE HAUNTING (2025), THE COPENHAGEN TEST (2025), and most recently, the Prime Video series 56 DAYS.

Wan launched his own production company, Atomic Monster, in 2014, to produce both film and television/streaming projects. In 2024, the company merged with Blumhouse, bringing together two powerhouse independent production companies into one home for horror.

Michael Clear

Producer

MICHAEL CLEAR (Producer) is the President of Atomic Monster. Since joining the company at its inception in 2015, Clear has overseen a number of hit films, including THE CONJURING: LAST RITES, THE MONKEY, THE NUN 2, M3GAN, LIGHTS OUT, ANNABELLE: CREATION, THE NUN, THE CURSE OF LA LLORONA, ANNABELLE COMES HOME, MORTAL KOMBAT, THE CONJURING: THE DEVIL MADE ME DO IT, MALIGNANT and LEE CRONIN'S THE MUMMY. Upcoming projects include, OTHER MOMMY, SOULM8TE, BACKROOMS, MORTAL KOMBAT 2, and THE REVENGE OF LA LLORONA.

In television, Clear has served as executive producer on TEACUP for Peacock, the CBS television reboot MACGYVER, DC's SWAMP THING, ARCHIVE 81 for Netflix and SAMURAI RABBIT: THE USAGI CHRONICLES for Netflix, as well as THE COPENHAGEN TEST for Peacock and 56 DAYS for Amazon.

Before Atomic Monster, Clear was a Vice President at Bluegrass Films. In 2015, Clear was selected by *The Hollywood Reporter* for their Next Gen list of studio executives 35 and under. He is a graduate of Harvard University.

Roberto Patino

Producer

Roberto Patino is co-creator and co-showrunner of Netflix's ASSASSIN'S CREED, now in production in Italy. Previously, Patino created DMZ for HBO Max (with Ava DuVernay), served as EP on WESTWORLD, and wrote and produced SONS OF ANARCHY for three seasons.

Shawn Levy

Producer

Industry powerhouse Shawn Levy is the creator, director and producer of some of the era's most successful films and television series and the founder of 21 Laps Entertainment. Levy's work has been recognized by the Academy Awards®, Emmy® Awards, Golden Globe® Awards, DGA, and PGA. Known for his masterful command of performance, action and tone, Levy's genre-defining projects are distinguished by a quality of character, humanism and heart that has launched multiple franchises and in so doing, has changed the cultural zeitgeist.

Recently, Levy joined the two most successful franchises of all time based on box office and cultural impact: Marvel and Star Wars. Levy directed, produced and co-wrote Marvel's DEADPOOL & WOLVERINE, starring Ryan Reynolds and Hugh Jackman. The film is the biggest R-rated opening of all time and the highest-grossing R-rated movie in film history. Levy also produced and directed

Shawn Levy (cont.)

Producer

the upcoming STAR WARS: STARFIGHTER (2027) starring Ryan Gosling which will be released theatrically on May 28, 2027.

As executive producer and a director on Netflix's groundbreaking and Emmy®-winning STRANGER THINGS, created by The Duffer Brothers, Levy is a key architect in one of the most culturally resonant series of the past decade. The fifth and final season became Netflix's biggest English-language series debut of all time after garnering 59.6 million views in its first five days of release and over 105.7 million total views.

21 Laps has an overall TV deal with Netflix and is rigorously committed to empowering filmmakers' voice and vision, while remaining devoted to crafting stories built for audience connection and delight. Their wildly successful theatrical films have grossed \$5 billion at the worldwide box office. Levy earned DGA and PGA nominations for directing and producing the Golden Globe®-nominated Netflix limited series ALL THE LIGHT WE CANNOT SEE, based on the Pulitzer Prize-winning novel. 21 Laps followed this success with another hit Netflix series, THE PERFECT COUPLE. In 2022, 21 Laps produced Netflix's Most Streamed Movie THE ADAM PROJECT, also directed by Levy. The year prior, Levy's FREE GUY was the highest grossing original film of 2021. 21 Laps is also an associate producer on Netflix's STRANGER THINGS: THE FIRST SHADOW. The West End play won several awards in 2024 including two Olivier® Awards, two Critics' Circle® Awards and a WhatsOnStage® Award and made its Broadway debut in April 2025 and received six Tony® Award nominations. 21 Laps is currently in production on a high school hockey drama series starring Michelle Monaghan, and on the feature comedy, ONE ATTEMPT REMAINING, starring Jennifer Garner, both for Netflix.

