
SONY PICTURES CLASSICS

LAND HO!

Written and Directed by Martha Stephens & Aaron Katz

Official Selection

Sundance Film Festival 2014

Tribeca Film Festival 2014

Los Angeles Film Festival 2014

95 mins | Rated R
Opens 7/11/14 (NY/LA)

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Directors' Statement

LAND HO! is about getting older. Colin and Mitch, both disappointed by their work and unsuccessful relationships, take to foreign parts in order to escape the isolation they feel. Once friends, they have drifted apart over the years. Each of them has lost the people closest to them and each is looking for some kind of connection. That sets the stage for turning loose two guys who sometimes can't stand each other, but who desperately need each other.

Like many of us, Colin and Mitch strive to find happiness in exploring new territories, connecting to the land, and briefly existing in another life. These men want to escape their circumstances, to feel alive and invigorated, but find that, no matter how far they are from home, the grass is always greener.

It's hard to fully appreciate the moment when one is right in the thick of it. This strange human contradiction is equally humorous and heartbreaking, much like Colin and Mitch's story.

When comedy arises from people genuinely interacting with each other and their environment, it does more than generate laughter. It lets us empathize with characters who feel like real people. It lets viewers figure out why characters do the things they do. It can make us nervous and uncomfortable, as with the more humorous moments of our real lives.

The actors who play Colin and Mitch, Paul Eenhoorn and Earl Lynn Nelson, are two very distinct personalities. Paul is a genial Australian-American who has spent the second half of his life in Seattle, Washington. Earl Lynn is a man with a rich history of good living and tall tales of Kentucky and New Orleans. More than anything we want comedy to arise from sincerity and sincerity to arise from comedy. We can't think of any two actors better equipped for this than Paul and Earl Lynn.

-- Martha Stephens & Aaron Katz

Logline

A pair of 60-something ex-brothers-in-law sets off on a road trip through Iceland, hoping to reclaim their youth. Their picaresque adventures, from trendy Reykjavík to rugged outback, are a throwback to classic bawdy road comedies as well as a candid exploration of aging, loneliness, and friendship.

Synopsis

Back when they were brothers-in-law, married to two sisters, MITCH (Earl Lynn Nelson) and COLIN (Paul Eenhoorn) were close friends, but they drifted apart as Mitch and his wife divorced and Colin's wife died. Now Mitch, a retired surgeon who can't quite admit to being retired, recruits a reluctant Colin on a holiday to Iceland—just the ticket to perk up a pair who have endured their share of disappointments but still have a spirit of adventure in them.

Brassy, relentlessly cheery, and prone to colorfully profane language (“...this is so delicious it's like angels pissin' on your tongue!”) Southerner Mitch is the live wire of the duo. Colin, a more reserved Australian, is picking up the pieces after a second marriage gone sour. For both men, aging, loneliness, and disenchantment are silent adversaries to be countered with gumption.

Women are much on the radar during their travels: in upscale Reykjavik, they hit the nightclubs with Mitch's much younger first-cousin-once-removed ELLEN (Karrie Crouse) and her friend JANET (Elizabeth McKee), who happen to be traveling through at the same time. Even though Mitch, who is something of a Dapper Dan, disapproves of the unrevealing outfits worn by the ladies (Ph.D candidates both), a good time, of sorts, is had by all.

As their rented SUV pilots them deeper into the Icelandic hinterlands, Colin and Mitch encounter fellow adventurers, get on each others' nerves, play movie trivia games, get lost on the moonless moors, grouse about their sons, smoke pot, speak of regrets, and marvel at Iceland's otherworldly beauty. The vast, haunting landscapes—moss-coated cliffs, fog-shrouded mountains, geothermal pools—form a primordial Eden, the perfect backdrop for the friends' escapades.

And as Mitch exclaims when Colin's spirits flag, “Don't get that Sunday afternoon attitude—good times are still a-comin'!”—a testament to the fact that joie de vivre can replenish us at any age.

