

AMAZON MGM STUDIOS



MY OLD ASS

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Written and Directed by Megan Park

Starring Maisy Stella, Percy Hynes White, Maddie Ziegler, Kerrice Brooks and Aubrey Plaza

Produced by Tom Ackerley, Margot Robbie, Josey McNamara, Steven Rales

Executive Produced by Daniel Bekerman, Bronte Payne, Megan Park

Runtime 89 minutes

Rated R

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LOGLINE

In this fresh coming-of-age story, an 18th birthday mushroom trip brings free-spirited Elliott (Maisy Stella) face-to-face with her wisecracking 39-year-old self (Aubrey Plaza). But when Elliott's "old ass" starts handing out warnings about what her younger self should and shouldn't do, Elliott realizes she has to rethink everything about family, love, and what's becoming a transformative summer.

SYNOPSIS

In this fresh, big-hearted take on the classic coming-of-age fable, free-spirited teenager Elliott (Maisy Stella) encounters her wisecracking 39-year-old future self (Aubrey Plaza)—and can't escape her influence. On the cusp of leaving home for college, Elliott is determined to have one last summer packed with good times. To celebrate her 18th birthday, she boats off to a remote island with her best friends to trip on mushrooms. But just when Elliott thinks she's not feeling a thing, she suddenly finds herself chatting with a woman who claims to be her literal "old ass" (Aubrey Plaza)—the person she is apparently destined to become in two decades. Prodded for advice, Elliott's future self gives her one major warning: avoid anyone named Chad, which sounds easy enough. But when Elliott meets the very Chad (Percy Hynes White) she was supposed to dodge, things get complicated. Elliott starts to open herself to what her future self might have to show her...and vice versa. From filmmaker Megan Park (*The Fallout*).

My Old Ass is anchored by the ensemble cast of Maisy Stella ("Nashville"), Percy Hynes White ("Wednesday," *Cast No Shadow*), Maddie Ziegler (*The Fallout*, *West Side Story*), Kerrice Brooks ("Star Trek: Starfleet Academy") and Aubrey Plaza (*Emily The Criminal*, "The White Lotus.") Written and directed by Megan Park (*The Fallout*), the film is produced by Tom Ackerley (*Barbie*, *Saltburn*), Margot Robbie (*Barbie*, *Saltburn*), Josey McNamara (*Barbie*, *Saltburn*), and Steven Rales (*Asteroid City*, *Me and Earl and the Dying Girl*). Executive producers are Daniel Bekerman (*The Apprentice*, *The Witch*), Bronte Payne (*Barbie*, *Saltburn*), and Megan Park. Casting by Douglas Aibel (*Marriage Story*, *Grand Budapest Hotel*), music by Tyler Hilton (*Walk The Line*, *The Fallout*) and Jaco Caraco ("The Passage," *The Disinvited*), costume designer is Tasha Goldthwait (*The Fallout*, "Somebody Somewhere"), edited by Jennifer Vecchiarello (*C'mon, C'mon*, *Kajillionaire*), production designer is Zazu Myers (*Night Raiders*, *The Broken Hearts Gallery*), and director of photography is Kristen "KII" Correll (*The Fallout*).

Amazon MGM Studios and Indian Paintbrush present, A LuckyChap Production, *My Old Ass*.

ABOUT THE PRODUCTION

You can't go back, they say. But what if you suddenly did? What if the person you will one day become traveled back to that last glorious moment of teenage bliss and flawless romance just before life's unpredictable events forced you to truly grow up? What if you had the chance to remake your coming-of-age with all the perspective of seeing things from a certain age?

This question kicks off the fun—and the emotional power—of *My Old Ass*, Megan Park's refreshingly smart, true, and big-hearted modern twist on the classic coming-of-age comedy. The concept is simple, if playfully psychedelic: a teenager encounters the adult woman she's destined to turn into in 20 years, her self-proclaimed "old ass", on a birthday mushroom trip, only to realize this living hallucination can give her advice-on-demand, and vice versa, as she navigates her last summer at home.

Eighteen-year-old Elliott (rising newcomer Maisy Stella) can't wait to leap into her future with every last shred of her natural-born drive, and see where it takes her. Thirty-nine-year-old Elliott (Emmy nominated star Aubrey Plaza) has been there, done that...and has some notes on everything that went wrong. It's a set-up full of comic potential. But it's the way Park and her spirited cast bring the story to life with a sweet melancholy for the people, times and world of the past that we can never get back, that makes this a comedic fairy tale that crosses generations.

Out of the witty, transformative connection between the two Elliotts, and the way Park crafted the film with all the shiny nostalgia of a teenage daydream, emerges a celebration of both that last delicious moment of youth and a reckoning with the grown-up art of letting go.

Sums up producer Margot Robbie, "What we've learned since sharing this movie with the world is that the themes are universal. No matter how old you are, or where you come from, everyone has asked themselves these questions about what it means to live authentically and in the moment. In a world that's often so noisy and overwhelming, Megan has presented such a positive message, and we were happy to help bring a bit of joy to the screen."

Park has an organic talent for straddling teen and adult worlds. She first came to the fore in an award-winning career as a young actor, portraying Grace Bowman for seven seasons in *The Secret Life of The American Teenager*. But in her thirties, Park boldly switched gears to writer-director. *My Old Ass* arrives on the heels of her acclaimed debut, *The Fallout*, which instantly established Park as an original voice keenly attuned to the emotions of youth. *My Old Ass* leans more into classic teen movie tropes--the cheeky girl talk, endless summer, and flummoxing romance --but with a fresh POV on how love, family, friendship, sexuality, and our beliefs shape us into adult selves we barely recognize.

