



Presents

28 HOTEL ROOMS

Written and Directed by Matt Ross



****Official Selection - 2012 Sundance Film Festival****

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Unrated

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Distribution Contact:

Jacob Wolters

Oscilloscope Laboratories

jacob@oscilloscope.net

212.219.4029 ext 38

Publicity Contact:

Laura Sok

Oscilloscope Laboratories

laura@oscilloscope.net

212.219.4029, ext 41



SYNOPSIS

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

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

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



DIRECTOR'S STATEMENT

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

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

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

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

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

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

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

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

- Matt Ross



Q&A WITH FILMMAKER MATT ROSS

Q: Was there a particular experience as an actor that inspired your process as a director?

A: Part of this idea came from an experience I had on the film “Good Night and Good Luck,” directed by George Clooney. The movie was basically made in two sections. The scenes with the leads of the film (Clooney, Robert Downey Jr., Jeff Daniels, etc.), which were shot traditionally, meaning as scripted, and the scenes with the supporting cast (me, Tom McCarthy, Reed Diamond, Tate Donovan), which were shot non-traditionally, meaning completely improvised.

For the five actors playing journalists, we each had 10-15 lines or so in the actual script. We were there to provide some authenticity and energy to the newsroom scenes, which would be interwoven throughout the movie.

On the first day of shooting, George said every scene we did would be improvised. We started, but none of us took him seriously. None of us had ever been in a situation where the director literally MEANT WHAT HE SAID. George had to stop us after the first couple takes and say, “Guys, stop. No. I mean literally. Come in with ideas. With behavior. Literally forget what is in the script. Do not say these lines. Make up different ones. Make up these scenes.” So we did.

It was harder than it sounds, mainly because it wasn’t about us as characters – what we wanted or thought – but about exposition. We were there to discuss the politics of the day, the logistics of preparing Edward R. Morrow’s case against Charles McCarthy; we were there to make it look and sound and feel like a newsroom in 1953.

And little of what we did over the course of three weeks actually made it into the final film, but as an actor, the PROCESS was wildly freeing. We improvised everything we did and said. Cameras followed us. You never knew when they’d frame on you so you were always in the scene.

I had written a script about a relationship, about two people already in committed relationships who fall in love. Romantic love is one of the few things that make life worth living, but it’s also maddening, difficult, impossible. Love and hate are so closely related. “Good Night and Good Luck,” introduced me to a way of working, but I had only scratched the surface. I thought this script might be an ideal one to expand on that process, refine it, and chart our own path.

One cannot make a film that focuses on actors and their process without acknowledging the profound contribution that John Cassavetes and Mike Leigh have had on this type of filmmaking. We discussed them at length. Their methods and films, their non-traditional approach to creating narrative, were a constant source of inspiration. We tried to invent our own way of working, but we walk in their shadow and are here because of them.



Q: What were the logistics of shooting such an intimate film?

A: We shot the film in two sections. Marin was in “Mildred Pierce,” the HBO mini-series and due to the fact that they were behind schedule, we had to fly her back and forth from NYC to LA, shooting in only 2-to-4 day increments. We did this for about a month and a half, catching days when we could. This was a blessing in disguise. Having down time before every mini-shoot allowed for everyone to really reflect on what we had just done, something that is rare when shooting 5-6 day weeks.

I wanted to engage Chris and Marin, empower them to really contribute, not simply require them to say their lines. I encouraged them to come up with new scenes and every day we tried to film a scene or an idea not in the script. We had a script that we all liked and we always shot scenes as written, but we also riffed. Our average take was 12-15 minutes long (we found this a safe recording time-frame for the Red camera): they could start and stop, re-start, change the blocking, the lines, they could talk over each other, explore other ideas, anything. There was no “right” or “wrong.” The focus was on exploration.

Eventually, they did hone the words, they did begin to settle on specific blocking, but it was organic. Not every script could allow for this way of working, but this movie is two people talking, two people trying to figure out their evolving relationship. And so the process was about discovery, about capturing the authentic and the unrepeatable.