CAST

Colin
Mitch

PAUL EENHOORN
EARL LYNN NELSON

FILMMAKERS

Written & Directed by Martha Stephens & Aaron Katz

Produced by Mynette Louie, Sara Murphy, Christina Jennings

Executive Producers David Gordon Green, Julie Parker Benello, Dan Cogan,
Geraldyn Dreyfous, Wendy Ettinger

Co- Executive Producers Abigail Disney, Paula M. Froehle, Regina K. Scully, Emily Ting

Co-Producers Hlín Jóhannesdóttir, Birgitta Björnsdóttir

Director of Photography Andrew Reed

Edited by Aaron Katz

Music by Keegan DeWitt

Supervising Sound Editor Ryan Billia

Production Notes

“Wouldn’t it be hilarious if we brought Earl Lynn to Iceland?” With that germ of an idea, **LAND HO!** was born.

Filmmaker **Martha Stephens** was planning her own Iceland vacation when the comic potential struck her: **Earl Lynn Nelson**, her one-of-a-kind, bigger-than-life second cousin, loud of voice and shirt, juxtaposed with Iceland’s otherworldly natural splendor and super-modern urban cool. She mentioned the idea to her longtime friend and fellow independent film director **Aaron Katz**, and soon Martha’s Iceland holiday turned into the start of a collaborative film production that came together with amazing speed, co-written and co-directed by her and Katz.

“When Martha proposed a movie in Iceland, I didn’t have to think twice about it, it was so immediately appealing,” says Katz, who had seen Earl Lynn onscreen in two of Stephens’ earlier features, **PASSENGER PIGEONS** and **PILGRIM SONG**. “Earl Lynn is such a charismatic and unique personality, and Iceland has such allure.” They thought of pairing Earl Lynn with a contrasting character as a comic foil; “**Paul Eenhoorn** came to mind,” says Katz. “We had seen him in **THIS IS MARTIN BONNER**, which our mutual friend Chad Hartigan had directed.” In ‘real life,’ Earl Lynn still operates as an oculoplastic surgeon, while Paul is an actor.

Says Stephens, “We wrote the script for them, with these two men’s voices in mind. I’ve known Earl Lynn my whole life, so I definitely have an ear for the way he talks and thinks.” (For one colorful example, Earl Lynn’s character Mitch describes a certain tic as “He’s diggin’ in his ass like he’s got goats in his garden!”) With Earl Lynn enthusiastically onboard and Eenhoorn cast as his relatively more sober-sided old friend, the production began to come together.

Conception to Premiere in 12 Months

“I came up with the idea in January 2013 as I was planning my Iceland trip,” recalls Stephens. “By the time I went to Iceland in March it had turned into a location scout.” Producers fell into place quickly too: **Sara Murphy** and **Mynette Louie** had been working with Katz to develop two future projects, and **Christina Jennings** had produced Stephens’ second feature. In May, the film’s first scenes, in which ex-brothers-in-law Mitch and Colin meet again after many years apart, were shot in Kentucky, home state of Stephens and Earl Lynn. “Martha and I had never directed together before, and we had to work that out and get a sense of how Paul and Earl Lynn

would click,” says Katz. “They had great chemistry. Once the producers got excited, there was a lot of ‘Now or Never’ momentum.”

Says Mynette Louie, “All three producers—Sara Murphy, Christina Jennings, and I—came on early to collectively try to figure out how to get this film made.” LAND HO! is the first film to be financed by Gamechanger Films, a new fund dedicated to financing narrative features directed and co-directed by women; Louie is Gamechanger’s president.

Principal filming in Iceland was crammed into three weeks in September and October, with sixteen actual shooting days, and post-production was accomplished at lightning speed as well. “We were trying to rush a cut to Sundance,” where the film premiered in January 2014, remembers Louie, who also wore a post-production supervisor’s hat. “We had a 6-week picture edit, 3-week sound edit, 1-week soundmix, and 1-week color-correct. It was record time for all of us!”

Breezy Vibe, Tight Ship

That breakneck pace stands in contrast with LAND HO!’s gently thoughtful, drolly humane brand of bittersweet humor, and its focus on men no longer young. “I find that people who have lived longer, they’re a little more complex. I get bored thinking about people my own age,” explains Stephens. “The idea that even when you get to be seventy years old, you’re still not satisfied with your life, that’s sad, but there’s so much there to think about.”

“It was really important to us to have Earl Lynn and Paul participate in preparing for each day, and give us their perspectives on the script and the scenes,” adds Katz. “At the end of each day, we’d have an hour or so of hanging out and talking about the next day. Paul or Earl Lynn might say, ‘I think it would feel more natural for me to say it like this.’ Having that kind of relationship was a very fruitful approach.”

