



Presents

INGRID GOES WEST

A film by Matt Spicer
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Language: English

Distribution



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Logline:

Ingrid Thorburn (Aubrey Plaza) is an unhinged social media stalker who moves to LA to befriend her latest obsession, the boho-chic social media influencer, Taylor Sloane (Elizabeth Olsen).

Synopsis:

Ingrid Thorburn (Aubrey Plaza) is an unhinged social media stalker with a history of confusing “likes” for meaningful relationships. Taylor Sloane (Elizabeth Olsen) is an Instagram-famous “influencer” whose perfectly curated, boho-chic lifestyle becomes Ingrid’s latest obsession. When Ingrid moves to LA and manages to insinuate herself into the social media star’s life, their relationship quickly goes from #BFF to #WTF. Built around a brilliantly disarming performance from Aubrey Plaza, *Ingrid Goes West* (winner of the Waldo Salt Screenwriting Award at Sundance) is a savagely hilarious dark comedy that satirizes the modern world of social media and proves that being #perfect isn’t all it’s cracked up to be.

A CONVERSATION WITH WRITER/DIRECTOR MATT SPICER

HOW DID THIS PROJECT ORIGINATE?

My co-writer David Branson Smith and I have been friends for many years and were looking for something to work on together. We were having lunch and talking about our mutual obsession with Instagram and how it brings out the worst in us, making us feel bad about ourselves, while also being wildly entertaining and addictive. He asked me if I thought there was a movie there, which I did. The obvious choice was to make a SINGLE WHITE FEMALE for the social-media generation, with Taylor as the helpless victim and Ingrid as the obsessive, cold-blooded stalker. But the more we talked about it, I actually found myself relating more to the Ingrid character. After all, wasn't Taylor the one who had put her life out there in the first place? Haven't we all had moments when we've looked at a picture of someone else and wished we could have what they have? Before we wrote it, we talked about other movies we'd both loved — THE KING OF COMEDY, THE TALENTED MR. RIPLEY — which are stories about obsessives, and people on the outside trying to get in somewhere. INGRID GOES WEST grew out of our love for those stories, but we also wanted to do something contemporary and universal. Whether you're using Instagram to keep tabs on one of your exes or staring enviously at a co-worker's vacation photos, I feel like there's a little bit of Ingrid in all of us.

WHY DID YOU CHOOSE LOS ANGELES FOR YOUR SETTING?

This movie was our way of confronting our own conflicting feels about social media while poking fun at our generation and L.A. culture in particular. I'm not from L.A. originally but it's my home now and I love it — but it's very easy to lose yourself here if you're not careful. Like Ingrid, I've had plenty of moments where I've felt like I had to act a certain way to get people to like me, so part of it is a satire of myself as much as the city. I eat avocado toast at Grateful Kitchen and Café Gratitude, and I live in Los Feliz and run into people like Taylor and her crowd all the time, so I'm as guilty of a lot of this behavior as anybody. Part of it came from wanting to excavate that and figure out *why* it was funny. More specifically, we wanted to satirize Instagram culture because it's such a big part of L.A. Most of the Instagram captions we use in the movie we actually found on the platform. There's also this performative aspect to both Instagram and living in Los Angeles — it's a tribal kind of thing, where people start speaking the same language, like “hashtag blessed” or “It's the best!” I wanted to harness all of that and put it on film.

DISCUSS DEVELOPING YOUR CHARACTERS. WHAT MAKES THEM TICK?

All the characters in INGRID GOES WEST represent different sides of ourselves — Ingrid represents this needy side, the desire to constantly fit in, the feeling that you're not good enough and the yearning to become something or someone else. Taylor represents the flip-side of that coin, someone who has everything together and seemingly has the perfect life. The best analogy is the senior in high school who has a ton of freshmen following her around — all these minions who think she's the coolest. You start to play to play that up, or buy into it. Most of us have looked up to a Taylor figure in our lives, whether in high school or elsewhere. We ask ourselves, how can I be more like that person? Taylor's boyfriend Ezra is this curmudgeon who thinks technology is bad, that we should all unplug and be more present and guard our privacy by not sharing anything — he's this pure artist and there's a pretentiousness to him we wanted to capture. It was important to us to create characters that weren't one-note; we wanted everybody to have two sides. Even Taylor's brother Nicky is more than meets the eye — he represents chaos and wants to fuck shit up, but he also sees through Ingrid immediately and knows that she's somewhat of a con artist who is obsessed with her sister. He's the one person in the movie who understands what's really going on, but he's a complete asshole. O'Shea's character Dan Pinto represents my own coming to Los Angeles and wanting to tell stories — I wanted to capture the purity in that through his character. He's genuine and owns who he is; he's not trying to be someone he's not. We needed someone like that to be our kind of moral center.