After the first round of shooting, we edited for a couple of months. We looked at what we had and what we didn’t. Given the exploratory nature of how we had shot, having a second round of filming was always part of the original plan. I anticipated that the edit would show us where there were missing narrative pieces or narrative strands that could be expanded. Our second leg of shooting was an additional 5 days, for a grand total of about 18 days.

This way of working is exhausting for the actors. It requires a tremendous stamina, focus, and active participation. We didn’t have time to spare and our days were packed. The most brutal day for them that I can remember went like this: we shot a scripted scene with Chris; they simulated sex, completely naked in a bed, for 45 minutes; lunch; we shot another scene in which they argued and fought; then around 1 in the morning, they got drunk and danced naked on a balcony.

I have never seen such dedication, focus, and stamina. And bravery. I know that acting is not risking your life. But it is, or can be, about revelation. About revealing a character’s inner life. And the levels of emotional and psychological nakedness that Chris and Marin were willing to reveal were astonishingly brave.

I can only name two incidents when Chris wanted to kill me. And only one when Marin wanted to put my head through a glass window.

So that’s not bad.



Q: Tell us about your transition from actor to director.

A: I have a long theatre background and in addition to acting, have directed plays and short films, so this was a continuation of that.

Being a working film/TV actor allowed me to work with and observe many insane talents over the years: Martin Scorsese, Terry Gilliam, John Woo, among many others. Directors rarely, if ever, get to see other director's work, but as an actor, I've been on many sets. So in that sense, being an actor helped.

Acting and directing are both about telling a story. And, of course, the film was very much designed to create an actor-friendly working environment. I'm acutely sensitive to performance and really tried to give them the time and space they required to be the creative, interpretive artists that they are. My job was to be a reliable sounding board and third-eye for the actors.

Having said all that, acting requires a different skill set from directing. When you're acting, you're allowed to focus on the scene, the moments, and ignore everything else. You work with the camera department and should do everything you can to make their job easier, you play with the other actor(s), you work with the director, but it's still an insular environment. You're sort of in a bubble.

In many ways, directing is the opposite of that. Even on a small film like this one, you're communicating with many departments and are required to have an opinion about every bit of minutia: the color of a shirt, this dish or that one, more of this or less of that. Because you're also visualizing the film, guiding narrative arcs and rhythms, collaborating with all the different departments, managing time, personalities, and the needs of everyone on set, you can't be in your own head. You must communicate your thoughts and ideas and communicate them well

Q: The film only features two actors. What was the casting process like?

A: Chris Messina was not cast in any traditional way. He was my first and primary partner in collaboration. Originally I brought him a different script that I had written. For a variety of reasons, we chose not to pursue it, but it started a conversation that has continued to this day.

We wanted to explore other ways of making narratives. I pitched him the idea that became this film and we discussed how the story might unfold. We had at first thought it might be entirely improvised, but when he went off to act in a film, I wrote the script. When he came back, Chris and I took the script and, scene-by-scene, improvised it back and forth for 9 months. After each session, I would re-write, incorporating whatever came out of the session. There were many versions of the script and it evolved organically, allowing Chris to create his character, personalize it, and reflect of his narrative path.

We met a variety of actresses, first just to discuss the film, the way we wanted to work, and some of the requirements. Some were understandably freaked out by the nudity, literal and emotional. But most thought the process sounded exciting. Then we brought a few people back for as informal of an audition process as possible. I really didn't want



them to have to parade in and “perform.” I just wanted them to come in with a few scenes and literally “play” with Chris, replicating what we would be doing once shooting.

We ultimately chose Marin Ireland. Her work was heartbreaking, emotionally accessible, just so true and effortless. She and Chris had a beautiful connection. In addition, they had been in a play together years before and thus had a history. I thought this would prove invaluable, given how short our rehearsal and shooting period would be.

Before shooting, the three of us rehearsed for two weeks.

Q: How did the collaboration process extend beyond you and the actors?

A: Chris was my first collaborator. Then Marin. And they were amazing.

But I would be remiss if I didn’t also mention the contributions of Doug Emmett, the DP, and Joseph Krings, the editor.