With its shaggy-dog plot and naturalistic, odd-couple blather between Mitch and Colin, a viewer might assume that the dialogue was loosely scripted and the action owed much to serendipity, but, as Earl Lynn relates, “We figure it was about 70% scripted, 15% loosely scripted, where we took it a bit afield, and about 15% ad lib.”

“Sometimes we didn’t know in advance what to expect,” says Stephens, “Like in the art gallery scene. We didn’t know what art would be on the wall, so we gave the actors ideas and they took off with it.” Their characterizations held true: where Mitch looks at a painting and sees a hot nude “with a belly button that could hold two or three shots of tequila,” Colin sees an angry self-portrait of a bruised survivor.

Likewise, “When we were waiting for the geyser to blow,” recalls Katz, “We clocked it at two-and-a-half to three minutes apart four times in a row, and as we set up for the shot we waited maybe fifteen minutes, with Paul and Earl Lynn keeping up their improv patter for what seemed like an eternity.”

Regarding certain of the ad-libs, the actors disagree. Paul: “Martha was feeding Earl Lynn all the dirty lines from the side. Martha’s really the one with the dirty mind.”

Earl Lynn: “I didn’t need any help with the saucy lines. I know all the saucy lines.”

“With Aaron and Martha,” says Eenhoorn, “Their direction is subtle and informative. They’re not micromanagers. They chose us for a reason.”

The in-the-moment approach worked well for two directors comfortable with each other’s style. “I had never worked with two directors before,” says producer Sara Murphy, who has been on set with many high-profile directors and productions. “They were very respectful and inclusive of each others’ ideas, and they devoted a lot of time to individual conversations, where Martha would go off with Earl Lynn, and Aaron would go off with Paul, and they’d really talk through what was going on. That allowed them to be dynamic and spontaneous, true for the moment. It was fun to watch—infuriating from a scheduling perspective, but unique.”

As producer Christina Jennings describes it, “We had a ‘Theme of Twos’—two directors, two leads, two cameras, two on-location producers. That helped us operate as efficiently as possible. The directors could split their time with each actor while two cameras were being prepped. Despite being a tiny crew in a foreign land, the shoot was shockingly smooth.” The crew caravanning around Iceland numbered only fourteen, including the directors.

“We had a lot to accomplish in the seven days we were actually out in the countryside,” says Sara Murphy, who, like Jennings, went out on the road with the shoot and also doubled as assistant director. “We had a lot of territory to cover—it was, ‘we have four hours in this location and we’ve got to get it because we will never be here again.’”

Like-Minded Crew

A high degree of go-for-it teamwork got them through. Director of Photography **Andrew Reed** and the camera crew operated two Red One cameras, which improved speed and flexibility—and helped the actors survive the rigors of continuity. According to Earl Lynn, “The hardest thing about making a movie is trying to remember exactly what you said every time you have to say it over and over. At least with two cameras pointing at your face, you get two angles at the same time.”

Reed has a long history with both Katz and Stephens, having shot two of Katz's earlier features and as a fellow graduate of the University of North Carolina School of the Arts' School of Filmmaking, where both Katz and Stephens (and quite a few other cast and crew members) learned their craft. "Reed brings so much to every project," says Katz. "We've all been friends for more than ten years now. When we're sitting around talking about the movie, it's not just the shots, it's everything. That's so valuable, and Reed is so willing to take chances, to try out stuff that's unpredictable. A good example is the sequence in the style of an 80s horror movie where Earl Lynn sneaks in and wakes up Paul. Somebody who wasn't on our wavelength might have balked, but that went along with our spirit of just trying stuff."

Besides the two directors and the DP, five other University of North Carolina School of the Arts alumni worked on the film: actor **Karrie Crouse**, who plays Mitch's forbearing cousin; executive producer **David Gordon Green**; 1st assistant camera **Dylan Conrad**; digital imaging tech **Nate Whiteside**, and supervising sound editor **Ryan Billia**.

"There's a comfort level North Carolina people share, maybe a little more laid-back attitude," says Stephens. "One of the great things about the school is that it's in a more remote place than, say, New York or L.A. You really get to know your classmates, and you figure out who complements you. Aaron and I needed people with similar sensibilities to make this comedy that was different from anything we had done, and there's an unspoken code or language or something that we all speak. Not just the North Carolina people—we knew our producers so well too. They were really involved, really invested creatively. We all had an attitude of—OK, let's just do it! We didn't have time to overthink. Not overthinking allows for it to have a breeziness."