Additional 21 Laps films and series include the eight-time Academy Award®-nominated ARRIVAL, THE SPECTACULAR NOW, CHEAPER BY THE DOZEN, SHADOW AND BONE, LAST MAN STANDING, THE BOOGEYMAN, and UNSOLVED MYSTERIES. Levy directed the blockbuster NIGHT AT THE MUSEUM franchise, REAL STEEL, THE INTERNSHIP, DATE NIGHT and THIS IS WHERE I LEAVE YOU.

Dan Cohen

Producer

Born and raised in San Diego and a 2005 graduate of Cornell University, Dan Cohen is an award-winning producer who has operated across many different genres in both film and television.

In 2025, he partnered with actor/writer/producer Glen Powell to form Barnstorm, where they signed a first-look film deal with Universal Pictures. They're currently

Dan Cohen (cont.)

Producer

producing the Judd Apatow comedy THE COMEBACK KING for Universal, which Apatow is directing Powell in from a script they wrote together. Up next this fall, they'll be producing Sam Esmail's sci-fi epic TESSERACT with Amazon and United Artists. On the television front, they recently EP'd the second season of CHAD POWERS which Hulu will air later this year. The next show Cohen will be EP'ing is the David Weil-created thriller CALAMITIES which Barnstorm just sold straight to series to Amazon. A key sale for Cohen and the company in their first year was winning THE TEXAS CHAINSAW MASSACRE alongside A24 and a pair of beloved genre filmmakers. Barnstorm & A24 will be EP'ing a show created by JT Mollner and producing a movie that Curry Barker will write and direct. Beyond all of this, the company has expanded its slate by selling many other projects across all genres, from pitches to specs and properties and television shows, along with select high-end director-driven material that will serve as acting vehicles for Powell.

Prior to Barnstorm, Cohen was a long-time partner of Shawn Levy's at the prolific 21 Laps Entertainment. Cohen's credits include Netflix's mega-popular STRANGER THINGS (for which Cohen won the 2017 PGA Award and has been nominated for an Emmy® four times), the Oscar®-winning Arrival, and indie darling The Spectacular Now. Other credits include the Oscar®-nominated LOVE AND MONSTERS, Stephen King adaptation THE BOOGEYMAN, FREE GUY, THE ADAM PROJECT and Netflix fantasy series SHADOW AND BONE. Cohen has been developing BACKROOMS with the company since 2022, when he partnered with Atomic Monster to competitively win the rights before later competitively selling a pitch to A24. Within 21 Laps, Cohen and Atomic Monster have one other project which is Companion filmmaker Drew Hancock's sophomore feature SEASONS fka MY WIFE AND I BOUGHT A RANCH, which will go into production with Amazon this fall.

Cohen began his career as an assistant at The Firm in 2005 and then joined Sidney Kimmel Entertainment in 2007, where he began as an assistant and was later promoted to creative executive. In 2014, Cohen was named a member of *The Hollywood Reporter's* "35 under 35" Next Gen class.

Dan Levine

Producer

Oscar®, BAFTA, PGA, and Emmy®-nominated producer Dan Levine is a partner at production company 21 Laps Entertainment, along with founder Shawn Levy. The company has an overall film and TV deal at Netflix.

Levine is best known for producing the critically acclaimed, worldwide box office hit ARRIVAL. Directed by Denis Villeneuve and starring Amy Adams, ARRIVAL was nominated for eight Academy Awards®, including Best Picture, as well as nine BAFTA Awards.

Currently, Levine is producing three projects with Netflix: an untitled Hockey drama series starring Michelle Monaghan, a feature film titled ONE ATTEMPT REMAINING starring Jen Garner and John Cena, and a documentary feature based on the bestselling book “Extraterrestrial” by Avi Loeb and directed by Jason Kohn (Love Means Zero).

Levine is also executive producing Lucasfilm’s STAR WARS: STARFIGHTER, directed by Shawn Levy and scheduled for theatrical release on May 28th, 2027

Recently Levine produced the Children’s and Family Emmy® Award-nominated film ALEXANDER AND THE TERRIBLE, HORRIBLE, NO GOOD, VERY BAD ROAD TRIP starring Eva Longoria and Cheech Marin for Disney+.