WHAT DO ALL THESE CHARACTERS HAVE IN COMMON?

It's this idea that we're all wrestling with the same demons and dealing with the same insecurities. Some people are just better at masking it than others, whether they have more money or connections, or better taste, or maybe they've stolen it or cultivated it from the right people. Taylor, for instance, is better than Ingrid at hiding who she really is; Ingrid's version of Taylor is a little rougher around the edges — she's not quite pulling it off and Nicky can see through it. Ingrid represents all of our worst instincts when it comes to social media. Taylor, on the other hand, doesn't want to see through it — she's happy to have this sidekick who looks up to her and tells her how cool and smart she is. You start the movie thinking they're polar opposites but at the end you hopefully come to realize that they're the same.

DESCRIBE THE CASTING OF THE MAIN CHARACTERS, AND WHAT THE DYNAMIC WAS LIKE BETWEEN ELIZABETH OLSON AND AUBREY PLAZA.

Lizzie grew up in a world that's similar to Taylor's — she's done the magazine spreads, she grew up around her famous sisters, so casting her was an interesting way to incorporate her real-life persona but also do something she's never done before as an actress. I'm a huge fan of her work, so I was interested in seeing what she would do with a more comedic role, and Aubrey was too. When I first met Lizzie and asked her how she liked to work, she told me preparation was everything — she likes to know what's going on at all times and she arrives on set knowing her lines front to back. Aubrey, on the other hand, isn't a fan of rehearsal and *loves* doing improv, so every take is different with her. I honestly didn't know if it was going to work. We were essentially throwing Lizzie into the deep end of the pool and telling her to swim but she's such a pro that she picked it up right away. Their different acting styles made them play off of each other in a great way and by the end of it Lizzie loved doing improv. It got to the point where I'd have to try and rein them both in and get them to say the lines as scripted.

AUBREY TYPICALLY PLAYS BLASÉ, AMBIVALENT CHARACTERS BUT INGRID IS OVERTLY TROUBLED HERE — WE COME TO SEE THE HUMANITY IN HER VULNERABILITY. WHAT MADE YOU THINK SHE COULD PULL OFF THIS DELICATE BALANCE?

I didn't write the script with Aubrey in mind. We had a short list of actors we thought could play Ingrid but we never thought we'd be able to get someone like Aubrey, even though I've always seen her as someone with great taste who makes interesting choices. But then she read the script and liked it and after I spoke with her about it, I really felt like she understood the character and was excited by the challenge of doing something she hadn't done before. It was scary for me because it was my first feature — she was trusting me to pull off what I said I would pull off and I was trusting her to do what she needed to do as an actor. We both knew the script was funny but we wanted it to feel authentic too. She was constantly steering the conversation in the direction of "*How can we make this more real?*" and looking for ways to ground the character so that Ingrid would come across as a real person, which gave me a lot of comfort knowing that her head was in the right place. We didn't want the audience to be laughing at someone who was clearly suffering from a mental illness. Regardless of how they might feel about Ingrid at the beginning, by the end of the film we want the audience to be on her side and really understand where she's coming from.

IS THERE A DARK SIDE TO SOCIAL MEDIA, IN YOUR OPINION?

Social media can connect us with one another and make us feel less alone in the world and I think that's a good thing, but we were careful not to make this a cautionary tale about the dangers of social media. I was feeling very disillusioned after the election and it made me feel better to scroll through my Instagram feed and see how many people felt the same way I did. But being more connected also means there are more opportunities to compare ourselves to others, which can make us feel inadequate or isolated. It allows us to indulge our worst instincts on a whim, often anonymously and with no repercussions. The truth is, we all curate our own lives to some degree. Some people are just better at papering over the cracks than others. The real danger comes from our obsession with perfection and our tendency to turn our Instagram feeds into commercials for our own lives. In "Portlandia," Carrie Brownstein's character refers to this as "cropping out all the sadness." I think most of us have a version of ourselves that we present to the public and a version that we keep private — the side of ourselves we'd rather not share because it's too painful or embarrassing. But when we hide our imperfections because we're afraid of being rejected, we're actually cutting ourselves off from the people around us. Ultimately, it's our flaws that make us human and allow us to truly connect with others.