Originally, I had storyboarded every scene. But because we almost never were able to scout the rooms we’d be shooting in the next day, my lovely storyboards became a cute fiction. What was required was the ability to let Chris and Marin figure out where they wanted to go and design the shots around that.

It was challenging to come up with visually pleasing, narratively appropriate shots, day-after-day, without repeating ourselves. Every hotel room is pretty much like every other. But Doug managed to do this while also creating beautiful, and varied, qualities of light. And he’d work until he could literally no longer stand up.

And then there is the work of editor Joseph Krings. Joe lives in New York. He’d leave his wife and live with me in my apartment in Venice for two or three week stretches. He did this so many times that I’ve lost count. We’d edit from eight in the morning until one or two in the morning. He did this for a year. His work ethic is unlike anything I’ve encountered. He is a machine.

He embraced the crazy puzzle of this endeavor and we cut dozens of versions of this movie. Creatively, I’m not sure I could have done this without Joe. We would fight like a married couple, frequently disagree, but I could always count on him to have deep insights. If this film is anything, it is because of his work.



ABOUT THE CAST

CHRIS MESSINA

Chris Messina is a busy film, television and stage actor. His upcoming films to be released in 2012 include HE LOVES ME with Paul Dano and Zoe Kazan in director's Jonathan Dayton and Valerie Faris's follow up film to LITTLE MISS SUNSHINE, which will be released by Fox Searchlight. He also co-stars in director Ben Affleck's ARGO alongside Ben Affleck, John Goodman and Bryan Cranston for Warner Bros. In the independent film CELESTE AND JESSE FOREVER which will premiere at Sundance 2012, he co-stars with Andy Samberg and Rashida Jones (who also starred in last years' MONOGAMY with Chris). Also at Sundance, Chris will be seen in 28 HOTEL ROOMS, co-starring with Marin Ireland and directed by Matt Ross.

Chris co-starred on the fourth season of Glenn Close's television show DAMAGES this past year, garnering critical praise for his role as a former U.S. soldier with post traumatic stress disorder. That season featured co-stars John Goodman and Dylan Baker. Chris is currently shooting the fifth season which will premiere in June of 2012. He is also currently co-starring on Aaron Sorkin's show NEWSROOM for HBO that will debut this year with Jeff Daniels and Emily Mortimer.

His recent credits include MONOGAMY with Rashida Jones that won the Best New York narrative award at the Tribeca Film Festival directed by Dana Adam Shapiro and Universal's DEVIL produced by M. Night Shyamalan and directed by John and Drew Dowdle. He also starred in Nora Ephron's JULIE & JULIA alongside Meryl Streep and Amy Adams, and in Woody Allen's Golden Globe winning VICKY CHRISTINA BARCELONA with Javier Bardem and Penelope Cruz. Other credits include Noah Baumbach's GREENBERG, the Sam Mendes directed AWAY WE GO and Alan Ball's TOWELHEAD.

Messina came to national attention in 2005 during the final season of HBO's acclaimed series "Six Feet Under," in which he was cast opposite Lauren Ambrose. He drew further notice as Ira in the popular indie romance IRA AND ABBY, co-starring Jennifer Westfeldt, and in 2007 was listed as one of *Variety's* "Ten Actors to Watch."

Messina started his career on the New York stage. He appeared on Broadway with Al Pacino and Marisa Tomei in Oscar Wilde's *Salome*, and starred opposite Frances McDormand under the direction of Stephen Daldry in New York Theatre Workshop's production of Caryl Churchill's *Far Away*. Other notable stage appearances include *Blur* (Manhattan Theater Club), *Good Thing* (The New Group), Adam Rapp's *Faster, This Thing of Darkness* (Atlantic Theatre Company), and Frank Pugliese's *Late Night, Early Morning*, which premiered at the Tribeca Theatre Festival and went on to win the Jury Award for Best Theatre at the 2005 Aspen Comedy Festival.