The Perils of Roughing It

"Breezy" should not be confused with "easy," however. "I felt like I was shooting DIE HARD 4" says Paul Eenhoorn. "I was always cold, muscles pretty tight, never really warmed up. It was mentally tough too. It looks like it was bloody fun, but it was really concentrated hard work for both me and Earl Lynn. But—it could never have looked so relaxed onscreen if it had been chaotic off-screen. It was planned to the nanosecond—all the production and logistics were really spot-on and that made everything a lot less stressful. It wasn't a run-and-gun shoot—these are all people at the top of their game."

Eenhoorn was subjected to a prankish set piece that was planned from the very beginning of story development, according to Stephens: "We knew we wanted a gag about the guys being scared to cross a big creek in their huge SUV, because we had read a lot of travel journals and photo blogs and fording rivers was a common theme. We just had to get Paul splashed in his underwear." Producer Christina Jennings doubled as the "stunt driver" who barrels through (she also has an onscreen cameo as the honeymooning bride, along with 2nd unit DP **Ben Kasulke** as the groom).

A scene that plays onscreen as a jolly cavort—Mitch and Colin dancing and goofing around on a rocky beach—is remembered by Earl Lynn as a nadir of discomfort. “On that black sand beach the wind was blowing 50 miles per hour, it was 30-some degrees, we were trying to shoot the scene and every time you opened your mouth you’d get a mouthful of black sand.”

Nevertheless, “We were so, so lucky with Paul and Earl Lynn,” says Murphy appreciatively. “They’re so wonderful, they made it easy. They had to lead in every scene, and they let us drag them around the entire country of Iceland—they were amazing.”

Murphy continues: “Everybody, cast and crew, felt like so much a part of the team—a bunch of people who were really willing to hustle and help in any way, right down to our kickass Icelandic PAs. That trickled down from Aaron and Martha who are both just so lovely, that was the vibe on the shoot. Everybody knew that we were asking a lot, but they loved the vision of the film and loved the actors and loved being out in Iceland.”

Natural Inspiration

For all its challenges, Iceland itself kept cast and crew inspired. Says Jennings: “This will sound like a cliché and it is, by no means, to take away from the fact that every member of the LAND HO! team was incredibly hard-working—clocking long days in harsh weather conditions, caravanning for hours in cramped cars while sharing very confined living quarters—but Iceland seriously is a magical place. At the end of the day, it's hard not to wonder if its magic is not the secret ingredient that, despite all the odds against us, made the making of this movie kind of a total dream.”

“What sets the movie apart is its adventurous spirit,” says Martha Stephens. “Everyone who worked on it was game for anything.”

More Fun Facts About LAND HO!

- The film was shot in 18 days and edited in 6 weeks. Martha first texted Aaron on Jan 16, 2013 about making a film in Iceland together, and the film premiered at Sundance on Jan 19, 2014.
- The key production team members live in 4 different time zones: Martha lives in West Virginia, Aaron lives in Los Angeles, producers Mynette Louie and Sara Murphy live in New York, producer Christina Jennings lives in Austin, and co-producers Hlin Johannesdottir and Birgitta Bjornsdottir live in Iceland. This made conference call scheduling very tricky.

- Alice Olivia Clarke (Nadine) is a Canadian married to an Icelander and has lived in Iceland for 20 years.
- Karrie Crouse (Ellen) co-wrote PILGRIM SONG, Martha's second feature, and is a frequent collaborator.
- Elizabeth McKee (Janet) is married to Aaron, and has never acted in a film before.
- Emmsjé Gauti (Glow Stick Guy) is a popular Icelandic rapper and radio show host. He was working as a bartender at the crew's favorite bar and he agreed to participate.
- Locations shot in Iceland included: Reykjavík, Skógar, Jökulsárlón, Landmannalaugar, Gullfoss, Strokkur, and Blue Lagoon.
- The second dance sequence was completely spontaneous. The crew was shooting a driving scene, someone was playing music from a crew car, and the guys just started dancing, so Reed grabbed the camera and captured it.
- There were lots of crew dance parties (with glow sticks) during days off. DJ Martha Stephens specializes in early 90s club hits.
- The LAND HO! crew collectively purchased 18 Icelandic sweaters.
[insert attached sweaters.jpg]

About the Directors

MARTHA STEPHENS | Writer/Director

Raised in the hills of Appalachian Kentucky, Martha Stephens longed to create films celebrating and investigating her native land and people. A graduate of the University of North Carolina School of the Arts, School of Filmmaking, Stephens's first feature film, *PASSENGER PIGEONS*, premiered at the 2010 SXSW Film Festival, and won Chicken and Egg Pictures' "We Believe In You" Award.