FINDING EMPATHY IN CHARACTERS WHO ARE DARK, FLAWED AND MENTALLY ILL IS HARD TO PULL OFF AS A STORYTELLER. HOW DO YOU DO IT?

I think George Lucas said that you can make any character unlikable by having them kick a cat, and you can make any character likable by having them save the cat, but I prefer characters that aren't so black-and-white because it feels more like real life. There are people I love who maybe aren't the nicest people in the world, but I still love them. And I think as an artist it comes down to finding the vulnerability in people like that. Where does someone's pain come from? Why are they lashing out and what's the psychology behind that? These are fascinating questions that play out in movies I love by Mike White (CHUCK & BUCK, ENLIGHTENED), Wes Anderson and others. Lovable assholes are their bread and butter. In RUSHMORE, the kid is an asshole and a narcissist from the first scene in the movie but over the course of the story we come to see what drives him; by the end of the movie we not only love this character but we *are* him, we've all been him at some point. I love the process of finding the humanity in this type of character. If I didn't end up becoming a filmmaker my backup plan was to become a psychologist.

THIS IS A COMEDY BUT IT'S ALSO DARK AND DISTURBING AT TIMES. HOW DID YOU JUGGLE THE TONE?

We had a tone in mind that we wanted to achieve, and it goes back to movies I love that straddle that line, where you're laughing but also feeling heavy emotions from one minute to the next. I wish I could say that we nailed it on the first try, but that wasn't the case. A lot of finding the tone emerged through the editing process and a lot of material we found funny in the editing room didn't come across as funny in the context of the story. We were constantly having to ask ourselves *is this a laugh that we want?* In other words, is it a cheap laugh or is it a laugh deriving from character, which feels like it's coming from a more authentic place? With the first cut you try and throw everything in the pot, then you screen it for friends and family and see how it plays to an audience. We did a lot of these informal screenings with people we trust creatively and used their reactions to help guide us through the editing process. It becomes really apparent which laughs are working and which are falling flat. You can feel when the audience is wanting something a bit deeper. Sometimes we went too dark and serious and realized we needed a laugh, so we'd add something in to balance it out. You don't always know what you have, tone-wise, until you sit and watch it with an audience and hear them react and then talk about it with them afterwards. It's definitely a process.

WERE YOU TRYING TO MAKE A GENERATIONAL STATEMENT ON THE MILLENNIALS?

We really wanted the movie to be timeless even though the setting was modern day. Social media, Millennials — that's all just window dressing as far as I'm concerned. You could write a version of this movie set in medieval times and it would look a lot different and certain plot mechanics would have to be changed but my hope is that the truth would still shine through. I think poking fun at my generation and the stuff we encounter on a day-to-day basis, the people and characters we come across, that's what made it funny and contemporary — excavating and examining our own lives and experiences, things we've rolled our eyes at or tried to give meaning to. But it's not meant to be an indictment or some kind of angry screed. We tried to go a bit deeper than just telling Millennials to get off their phones.

DISCUSS SOME OF THE CHALLENGES IN TELLING STORIES SET IN THE WORLD OF SOCIAL MEDIA AND DIGITAL TECHNOLOGY.

We had a whole debate about how we should portray text messaging in the movie. Our approach was, why should it be any different from showing a phone call, or depicting someone reading a book? The tendency now in movies is to show text messages directly on the screen, popping up as an animation, which ends up taking me out of the story. We wanted to point the camera directly at the phone's screen. But this decision was more difficult than we thought, especially considering the lenses we used in production. We had to hold the phones still while we got the cameras focused, and then there were little quirks like reflections on the screens while we were shooting. It became a headache to do it this way, but the benefit is it doesn't take you out of the movie while you're watching it. The other battle was whether to use Instagram directly in the story or create our own fictional platform, like Friend-a-Gram or something. I was adamant that we had to use Instagram in keeping with the spirit of authenticity because I wanted it to feel like the story was taking place in reality and not some alternate world. The problem was, the developers are constantly updating the app, so while we were shooting the film new features were suddenly added, which created matching problems in post-production. One of the hard parts of depicting technology in movies is keeping up with how quickly it changes.

HOW DO YOU USE SOCIAL MEDIA IN YOUR EVERYDAY LIFE?

I struggle with my addiction to social media as much as anyone else. It's usually one of the first things I look at in the morning and the last thing I look at before I go to sleep. I'll catch myself reaching for it whenever I have a minute or two of downtime, whether I'm waiting in line for something or feeling awkward at a party. I've become obsessed with meme culture in particular. Sometimes I think that if Instagram had been around when I was in high school, I'd still be living in my mom's basement just looking at memes all day.