MARIN IRELAND

Broadway: *reasons to be pretty* (Tony nomination, Theatre World Award, Drama League nomination), *After Miss Julie*. Off-Broadway: *Maple and Vine* (Playwrights Horizons), *Three Sisters* (Classic Stage), *In The Wake* (Public Theater), *A Lie of the Mind* (New Group, Outer Critics Circle Nomination), *Blasted* (Soho Rep), *Cyclone* (Studio Dante, 2006 OBIE for Performance); *The Beebo Brinker Chronicles* (4th Street, 37 Arts), *Bad Jazz* (The Play Company); *The Ruby Sunrise* (Public Theater); *The Harlequin Studies*



(Signature); *The Triple Happiness* (Second Stage); *Manuscript* (Daryl Roth); *Fighting Words* (Underwood); *Savannah Bay* (Classic Stage); *Where We're Born* (Rattlestick); the title role in *Sabina* (Primary Stages); *Far Away* and *Nocturne* (both at New York Theatre Workshop). Royal Court's American tour of Sarah Kane's *4.48 Psychosis*. Regional work includes *Mauritius* (Huntington Theatre, IRNE Award, Elliot Norton nomination), *Heartbreak House* (Goodman), *The Bells* (McCarter), *Uncle Vanya* (Lake Lucille), *As You Like It* (Commonwealth Shakespeare), and Richard Greenberg's *The Injured Party* (South Coast Rep). Film/TV: "Homeland," "The Good Wife", "Mildred Pierce," "Law & Order" trifecta, *Future Weather*, *28 Hotel Rooms*, *But Beautiful*, *I Am Legend*, *The Understudy*, *The Loss of a Teardrop Diamond*, *Suburban Girl*, *Rachel Getting Married*, others.



ABOUT THE FILMMAKERS

MATT ROSS – WRITER / DIRECTOR

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

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

28 HOTEL ROOMS is his first feature.

LYNETTE HOWELL – PRODUCER

Lynette Howell is currently in post-production on Derek Cianfrance's THE PLACE BEYOND THE PINES starring Ryan Gosling, Bradley Cooper, and Eva Mendes and on Matt Ross's Directorial debut 28 HOTEL ROOMS starring Chris Messina and Marin Ireland, which will have its world premiere at the 2012 Sundance Film Festival.

She most recently produced BLUE VALENTINE directed by Derek Cianfrance and starring Ryan Gosling and Michelle Williams in performances that garnered Golden Globe nominations for both actors and an Oscar nomination for Michelle. The film premiered at the 2010 Sundance, Cannes and Toronto Film Festivals and was released by The Weinstein Company. Lynette also recently completed filming SHARK NIGHT 3D, which was released by Relativity Media Labor Day Weekend 2011. Other movies produced by Lynette in release this year include TERRI written by Patrick deWitt and directed by Azazel Jacobs, starring Jacob Wysocki and John C. Reilly, which was released by ATO Pictures and premiered in competition at the 2011 Sundance Film Festival. Also in competition at Sundance this year was ON THE ICE written and directed by Sundance Lab alum Andrew Okpeaha MacLean. The film also competed at the Berlin International Film Festival, where it won the Crystal Bear Award and Best First Feature. THE SPACE BETWEEN written and directed by Travis Fine, starring Melissa Leo, Anthony Keyvan and AnnaSophia Robb, will be released on the USA Network on the 10th anniversary of 9/11

Lynette's previous films include: HALF NELSON, directed by Ryan Fleck and starring Ryan Gosling in a performance which garnered him a Best Actor Oscar nomination; STEPHANIE DALEY, starring Oscar winners Tilda Swinton and Timothy Hutton, and Amber Tamblyn, written and directed by Hilary Brougher; Mark Heller's THE PASSAGE, which premiered at the 2007 Toronto International Film Festival; PHOEBE IN WONDERLAND, written and directed by Daniel Barnz and starring Elle Fanning, and THE GREATEST, starring Pierce Brosnan, Oscar winner Susan Sarandon and Oscar nominee Carey Mulligan. ; AN INVISIBLE SIGN OF MY OWN starring Jessica Alba and Chris Messina which was released in May.

Originally from Liverpool, England, Lynette began her career in London theatre and then went on to become the Theatrical Executive for Broadway and West End production company East of Doheny based in Los Angeles.