Levine also executive produced the limited series ALL THE LIGHT WE CANNOT SEE for Netflix based on the Pulitzer Prize-winning book of the same name. The series was nominated for a Golden Globe® for best Limited Series, multiple Emmys®, and for both a PGA and DGA Award.

A longtime partner at 21 Laps Entertainment, Levine has produced THE BOOGEYMAN based on the classic Stephen King short story for 20th Century Studios; Fox’s hit comedy WHY HIM?, KODACHROME, starring Ed Harris, Jason Sudeikis, and Elizabeth Olsen; and executive produced THE ADAM PROJECT; FREE GUY, THE INTERNSHIP and NIGHT AT THE MUSEUM: SECRET OF THE TOMB.

Additional series work includes Netflix’s SHADOW AND BONE and I AM NOT OKAY WITH THIS, both of which Levine executive produced.

Levine joined Levy’s company in 2010, after serving as Paramount Pictures Executive Vice President of Production, working on such projects as Matt Reeves’ monster blockbuster CLOVERFIELD, Matthew Vaughn’s STARDUST, the successful relaunching of the horror franchise FRIDAY THE 13TH, and the Mark Wahlberg actioner SHOOTER.

The Crew

Dan Levine (cont.)

Producer

Prior to that, as Senior Vice President of Jersey Films, Levine executive produced ALONG CAME POLLY, FREEDOM WRITERS, CAMP, and was the executive on the 2001 indie hit SUPER TROOPERS. As Vice President at New Regency, he was the executive on FIGHT CLUB, A TIME TO KILL, CITY OF ANGELS, and the Oscar®-winning L.A. CONFIDENTIAL.

Osgood Perkins

Producer

Osgood Perkins is a writer and director with a distinctive voice in genre storytelling.

He most recently wrote, directed and produced The Young People, starring Lola Tung, Nicole Kidman and Heather Graham. Together with partner Chris Ferguson, Perkins launched his production company Phobos Pictures in 2025—the same year he released two feature films: the Stephen King adaptation THE MONKEY starring Theo James, Adam Scott and Elijah Wood, as well as KEEPER, with Tatiana Maslany and Rossif Sutherland. Perkins' acclaimed LONGLEGS, starring Nicolas Cage and Maika Monroe, was the highest-grossing independent film of 2024 and the most successful indie horror release of the past 25 years.

His directorial debut THE BLACKCOAT'S DAUGHTER, debuted at TIFF to critical praise and was released by A24. Other film credits include GRETEL & HANSEL and I AM THE PRETTY THING THAT LIVES IN THE HOUSE. In television, he made his debut directing and writing an episode of the Jordan Peele-produced reboot of THE TWILIGHT ZONE.

Perkins' work features unsettlingly tasteful aesthetics, meticulous composition, and a unique, meditative approach to horror. His body of work tactfully reflects our world by blending gut-wrenching gore and wit to honour the bizarre realities of life.

Chris Ferguson

Producer

Chris Ferguson founded the Vancouver-based film & television production company Oddfellows Pictures in 2012. In 2025, he launched Phobos Pictures, a new company in partnership with writer/director Osgood Perkins. Phobos will produce films written and directed by Perkins, as well as projects from other filmmakers.

Upcoming releases for Phobos include BACKROOMS, directed by Kane Parsons for A24, starring Chiwetel Ejiofor and Renate Reinsve, and THE YOUNG PEOPLE, directed by Osgood Perkins for NEON, starring Lola Tung, Nico Parker and Nicole Kidman.

Chris Ferguson (cont.)

Producer

Chris' partnership with Osgood Perkins and NEON, began with 2024's highest-grossing indie film *LONGLEGS* starring Maika Monroe and Nicolas Cage, and the Stephen King adaptation *THE MONKEY* starring Theo James, one of the highest-grossing independent films of 2025.

Since Chris' first feature film, the award-winning 2013 TIFF *Midnight Madness* hit *AFFLICTED*, Oddfellows has produced twenty features. Titles include *KEEPER* (2025), directed by Perkins and starring Tatiana Maslany and Rossif Sutherland, *DANGEROUS ANIMALS*, directed by Sean Byrne, which premiered at the Directors' Fortnight at the 2025 Cannes Film Festival, and the sci-fi romance *LITTLE FISH*, starring Olivia Cooke and Jack O'Connell, which premiered at the 2020 Tribeca Film Festival.