HOW WOULD YOU DESCRIBE THE LOOK AND FEEL OF INGRID GOES WEST IN TERMS OF THE CAMERA WORK?

Our DP (Director of Photography) Bryce Fortner had just finished shooting a TV series and we were discussing some of the major differences between shooting TV and film. There's a lot of great-looking TV out there now but we wanted this movie to feel like something that deserved to be viewed on a big screen. This led us to the idea of shooting on anamorphic lenses, which to my eye makes everything instantly feel more cinematic, even when you're capturing footage digitally. We tested a bunch of different lenses but we ended up going with the Panavision C-Series lenses. Because the glass is so old, it adds subtle imperfections to the image, lots of little flares and focus quirks, which we ended up liking. Oftentimes, digital photography looks so crisp and pristine; we wanted to rough it up a bit. Also, the entire story is told from Ingrid's perspective, so I think it adds a nice layer of subjectivity and really helps to put the audience inside her head.

THIS IS YOUR FIRST TIME DIRECTING A FEATURE FILM. WHAT ARE THE MOST INDELIBLE SOUVENIRS OF THIS PRODUCTION FOR YOU?

I'd directed a short film a few years ago but nothing can really prepare you for the intensity of directing a low-budget feature. Thankfully, I had a lot of people around me who were much more experienced than I was when we began. The producers really trusted me to make the movie I wanted to make, and supported me throughout. Aubrey was a huge asset as well. She's made a ton of movies at this budget level and beyond, and she really thinks like a filmmaker. She was a great resource for me. She's also a perfectionist and workaholic, as am I. She pushed me to make the movie better than I ever thought was possible and she pushed herself just as hard — so much so that we started to worry about each other's sanity. At the end of the day, a director is only as good as his or her collaborators so I felt lucky to have so many talented people working alongside me.

WHERE DID YOU SHOOT INGRID GOES WEST AND WHAT WERE SOME OF THE BIGGEST CHALLENGES?

We shot mostly in Venice and Santa Monica, in keeping with the script. We didn't cheat that much — a couple of scenes were fudged in Los Feliz and Silver Lake, but only people who live in L.A. will notice I think. We tried to be as authentic as possible in terms of our locations. For the Joshua Tree scenes, we shot in real locations, including Pappy & Harriet's. This was August, the dead of summer, 110 degrees outside in the middle of nowhere. That was its own headache. We also lost a shooting day to a wildfire in Santa Clarita and had to evacuate the set. Shooting in Los Angeles itself was much more challenging than I thought. There are just so many hoops to jump through, especially in Venice. People are savvy — it's not like you're shooting a movie in Illinois where everyone is excited to have a film crew around. In Venice, most people are annoyed that you're in their way or your trucks are blocking their parking spot. And they know every statute in Los Angeles. They know the laws. We were shooting at this house in Venice and a neighbor across the street opened his garage door and started sawing wood while we were shooting. He made us pay him to be quiet so we could finish the scene.

ABOUT THE CAST

AUBREY PLAZA (PRODUCER & INGRID THORBURN) Aubrey Plaza will next star in Matt Spicer's *INGRID GOES WEST* which premiered at the 2017 Sundance Film Festival to rave reviews. The story follows Ingrid Thorburn (Plaza), a mentally unstable young woman who becomes obsessed with Taylor Sloane (Elizabeth Olsen), a social media "influencer" with a seemingly-perfect life. Neon will release the film on August 11th. Additionally, she will star in Jeff Baena's *THE LITTLE HOURS* which also premiered at the Sundance Film Festival and has an ensemble cast including Alison Brie, Dave Franco, Nick Offerman, and Molly Shannon. Aubrey starred in two of Baena's previous films titled *LIFE AFTER BETH* and *JOSHY*. *THE LITTLE HOURS* will be released by Gunpowder & Sky on June 30th. Aubrey is also a producer on both *INGRID GOES WEST* and *THE LITTLE HOURS*.

Aubrey also stars on Noah Hawley's science fiction series *LEGION* on FX, which is based on the Marvel Comics character of the same name. Aubrey plays David's (Dan Stevens) friend Lenny Busker, a patient who despite a life of drugs and alcohol abuse, knows that any day now her life is going to turn around. Season one debuted to critical acclaim in February 2017 and was recently picked up for a second season.

