As a whole, though, there's a seductive and sadistic air of speculation—this might be called disturbingly authentic. The devil you don't know is always scarier than the devil you do. And such explicitness is best known to mainstream audiences for his Tony Award-winning role in the charming musical "Once," but his usual brand of whimsy is far more sinister.

In his "Bedbound," "Gottomed," "Prionoid" and the noisy "Woolworth Farce," people spew long, convoluted reminiscences as if their lives depended upon it. And so they do. Mr. Walsh might argue, since it is through such detailed self-portraiture that we are able to function in a world always threatening to erase our identities.

The contemplative "Rooms" might be called disturbingly realistic, given the attention to those not so secret secrets that their captors are after. Apparently, all that's required of us, as players, is that they shpepe remembrance of those tormenting anecdotes. That's a problem, though, when you're not even sure what your past was.

Staying under duress has long been the métier of Mr. Walsh’s finest work. He is best known to mainstream audiences for his Tony Award-winning role in the charming musical "Once," but his usual brand of whimsy is far more sinister.

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Creepy and compelling, contemplative and disturbing. Right in the director’s wheelhouse.