Lynette is an Advisor to the Sundance Creative Producing Initiative and Film Independents Producers Lab. In 2007 Lynette was named in Variety's "Ten Producers to Watch" list.

LOUISE RUNGE - PRODUCER

Louise Runge founded ONEZERO Productions in 2008, following an eight year career as a post production executive in Los Angeles. ONEZERO is an independent production company specializing in post production management and delivery.

On the production front Runge has produced 28 HOTEL ROOMS written and directed by Matt Ross and starring Chris Messina and Marin Ireland; SPARROWS DANCE written and directed by Noah Buschel, starring Paul Sparks and Marin Ireland and I AM BAD a creepy offbeat feature thriller told entirely through the eyes of a serial killer, written and directed by David Rackoff. Runge also executive produced the charming modern romance THE FOUR-FACED LIAR, which premiered at 2010 SLAMDANCE.

ONEZERO Productions recent post credits include THE PLACE BEYOND THE PINES, HIGHLAND PARK, SHARK NIGHT 3D, UNIVERSAL SOLDIER 3D and DEATH RACE INFERNO. ONEZERO were recently hired by PARTICIPANT MEDIA to post manage their upcoming slate of films.

Prior to founding ONEZERO, Runge was the Post Production Manager at YARI FILM GROUP, where she implemented all aspects of domestic and international delivery for 15 feature films over a two-year period. From there she was recruited by UPLOAD FILMS providing post production management and finishing funds to independent films, and to producing low-budget, independent feature films. During her time at UPLOAD she post supervised nine films in eighteen months, seven of which premiered at major festivals.

Runge grew up in England where she always had a passion for theatre and film. She discovered California on a year abroad studying at UC Berkeley and after completing her Masters degree in Film and Television at Bristol University, she moved to Los Angeles permanently.

SAMANTHA HOUSMAN - PRODUCER

Samantha Housman joined ONEZERO Productions as a producing partner in 2008. ONEZERO Productions is an independent production company, specializing in feature film production, post production management, and delivery. Most recently, she produced Matt Ross' 28 HOTEL ROOMS starring Chris Messina and Marin Ireland, which will be premiering at the 2012 Sundance Film Festival.

Samantha recently finished production on SPARROWS DANCE written and directed by award winning director Noah Buschel, starring Paul Sparks and Marin Ireland; and "I AM BAD" written and directed by David Rackoff, starring Pauley Perrette and Taylor Dayne.

Samantha's first film THE FOUR-FACED LIAR premiered at the Slamdance film festival in 2010, and won best first feature at Outfest 2010. The film was released by Wolfe Video, and played numerous festivals all over the world.



Prior to joining ONEZERO, she spent valuable years working on set as an Assistant Director and Production Coordinator gaining on-the-ground experience before transitioning to producing and post-supervising. She got her first taste of the business working for top-notch literary agent Nancy Nigrosh. Housman moved from Boston to LA at the age of 16.

Samantha's recent post supervisor credits include TERRI, LITTLE BIRDS, and FLYPAPER which all premiered at Sundance 2011.

The only passion that rivals Housman's love of filmmaking is her unwavering devotion to the New England Patriots.

DOUG EMMETT – CINEMATOGRAPHER

Doug Emmett is a feature film cinematographer based out of New York City. He recently wrapped production on "Bachelorette" (Sundance Premiere 2012) a comedy starring Kirsten Dunst, directed by Leslye Headland and produced by Will Ferrell and Adam McKay. Earlier this year, Doug lensed two more films: "The To Do List" (director: Maggie Carey), a comedy that starred Aubrey Plaza, Bill Hader, and Andy Samberg and he photographed the smaller independent film "Refuge" by writer/director Jessica Goldberg. Last year was no less busy for Doug, as he shot Whit Stillman's latest film, "Damsels in Distress", which premiered at Venice and played Toronto this year. In middle of a Detroit winter, Doug filmed Topher Grace, Jenna Fisher, and Chris Messina in the "The Giant Mechanical Man". Doug's credits also include "Monogamy," directed by Oscar-nominated Dana Adam Shapiro, and Annette Apitz's "Fighting Fish." A graduate of NYU, Doug shot the student Academy Award nominee "Bye Bye Burger," and Doug won Best Cinematography at NYU's First Run Film Festival.