Aubrey starred in Colin Trevorrow's critically acclaimed feature *SAFETY NOT GUARANTEED* opposite Mark Duplass and Jake Johnson. The film, produced by Jay and Mark Duplass, premiered at the 2012 Sundance Film Festival and received the 2013 Independent Spirit Award for "Best First Screenplay" and a nomination for "Best First Feature." For her performance in the film, Aubrey won the 2012 ALMA Award for "Favorite Movie Actress – Comedy/Musical" and the cast was nominated for a Gotham Independent Film Award for "Best Ensemble."

Aubrey's other film credits include Jake Szymanski's *MIKE AND DAVE NEED WEDDING DATES* with Anna Kendrick, Zac Efron, and Adam DeVine; Dan Mazer's *DIRTY GRANDPA* with Zac Efron and Robert DeNiro; Zachary Sluser's *THE DRIFTLESS AREA* with John Hawkes; Hal Hartley's *NED RIFLE*, the third and final chapter of the cult trilogy; Jessie Zwick's *ABOUT ALEX* with Jason Ritter, Max Greenfield, and Nate Parker; Maggie Carey's *THE TO DO LIST* with Bill Hader; Roman Coppola's *A GLIMPSE INSIDE THE MIND OF CHARLIE SWAN III* with Bill Murray, Charlie Sheen, and Jason Schwartzman; Jamie Linden's *10 YEARS* with Channing Tatum, Oscar Issacs, and Max Minghella; Whit Stillman's *DAMSELS IN DISTRESS* with Greta Gerwig; Edgar Wright's action-comedy *SCOTT PILGRIM VS. THE WORLD* with Michael Cera; Judd Apatow's *FUNNY PEOPLE* with Adam Sandler, Seth Rogen, Jonah Hill, and Jason Schwartzman; and Dan Eckman's *MYSTERY TEAM* with Donald Glover. Aubrey also voiced a character in Dan Scanlon's animated feature, *MONSTERS UNIVERSITY*, which grossed over \$740 million worldwide.

On television, Aubrey starred in the Emmy nominated comedy series *PARKS AND RECREATION* with Amy Poehler. Aubrey played "April Ludgate," the underachieving assistant to Nick Offerman's "Ron Swanson" and wife to Chris Pratt's "Andy Dwyer." Aubrey's performance on *PARKS AND RECREATION* garnered her nominations for an American Comedy Award for "Best

Comedy Supporting Actress” in 2014 and an Imagen Foundation Award for “Best Supporting Actress/Television” in 2010, 2012, 2013, and 2014. The series, from creators Greg Daniels and Michael Schur, is a half-hour mockumentary that looks at the world of local government and ran for 7 seasons.

Additional credits include the hit online series THE JEANNIE TATE SHOW, ESPN’s original web series MAYNE STREET, as well as guest appearances on WELCOME TO SWEDEN, 30 ROCK, and PORTLANDIA.

Aubrey has been performing improv and sketch comedy at the Upright Citizens Brigade Theater since 2004. She also recently began performing stand up and has appeared at the Laugh Factory and The Improv. Originally from Wilmington, Delaware, Aubrey is a graduate of New York University's Tisch School of the Arts.

ELIZABETH OLSEN (TAYLOR SLOANE) is a vivacious and engaging young actress, a graduate from New York University's prestigious Tisch School of the Arts, and a recipient of Hollywood Rising Star Award at the 41st Annual Deauville Film Festival.

Recently, Olsen completed production on *KODACHROME*, alongside Ed Harris and Jason Sudeikis, and *WIND RIVER*, opposite Jeremy Renner.

This past summer, Olsen reprised her role as the Scarlet Witch in the Marvel franchise, *CAPTAIN AMERICA: CIVIL WAR*, alongside Chris Evans, Robert Downey Jr., Scarlett Johansson, Paul Bettany, and Anthony Mackie. The film was released in theaters on May 6, 2016 and earned \$1,153,304,495 worldwide. Olsen first made her appearance as the Scarlet Witch in *AVENGERS: AGE OF ULTRON* on May 1, 2015 and the film earned \$1,398,752,317 worldwide.

Earlier this year, Olsen appeared in the Hank Williams biopic titled *I SAW THE LIGHT*. She played the role of Audrey Mae Williams, opposite Tom Hiddleston. The Sony Pictures Classics film premiered at the Toronto International Film Festival on September 11, 2015. This film released in theaters on March 25, 2016.