Oddfellows has expanded into producing television series, both in the live-action and animated spaces. Recent series releases include the hit psychological thriller *THE EDGE OF SLEEP*, starring Markiplier, with New Regency on Prime Video, and the animated television series *PSI COPS* with Corus in Canada and Adult Swim in the US.

Chris serves as the chair of the board of the Overdose Prevention Society.

Peter Chernin

Producer

Peter Chernin is a leading media executive, producer, and investor. For over three decades, he has led acclaimed content companies, including Twentieth Century Fox, News Corporation, and the award-winning The North Road Company, which he launched in 2022.

Over the course of his career, Chernin has established himself as one of the industry's most influential and versatile producers with over fifty projects across film and television. Through Chernin Entertainment, he has produced a range of renowned films, including the iconic *PLANET OF THE APES TRILOGY*, the award-winning *FORD V FERRARI* and *HIDDEN FIGURES*, the beloved films *SPY* and *THE HEAT*, as well as recent Netflix hits *APEX*, *BACK IN ACTION*, *THE MADNESS*, and the *FEAR STREET TRILOGY*. His television productions span prestige drama and breakout comedies, including *TRUTH BE TOLD* starring Octavia Spencer, recent Jason Momoa-led series *SEE* and *CHIEF OF WAR* for Apple TV, and long-running Fox hit *NEW GIRL*.

In just three years since founding North Road, Chernin has assembled a global production powerhouse that is now one of the largest content suppliers and a trusted partner across all major streamers. Its portfolio of companies includes Chernin Entertainment (a leader in scripted television and film production), North

Peter Chernin (cont.)

Producer

Road Television Studio (led by Amy Israel), Kinetic Content, the top reality production company led by Chris Coelen, creator of LOVE IS BLIND, and Words + Pictures (the premium documentary studio led by Connor Schell). Since its launch, North Road has expanded its portfolio with the creation of an independent scripted television studio and acquisitions of Little Rooms Films (established by Jason Hehir), the Turkish production company Karga Seven, and the Mexican production company Perro Azul. North Road is also a strategic investor in notable ventures, including Peyton Manning's Omaha Productions, Questlove and Black Thought's Two One Five Entertainment, NBA star Chris Paul's Ohh Dip!!! Productions, and GenAI content studio, Promise.

Chernin previously served as President & COO of News Corporation and Chairman & CEO of Fox Group. During his tenure at News Corp and Fox, Chernin oversaw the #1 studio, Fox Filmed Entertainment, and greenlit two of the highest-grossing films of all time, TITANIC and AVATAR. As Fox Group CEO, Chernin also oversaw such hit series as 24, MODERN FAMILY, and GLEE, helping 20th Century Fox Television achieve the #1 ranking in television production. He also established Fox Network as the #1 broadcast network across nearly all demographics, with iconic series including THE SIMPSONS and AMERICAN IDOL. Chernin launched over 15 cable networks domestically, most notably FX and Fox Sports, and over 150 international channels. He also oversaw the growth of the largest MVPD in the world with Star, Sky, Sky Italia, and DirectTV. With Fox as a co-owner, Chernin also launched Hulu.

He is a Co-founder and Co-Chairman of Malaria No More, a non-profit dedicated to the global eradication of malaria.

Jenno Topping

Producer

As President of Film and Television at Chernin Entertainment, Topping oversees all of the company's development and production of feature film, television and other forms of content.

As a producer, Topping has developed and overseen numerous notable films including the Oscar®-nominated feature films FORD V FERRARI, starring Matt Damon and Christian Bale and directed by James Mangold; HIDDEN FIGURES, directed by Ted Melfi and starring Taraji P. Henson, Octavia Spencer and Janelle Monáe; and THE GREATEST SHOWMAN, the original musical starring Hugh Jackman; the FEAR STREET TRILOGY, which pioneered the back-to-back release strategy on Netflix; MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN directed by Tim Burton; SPY directed by Paul Feig and starring Melissa McCarthy; THE DROP

Jenno Topping (cont.)