JOSEPH KRINGS - EDITOR

After spending nearly a decade creating a successful commercial editing career, Joseph Krings recently decided to start fresh and shift his focus towards cutting narrative films. Twenty-Eight Hotel Rooms is his first feature. He has worked extensively with filmmaker Azazel Jacobs editing a music video for Henry Wolfe's "Someone Else" starring Brit Marling and a short promo film for *The Museum of Modern Art*, that was nominated for an editing award from the AICE. Another music video for Kid Cudi's "Pursuit of Happiness" was used to launch the music video site Vevo and was a VMA nominee for Best Hip Hop video. He also recently worked on a series of highly regarded improvisational short films for The New York Times Style Magazine shot during the Sundance Film Festival and starring the likes of Josh Hartnett, Josh Lucas, Lukas Haas, Michael Pitt and many others. He is currently at work on a documentary feature about the Brooklyn Academy of Music.

FALL ON YOUR SWORD – MUSIC

Fall On Your Sword are Will Bates and Phil Mossman. Though originally from London, Bates and Mossman met in Brooklyn where they now record and reside. The duo has gained swift recognition as a rising force in the world of contemporary film scoring as well as recording/performing artists and viral video mavericks.



Will Bates is an award winning composer and graduate of the University of Westminster and the Royal Academy of Music, where he studied music composition and jazz saxophone. As a saxophonist, Bates collaborated with a myriad of legendary artists such as Roy Ayers, Paul McCartney, Steve Hackett, Marc Almond, Lulu, and Marshall Jefferson. As a solo artist and multi-instrumentalist, Bates has recorded under the name of his own post-punk outfit The Rinse and collaborated with Electric Six front-man Dick Valentine as The Evil Cowards. Bates' first outings as a film composer bore fruit quickly as he scored "You Won't Miss Me," which premiered at Sundance and won the Gotham Award for "best movie not playing at a cinema near you," shortly followed by David Kaplan's "Play," which won "Best Short Film at Puchon International Film Festival" and "Chosin," a documentary about the Korean war. In 2009, Bates created the first of a series of Fall On Your Sword videos which have become a centerpiece of the FOYS live show experience, the most notorious of these being "Shatner of The Mount," with around 1.5 million YouTube views at last count.

Philip Mossman came into prominence during the UK's post-rave era as a member of Andrew Weatherall's dark apocalyptic visionaries The Sabres of Paradise. Mossman later joined forces with David Holmes to collaborate on a slew of productions for the likes of U2, Manic Street Preachers and Jon Spencer Blues Explosion. Holmes' cinematic influences soon caught the attention of Hollywood's heavy hitters and the team was commissioned to score Stephen Soderburgh's "Out Of Sight" and later "Ocean's Eleven." In 1999, Mossman began work on two seminal recordings, Primal Scream's "Xtrmntr," which was awarded #3 of NME's Albums of the Decade, and David Holmes' "Bow Down To The Exit Sign" at Plantain Studios in Manhattan, now home to the seminal NY label DFA. When Mossman chose New York as his home in 2001, James Murphy promptly invited him to join the newly minted outfit LCD Soundsystem. After five years with LCD, Mossman made the tough decision to quit touring, but was recently invited to rejoin the band's final shows at Terminal 5 and the now legendary and epic finale at Madison Square Garden.

Bates and Mossman met in 2008 when they collaborated on a soccer boot commercial that was honored with a 2008 Cannes Gold Lion Award and a 2009 Gold Clio Award. In 2010, work was completed on the building of "Fall On Your Sword Studios" and, within a year of their launch, FOYS have scored no less than five full-length feature films, including "Aardvark" directed by Kitau Sakurai, "Another Earth" directed by Mike Cahill, "The Normals" directed by Kevin Connors, "Generation Um" directed by Mark Mann and "28 Hotel Rooms" directed by Matt Ross. In addition to the film work, FOYS have released the sound-track album for "Another Earth" through DFA and Milan records, and they have won for a Clio for their score of the "OFF" tile sequence animation.