In 2014, Olsen appeared in the Warner Brothers and Legendary Pictures reboot of *GODZILLA* opposite Aaron-Taylor Johnson and Bryan Cranston. The film was released on May 16, 2014.

In 2013, Olsen starred in the Spike Lee-directed film, *OLDBOY*, opposite Samuel L. Jackson and Josh Brolin. The film centers around an everyday man that has only five days and limited resources to discover why he was imprisoned in a nondescript room for 15 years without any explanation. *OLDBOY* was released on October 11, 2013. Additionally, Olsen also appeared in the film *IN SECRET*, opposite Jessica Lange and Oscar Issacs. The film was released on February 21, 2013. That same year, Olsen helped kick off the Classic Stage Company's Fall 2013-2014 season as the lead role, Juliet, in the Off Broadway play, *Romeo and Juliet*.

Olsen also starred in *VERY GOOD GIRLS*, opposite Dakota Fanning, which premiered at the 2013 Sundance Film Festival. The Naomi Foner-directed film is about two New York City girls that make a pact to lose their virginity during their first summer out of high school. Additionally, Olsen had two previous films premiere at the 2012 Sundance Film Festival: *LIBERAL ARTS* opposite Josh Radnor, John Magaro, Zac Efron and Richard Jenkins, and *RED LIGHTS* opposite Robert DeNiro, Cillian Murphy and Sigourney Weaver.

In spring of 2012 Olsen starred in the independent film SILENT HOUSE from Open Road Films. The film is the re-imagining of the successful Uruguayan psychological horror-thriller, LA CASA MUDA.

In 2011 Olsen received a Gotham Award, Critics Choice, and Independent Spirit Award nomination for Lead Actress for her performance in Fox Searchlight's MARTHA MARCY MAY MARLENE. The film is a drama that follows a young woman who is living with her older sister after escaping a cult. Olsen stars opposite Hugh Dancy, John Hawkes, Sarah Paulson, and Brady Corbet. MARTHA MARCY MAY MARLENE was also selected in the Un Certain Regard as part of the 2011 Cannes Film Festival. She has been nominated for her performance from the following critic association's: St. Louis, Las Vegas, Houston, FIND Spirit, San Diego, IPA, and Detroit. She won BEST ACTRESS from the Indiana Critics Association.

Olsen is also very familiar to the stage as she understudied both on the Off-Broadway play *Dust* and the Broadway play *Impressionism* while attending New York University. Other workshops include *Bottom of the World* by Lucy Thurber (Atlantic Theatre Company), and *The Living Newspaper* (DRD Theatricals). Olsen has had formal training at Atlantic Acting School and Moscow Art Theatre School.

WYATT RUSSELL (EZRA O'KEEFE) has appeared in films including EVERYBODY WANTS SOME!!, ESCAPE FROM L.A., SOLDIER, COWBOYS & ALIENS, THIS IS 40, LOVE AND HONOR and WE ARE WHAT WE ARE. He also co-starred in the 2014 film 22 JUMP STREET. In 2016, he co-starred in a film that premiered at the Tribeca Film Festival called FOLK HERO AND FUNNY GUY. In 2016, he appeared in "Playtest", an episode of the anthology series "Black Mirror."

O'SHEA JACKSON JR. (DAN PINTO) made his acting debut in STRAIGHT OUTTA COMPTON with the role of lifetime portraying his father O'Shea Jackson better known as Ice Cube. However, the charismatic 23-year-old is no stranger to the stage having performed on tour with his father.

One look at Jackson, and there's no mistaking he is his father's son. It's not just the striking physical similarities between the two but subtle nuances that genetics can't deny like a confident swagger that comes from a strong sense of self. Call it parental intuition, but Ice Cube knew his charismatic son had the talent to play him in STRAIGHT OUTTA COMPTON. He just needed the proper training and tools to be seriously considered. With no experience at all, Jackson was admittedly nervous about taking on any acting role let alone one that was as personal and high profile as portraying his father in a long-touted, highly anticipated biopic of the seminal rap group. Ice Cube was straightforward with Jackson about what would be expected to prepare for the role but assured him he would guide him through the whole process.

But like his father, Jackson adheres to the tenet "go big or go home" and once he made the decision to audition for the role he was all in.

"It really started to become an obsession," recalls Jackson, "I knew I couldn't go see STRAIGHT OUTTA COMPTON and watch somebody else play this part. It would have drove me crazy because I feel that no one can play this part like I can. When you think about it, I've basically been studying for this role for over 20 years. I've become super method with my approach to the role."