Stephens's second feature film, *PILGRIM SONG* premiered at the 2012 SXSW Film Festival in the Narrative Competition. She won the Best Director Award at the Fantaspoa Film Festival in Porto Alegre, Brazil, and her film was awarded Best Southern Film of 2012 by *Oxford American Magazine* and Best Southern Film at the 2012 Indie Memphis Film Festival.

Stephens's latest feature, *LAND HO!*, an Iceland-set buddy comedy which she co-wrote and co-directed with Aaron Katz, premiered at the 2014 Sundance Film Festival to great critical acclaim. The film was acquired by Sony Pictures Classics and named on several "Best of Sundance" lists. It will be released on July 11, 2014.

Stephens is currently developing her latest script, *PAPAW EASY*. The script was selected for IFP's Project Forum and the Sundance Creative Producing Lab, and won the Tribeca Film Institute's Tribeca All-Access Grant.

AARON KATZ | Writer/Director/Editor

Critically acclaimed writer, director, and editor Aaron Katz was born and raised in Portland, Oregon, before crossing the country to study filmmaking at the University of North Carolina School of the Arts. Immediately following graduation, he returned with five friends to his hometown, where they filmed his feature debut, *DANCE PARTY, USA*, an Official Selection of the 2006 SXSW Film Festival.

QUIET CITY, his sophomore feature, premiered at the SXSW Film Festival in 2007. Following a successful festival run both home and abroad, the Brooklyn-set romance was selected by Stephen Holden as a *New York Times* Critics' Pick and received an Independent Spirit Award nomination for the John Cassavetes Award.

Katz's third feature, *COLD WEATHER*, opened as a Spotlight Premiere at the 2010 SXSW Film Festival and went on to play the Los Angeles Film Festival, Locarno International Film Festival, and BFI London Film Festival, among several others. Released theatrically by IFC Films and dubbed by *Indiewire* as "2011's first great American indie," the genre-bending mystery garnered widespread praise from critics, including Roger Ebert and Manohla Dargis, and ranked on several lists among the best films of the year.

Katz's latest feature, *LAND HO!*, an Iceland-set buddy comedy which he co-wrote and co-directed with Martha Stephens, premiered at the 2014 Sundance Film Festival to great critical acclaim. The film was acquired by Sony Pictures Classics and named on several "Best of Sundance" lists. It will be released on July 11, 2014.

Katz currently resides in Los Angeles.

About the Cast

Paul Eenhoorn (Colin) Australian native Paul Eenhoorn has worked in TV and film since his teenage years. He began his training in his hometown of Perth at the Mt. Lawley Academy of Performing Arts under Aarne Neeme. After moving to Sydney in the late 80's, Paul continued to train at The Actors Centre. He currently resides in Seattle and has appeared in numerous independent feature films including *ZOO*, which premiered at the 2007 Sundance Film Festival, and more recently, 2013 Sundance Film Festival hit *THIS IS MARTIN BONNER*, which won the Audience Award: Best of Sundance NEXT as well as the John Cassavetes Award at the 2014 Independent Spirit Awards. His latest feature *LAND HO!* premiered at Sundance 2014, and was acquired by Sony Pictures Classics.

Earl Lynn Nelson (Mitch) Oculoplastic surgeon and Kentucky native Earl Lynn Nelson graduated from the University of Kentucky College of Medicine in the swinging nineteen-sixties. Living most of his adult life in New Orleans, Earl Lynn mastered the art of partying and good living. When his cousin, Martha Stephens, asked him to star in her debut feature, *PASSENGER PIGEONS* (SXSW 2010), he thought "Why the hell not?" and inevitably stole the show. Director David Gordon Green hailed Nelson's performance as the best of 2010 and cast him in an episode of *EASTBOUND AND DOWN*. Earl Lynn then appeared in Stephens's subsequent features *PILGRIM SONG* (SXSW 2012) and *LAND HO!*, which was co-directed by Aaron Katz (Sundance 2014). When he isn't on a float on Bourbon Street, Nelson enjoys kicking back with a Hallmark movie and spoiling his wife, Ann.