Producer

starring James Gandolfini and Tom Hardy; EXODUS directed by Ridley Scott and starring Christian Bale; ST. VINCENT starring Bill Murray and Melissa McCarthy; THE HEAT starring Sandra Bullock and Melissa McCarthy, which was the highest grossing comedy of 2013; SLUMBERLAND, directed by Francis Lawrence and starring Jason Momoa, Kyle Chandler, and Chris O'Dowd; LUTHER, based on the hit BBC series, starring Idris Elba and Cynthia Erivo; DICKS: THE MUSICAL directed by Larry Charles and starring Josh Sharp, Aaron Jackson, Nathan Lane and Megan Mullally; BACK IN ACTION ; FEAR STREET: PROM QUEEN directed by Matt Palmer; and APEX directed by Baltasar Kormákur and starring Charlize Theron and Taron Egerton. Topping served as an Executive Producer on the blockbuster films DAWN OF THE PLANET OF THE APES and the Oscar®-nominated WAR FOR THE PLANET OF THE APES.

Upcoming releases include Heartland directed by Shana Feste and starring Jessica Chastain; THE LAST HOUSE directed by Louis Leterrier; BACKROOMS starring Chiwetel Ejiofor and the Netflix series MAN ON FIRE.

Topping has also produced the animated feature film Spies in Disguise, with Will Smith and Tom Holland lending their voices for the lead characters; UNDERWATER starring Kristen Stewart; TOLKIEN, about the life of J.R.R. Tolkien, directed by Dome Karukoski and starring Nicholas Hoult and Lily Collins; RED SPARROW directed by Francis Lawrence and starring Jennifer Lawrence; THE MOUNTAIN BETWEEN US starring Idris Elba and Kate Winslet; SNATCHED starring Amy Schumer and Goldie Hawn; and MIKE AND DAVE NEED WEDDING DATES starring Zac Efron, Adam Devine, Anna Kendrick and Aubrey Plaza.

Topping's other film credits include COUNTRY STRONG starring Gwyneth Paltrow and Tim McGraw; CATCH AND RELEASE, written and directed by Susannah Grant and starring Jennifer Garner; and the Charlie's Angels movies.

Under Topping, Chernin Entertainment's television slate includes SEE starring Jason Momoa, TRUTH BE TOLD starring Octavia Spencer and Aaron Paul and CHIEF OF WAR starring Jason Momoa which are currently streaming on Apple TV. Chernin Entertainment previously produced Fox's Emmy®-winning hit comedy NEW GIRL.

Topping previously served as an executive for HBO Films, where she supervised the Emmy® and Golden Globe® Award-winning films, THE LATE SHIFT starring Kathy Bates and RASPUTIN starring Ian McKellen and Alan Rickman in 1995.

Kori Adelson

Producer

In her nine years at Chernin and now as Head of North Road Films, Kori Adelson has produced numerous films for A24, Netflix, and Fox. She served as lead producer on Netflix's FEAR STREET TRILOGY, pioneering a first-of-its-kind back-to-back release strategy, as well as FEAR STREET: PROM QUEEN, which debuted at No. 1 on Netflix this year. Her credits also include SPY, THE MOUNTAIN BETWEEN US, the animated hit SPIES IN DISGUISE, and DICKS: THE MUSICAL with A24. She is also producing A24's BACKROOMS, set for release in May. Adelson is currently in post-production on the upcoming A24 release ALTAR, written by Will Soodik and directed by Egor Abramenko, as well as THE LAST HOUSE, starring Greta Lee and Wagner Moura, written by Matt Robinson and directed by Louis Leterrier.

Jeremy Cox

Director of Photography

Jeremy's work is defined by its atmospheric precision, emotional restraint, and deep commitment to story. His images prioritize character psychology and narrative tone, building immersive worlds that feel lived-in, tactile, and quietly unsettling.

Jeremy was the cinematographer on A24's BACKROOMS, produced by Chernin and starring Renate Reinsve, Chiwetel Ejiofor, and Mark Duplass. He is also known for his ongoing collaborations with filmmaker Oz Perkins, having shot KEEPER, and served as Second Unit Director of Photography on LONGLEGS and THE MONKEY.

In addition to his genre work, Cox brings the same sensitivity and visual intelligence to character-driven stories. He shot Chandler Levack's dramedy MILE END KICKS set in the early aughts Montreal music scene which premiered at TIFF, as well as Sophie Jarvis' UNTIL BRANCHES BEND, where his cinematography was featured in CSC Magazine. His documentary short LIKE FATHER LIKE SON earned him a Canadian Society of Cinematographers Award, underscoring his versatility across form and tone.