For Jackson, developing that "super method" form of acting began with close to two years of continuous acting classes and coaches in Los Angeles and New York. Once he made it through multiple auditions and won the role he continued to study with acting coaches and like his fellow cast members utilized the ultimate resource they all had – their real life N.W.A. counterparts. As filming commenced, the artistic exchange between father and son was a vital and integral part to Jackson stepping into Ice Cube's younger persona with ease.

BILLY MAGNUSSEN (NICKY SLOANE) is currently shooting Davey Holmes' EPIX series "Get Shorty" opposite Chris O'Dowd and Ray Romano. He stars in George Nolfi's upcoming martial arts drama, BIRTH OF THE DRAGON, which premiered at this year's Toronto International Film Festival and played Kato Kaelin in the acclaimed FX miniseries, "American Crime Story: The People Vs. O.J. Simpson," which aired this past spring.

Last year, Billy played Tom Hanks' young protégé in Steven Spielberg's BRIDGE OF SPIES, and an unscrupulous mortgage broker in Adam McKay's acclaimed financial crisis comedy-drama, THE BIG SHORT. He played the Prince in the Disney musical, INTO THE WOODS and previously appeared in Whit Stillman's film, DAMSELS IN DISTRESS and Zal Batmanglij's environmental activism thriller, THE EAST. Billy also had a memorable arc on "Boardwalk Empire."

In 2013, Billy was nominated for a Tony Award for his performance in Chris Durang's play, *Vanya and Sonia and Masha and Spike*. The production won the Tony for Best Play.

POM KLEMENTIEFF (HARLEY CHUNG), a natural talent, with a striking presence, is one of Hollywood's most vibrant up and coming actresses with THE HOLLYWOOD REPORTER naming her as one of the industry's "next big thing".

Klementieff will next be seen as Mantis, the newest member of the guardians in James Gunn's MARVEL feature, GUARDIANS OF THE GALAXY VOL. 2. The film, set for a May 5, 2017 release date by DISNEY, continues to follow the team's adventures as they unravel the mystery of Peter Quill's (Pratt) true parentage.

Additionally, she recently completed production on Drake Doremus' THE NEWNESS opposite Nicholas Hoult.

Klementieff's first professional acting job was the French independent film APRES LUI (2007), portraying the stepdaughter of the protagonist played by Catherine Deneuve. Klementieff had her breakthrough role in 2013 in Spike Lee's OLDBOY, starring Josh Brolin, Elizabeth Olsen and Samuel L. Jackson. Other film credits include SLEEPLESS NIGHT and LOUP.

Born a French citizen in Quebec City to a Korean mother and French-Russian father, Klementieff lived in Canada only for one year before her family traveled extensively due to her father's career in diplomacy. She lived in Japan and the Ivory Coast before settling in France. Klementieff currently resides in Los Angeles.

ABOUT THE FILMMAKERS

MATT SPICER (DIRECTOR/CO-WRITER) studied filmmaking at the USC School of Cinematic Arts. He co-wrote his first script, *THE ORNATE ANATOMY OF LIVING THINGS* with Max Winkler, which landed on The Black List and was optioned by Fox Searchlight, with Jason Reitman producing. His short film "It's Not You It's Me" starring Gillian Jacobs premiered at SXSW in 2013 and most recently he co-wrote and will co-produce *FLOWER*, a twisted coming-of-age comedy starring Zoey Deutch, Adam Scott, and Kathryn Hahn.

DAVID BRANSON SMITH (CO-WRITER) was born in New York City in 1984. He began his career working for Mike White on HBO's "Enlightened," and most recently wrote on season 3 of Lifetime's "UnREAL." He is currently writing on a feature adaptation of Robert Bingham's 2001 novel *Lightning On The Sun*.

JARED IAN GOLDMAN (PRODUCER) most recently produced Craig Johnson's *WILSON* starring Woody Harrelson and Laura Dern, which Fox Searchlight will release in March 2017, and executive produced Jeff Nichols' critically-acclaimed *LOVING* for Focus Features, which made its World Premiere at the Cannes Film Festival in 2016. Previous credits include *LITTLE BOXES* starring Melanie Lynskey and Nelsan Ellis (Netflix); *THE SKELETON TWINS* (Roadside Attractions) starring Kristen Wiig and Bill Hader; *KILL YOUR DARLINGS* (Sony Pictures Classics) starring Daniel Radcliffe, Dane DeHaan and Michael C. Hall; Rob Reiner's *AND SO IT GOES* starring Michael Douglas and Diane Keaton; *SOLITARY MAN* starring Michael Douglas; *THE WACKNESS* starring Ben Kingsley; and the Sundance Grand Jury Prize winning documentary *MANDA BALA (SEND A BULLET)*. Goldman began his career at Miramax Films before moving to GreeneStreet Films, where he worked on Academy Award Nominated *IN THE BEDROOM*, *SWIMFAN*, *UPTOWN GIRLS* and Robert Altman's *A PRAIRIE HOME COMPANION*. He is a graduate of the University of Pennsylvania.