About the Filmmakers

Mynette Louie (Producer) is the president of Gamechanger Films, which exclusively finances women-directed narrative features. She is winner of the 2013 Independent Spirit Piaget Producers Award. Louie produced Martha Stephens' & Aaron Katz's LAND HO! (Sundance 2014); Marshall Lewy's CALIFORNIA SOLO (Sundance 2012); Patricia Benoit's STONES IN THE SUN (Tribeca 2012); Doug Karr's ART MACHINE (Woodstock 2012); and Tze Chun's critically acclaimed CHILDREN OF INVENTION (Sundance 2009) and crime thriller COLD COMES THE NIGHT (Sony, 2014). Louie was the consulting producer on Olivia Silver's ARCADIA (Berlin 2012); executive produced Ishai Setton's THE KITCHEN (Gen Art 2012, Closing Night); and co-produced Andrew Bujalski's MUTUAL APPRECIATION (SXSW 2006).

Louie serves as an advisor to the Sundance Institute, IFP, and A3 Asian American Artists Foundation, and has consulted for sales agent Visit Films. While working at the Hawaii Film Office, Louie authored the state's production tax credit. She was named in Ted Hope's list of "21 Brave Thinkers Of Truly Free Film" and profiled in Indiewire's "Futures" column and named "100 Filmmakers to Follow on Twitter." A native New Yorker, Louie graduated from Harvard University, where she studied Chinese literature and film.

Sara Murphy (Producer) most recently produced Martha Stephens' & Aaron Katz's LAND HO! and co-produced John Slattery's directorial debut GOD'S POCKET, both of which premiered at Sundance 2014. She was an associate producer of Philip Seymour Hoffman's directorial debut, JACK GOES BOATING (Sundance 2010). She served as head of development for the late Mr. Hoffman's company, Cooper's Town, for five years. Her other film production credits include CAPOTE, MISSION: IMPOSSIBLE III, THE SAVAGES, BEFORE THE DEVIL KNOWS YOU'RE DEAD, CHARLIE WILSON'S WAR, SYNECDOCHE, NY and DOUBT. She is a graduate of Brooklyn College.

Christina Jennings (Producer): A graduate of the University of Texas at Austin's film program, Christina Jennings produced Martha Stephens' and Aaron Katz's LAND HO! (Sundance 2014) and is currently producing Stephens' forthcoming feature PAPAW EASY, having initially served as associate producer on Stephens' second feature PILGRIM SONG. In Austin, where she currently resides, Jennings worked seasonally for South by Southwest

Conference & Festivals from 2006 to 2011, having produced the SXSW Film Awards from 2009 forward. Most Recently, she served as production secretary on both David Gordon Green's JOE as well as MANGLEHORN.

Andrew Reed (Director of Photography): After completing his studies at the University of North Carolina School of the Arts, Andrew Reed shot his first feature with a handful of friends and few expectations. That film, the Brooklyn-set romance QUIET CITY, was featured as a *New York Times* Critics' Pick and earned an Independent Spirit Award nomination. His following film, COLD WEATHER, was released theatrically by IFC Films, garnered widespread critical praise, and ranked on several lists among the best films of the year. Reed participated as a Director of Photography at the Sundance Institute Directors Lab and was named one of *Variety*'s "10 Cinematographers to Watch." Most recently, Reed shot LAND HO! by Martha Stephens & Aaron Katz, which premiered at Sundance 2014.

Keegan DeWitt (Composer): Keegan DeWitt has scored many films including Sundance 2014 selections LAND HO! and LISTEN UP PHILIP, Sundance 2013 selections THIS IS MARTIN BONNER and LIFE ACCORDING TO SAM, as well as the Academy Award-winning short documentary INOCENTE. DeWitt and filmmaker Aaron Katz have been longtime collaborators, bringing three films to SXSW: DANCE PARTY, USA, the Spirit Award-nominated QUIET CITY, and COLD WEATHER, released by IFC Films. DeWitt is also an established performer in his own right with a lengthy solo career and a recent LP with his band Wild Cub, which received acclaim from many publications including *Vogue*, *Nylon*, *Spin*, and *Paste*, and recently performed on *Late Night With Jimmy Fallon* and *Conan*.