Whether working in genre or grounded realism, Jeremy Cox's cinematography consistently deepens the emotional and psychological fabric of the films he shoots.

Danny Vermette
Production Design

Danny Vermette is a Vancouver-based Canadian production designer working across film and television since the early 2010s. His credits include SWEET VIRGINIA, HOLLOW IN THE LAND, THE ISLAND BETWEEN TIDES, and series work such as BALLISTIC AND THE EDGE OF SLEEP. 2023 was the start of multiple collaborations with Osgood Perkins, including LONGLEGS, THE MONKEY, KEEPER and upcoming THE YOUNG PEOPLE. His work has been produced in collaboration with companies such as A24 and Neon, as well as Oddfellows Entertainment.

Vermette's approach is practical and location-driven, favouring real spaces over constructed sets and shaping them through precise, minimal intervention. His work emphasizes texture, spatial clarity, and tonal restraint — creating environments that feel lived in and grounded while quietly supporting performance, camera movement, and narrative tension.

Greg Ng
Editor

Greg Ng, CCE, is an editor based out of Vancouver, British Columbia. Greg tries to maintain a balanced diet of both narrative and documentary editing, and periodically writes about himself in the third person. He is an alumnus of the Canadian Film Centre and a member of the Canadian Cinema Editors, ACFC, IATSE, the VPA, and other organizations with acronyms. When his nephew asked him what editing movies was like, he said it's just like playing with Legos, but with videos and emotions instead.

In addition to these biographical details, Greg has won several awards for editing, which have validated his professional insecurities and made him feel warm and fuzzy inside. Some recent credits include LONGLEGS, THE MONKEY, and KEEPER.

Mica Kayde
Costume Design

Mica Kayde is a Vancouver-based Costume Designer and wardrobe stylist with over 10 years of experience crafting compelling visual narratives across film, television, commercials, and print. Known for her eye for detail and collaborative approach, Mica brings characters to life through thoughtful, intentional design. Her work spans a diverse range of projects, reflecting her versatility and deep understanding of how costume shapes story.

The Crew

Edo Van Breemen

Music

Edo Van Breemen is a Canadian-American-Dutch composer living and working in Vancouver, British Columbia. Recent work includes: THE MONKEY, KEEPER, THE TRACK, and he recently completed co-scoring BACKROOMS with Kane Parsons.

Edo is also known for his work as a spatial sound composer & designer and formerly was the director of now-defunct Canadian record label “Unfamiliar Records” (Japandroids, Mac DeMarco, etc.). He is a multi-instrumentalist with a background in classical piano and studio production. He’s been twice-nominated for a Canadian Screen Award and splits his scoring work between documentary and horror/sci-fi projects.

Edward Douglas

VFX Supervisor

Edward Douglas is an independent visual effects supervisor and producer known for his work on atmospheric, story-driven genre films. Beyond his collaboration creating the sci-fi liminal worlds of BACKROOMS with Kane Parsons, Ed is also a frequent collaborator with Osgood Perkins, having supervised on his films including LONGLEGS and THE MONKEY, helping blend practical techniques with digital visual effects to support performance and atmosphere. Based in Vancouver and working internationally, Ed’s career spans film, games, and interactive media, with credits including *Mass Effect 2* and *Need for Speed*. He also serves as Vice-Chair of the Visual Effects Society Vancouver Section, helping support and connect the local VFX community. Ed is known for his collaborative approach and his focus on visual effects that strengthen story, character, and emotional impact.

Credits

Crew

Directed by Kane Parsons

Written by Will Soodik

Produced by James Wan
Michael Clear
Roberto Patino
Shawn Levy
Dan Cohen
Dan Levine
Osgood Perkins
Chris Ferguson
Peter Chernin
Jenno Topping
Kori Adelson

Executive Producers Kane Parsons
Jesse Savath
Judson Scott
Chris White

Credits

Director of Photography	Jeremy Cox
Production Designer	Danny Vermette
Editing by	Greg Ng, CCE
Costume Design by	Mica Kayde
Music by	Edo Van Breemen Kane Parsons
Supervising Sound Editor	Eugenio Battaglia, MPSE
Canadian Casting Directors	Kara Eide Kris Woznesensky

KONTAKTE

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