TIM WHITE (PRODUCER) is a founder and managing partner of Star Thrower Entertainment. He most recently executive produced Taylor Sheridan's *WIND RIVER* with Jeremy Renner and Elizabeth Olsen, which will also make its World Premiere at the Sundance Film Festival, and produced *A CROOKED SOMEBODY*, directed by his brother and co-founder Trevor White, and starring Rich Sommer, Clifton Collins, Jr., Joanne Froggatt, Amy Madigan and Ed Harris. White produced Rob Reiner's *LBJ* starring Woody Harrelson, which made its World Premiere at the 2016 Toronto International Film Festival, and Kasra Farahani's *THE GOOD NEIGHBOR* starring James Caan, which premiered at the 2016 SXSW Film Festival. He also produced his brother Trevor's first film *JAMESY BOY*, which premiered in 2014. White has many other film and

television projects in various stages of development and production, including a television series at HBO. He is a graduate of Williams College where he won an NCAA tennis championship.

TREVOR WHITE (PRODUCER) is a founder and managing partner of Star Thrower Entertainment. He most recently wrapped his next directorial effort, *A CROOKED SOMEBODY*, starring Rich Sommer, Clifton Collins, Jr., Joanne Froggatt, Amy Madigan and Ed Harris. White executive produced Taylor Sheridan's *WIND RIVER* with Jeremy Renner and Elizabeth Olsen, which will also make its World Premiere at the Sundance Film Festival. He produced Rob Reiner's *LBJ* starring Woody Harrelson, which made its World Premiere at the 2016 Toronto International Film Festival, and Kasra Farahani's *THE GOOD NEIGHBOR* starring James Caan, which premiered at the 2016 SXSW Film Festival. He co-wrote and directed *JAMESY BOY*, starring James Woods, Mary-Louise Parker, Ving Rhames and Taissa Farmiga. The film premiered in 2014. He has many other film and television projects in various stages of development and production, including a television series at HBO. He is a graduate of Cornell University.

ADAM MIRELS (PRODUCER) co-founded 141 Entertainment in March of 2016 with his brother, Robert, to develop and finance relevant and lasting independent films. His slate includes Michael Almereyda's *MARJORIE PRIME* starring Geena Davis, Jon Hamm and Tim Robbins, which had its World Premiere at the 2017 Sundance Film Festival. Before joining the entertainment industry, Mirels worked in financial services with a focus on private equity as well as wholesale/consumer products. Mirels earned an MBA degree from the London Business School, graduated from the NYU Stern Advantage Program and received a B.A. from the University of Wisconsin, Madison.

ROBERT MIRELS (PRODUCER) is a New York-based producer who has worked on a variety of short films and a feature documentary titled *REVOLVING DOORS*. In March of 2016, Mirels co-founded 141 Entertainment with his brother, Adam, with *INGRID GOES WEST* as their first title under the company banner. The production company focuses on finding young talent and voices to produce new and relevant content. Mirels attended the New York Film Academy as well as The New School for Media and Film studies before entering into the world of independent short and documentary filmmaking.

CREDITS

Star Thrower Entertainment Presents
A 141 Entertainment and Mighty Engine Production

Directed by Matt Spicer

Screenplay by David Branson Smith & Matt Spicer

Produced by Jared Ian Goldman, Tim White, Trevor White, Adam Mirels, Robert Mirels &
Aubrey Plaza

Starring

Aubrey Plaza as Ingrid Thorburn

Elizabeth Olsen as Taylor Sloane

O'Shea Jackson Jr. as Dan Pinto

Wyatt Russell as Ezra O'Keefe

Billy Magnussen as Nicky Sloane

Edited by Jack Price

Cinematography by Bryce Fortner

Production Design by Susie Mancini

Costume Design by Natalie O'Brien

Sound Design by Lon Bender

Music by Jonathan Sadoff and Nick Thorburn