The idea of a young woman coming face-to-face with her surprising grown-up self started when Park came face-to-face with her girlhood bedroom. On a trip back home to the idyllic lake region of Ontario, Canada, where she grew up, Park found herself unable to sleep. It was her first time returning as a new mom, everything felt just a little different, and her imagination began whirling.

"I was just starting my own family so I started thinking about that last night you spend as part of a family unit right before you leave home," Park recalls. "That led to me wondering what would I tell myself if I was able to say something to the person I was then, during that last summer at home? I was having so much fun just thinking about it, I wanted to write about it. It felt like a different way to tell a coming-of-age story that would be loose and fun yet also personal."

This led to a fast, furious writing process that repeatedly took Park by surprise. The buoyant lightness of the story, and Park's sharp, affectionate ear for teen-speak, opened up to intriguing depths of reflection on the joyful turbulence of growing up—and on the dangers of letting that brief, wondrous sense of infinite possibility fade.

THE SCRIPT

“This was one of those scripts that was a super fun headspace to be in,” Park remembers. “Then it became far more emotional than I ever expected. I’ve always admired movies that walk the line between comedy and authentic emotion. But in this case, I think that mix really came out of me trying to be true to a moment in life that is full of laughs and good times but also real sadness at leaving your childhood world and everything that is so beautiful about it behind.”

The script essentially had two leads—one exuberantly blossoming, the other all-too-experienced—even if they’re the same person. Early on, Park was looking for a way to bring audiences into this unusual storytelling zone, one not-quite-real yet as deeply recognizable as a cherished memory. That’s when she hit upon the idea of the two Elliotts meeting in the middle of a magic mushroom trip...leading young Elliott to never be sure if she’s hallucinating her future self or not.

“My brain is a weird place,” Park laughs, “but mushrooms were a funny, relatable way to get Elliott into a space that is both real and not real. Chances are this character would do mushrooms with her friends while camping. The tricky part was Older Elliott coming back again. I tried to create a character who earns the buy-in that lets you go with what is happening even though it’s fantastical. I remember talking to Margot Robbie early on about the script and Margot said she was just dying to see the Older Elliott character again after that first mushroom trip, which made me really happy. I was hoping people would get so caught up in the fun of the two Elliotts they’d just go along for the ride.”

While *My Old Ass* has a fantasy element it also 100% believes in true love, becoming its own riff on the sun-dappled summer love story that is a cinematic tradition for every generation. The lightning-bolt-from-the-blue strikes after Older Elliott gives younger Elliott a piece of flummoxing advice: avoid anyone named Chad. Having only been interested in girls, Elliott is convinced that will be a no-brainer. Then she discovers it is very much...not.

“I wanted to explore timeless romance in a way that would feel fresh and truthful to this generation,” comments Park. “I hadn’t seen a story of reverse coming-out before, and I was interested in exploring that idea. All of Elliott’s family and friends already know and accept how she identifies but now she has this experience she never expected. I knew it was something delicate and I really wanted to get it right, so I had a lot of conversations with people in the LGBTQIA+ community.”

Early on, Park’s idea for the film drew the support and enthusiasm of the experienced filmmaking teams at LuckyChap and Indian Paintbrush.

“We were aware of Megan’s work, and loved how she was beginning to find her voice in that space,” explains executive producer Bronte Payne. “Once we saw *The Fallout*, we were blown away by her ability to capture the energy and authenticity of young people of today. When we first got the opportunity to sit with Megan, she pitched us the broad strokes of *My Old Ass* and we knew immediately we wanted to be a part of bringing it to life.”

Producer Steven Rales comments, “Megan’s screenplay was quickly both inspiring and provocative for me, as she addressed a compelling question: how to reconcile our past experiences with the benefit of time. And she did so with humor, wisdom, and remarkable authenticity. Megan’s voice is so intriguing because of her ability to simultaneously observe youth and adulthood and create authentic characters offering insight and compassion to both younger and older generations.”

That rare ability to speak to younger audiences with a mix of honest realism and playful spirit was a huge draw.

“Megan takes the responsibility of portraying the voice of the younger generation seriously, and that was clear to us throughout the process with her,” says producer Tom Ackerley. “Megan is so collaborative with her actors and creative partners. She’s an instinctual filmmaker who absorbs the world around her and this shines through in her work.”

Once on set, Park's creativity and cultural specificity were influenced constantly by her youthful cast. "Hanging out with our cast, I'd never felt older in my whole life," she laughs. "But I tried to use that to the film's advantage, using them as an authentic resource for how the characters talk, dress, and what matters most to them. So many conversations we had on set mirror what goes on in the film. What does love feel like? How do things change as you experience disappointment and loss? Eighteen and 40 can feel like two completely different worlds. And we were looking for all the connections between those worlds."

ELLIOTT TIMES TWO: MAISY STELLA AND AUBREY PLAZA

The heart of *My Old Ass* is Elliott...both Elliotts. Casting the two roles was the crux of the filmmaking, and it began with an exciting discovery: Maisy Stella, who makes her feature film debut as younger Elliott. A singer as well as actor, Stella played Daphne Conrad on television's *Nashville* starting at age 8 but chose to take a break from acting at 15. She returns with a bang in *My Old Ass*.

"Maisy is such a find," says Megan Park, "and I'm so happy that people are going to see her amazing range in her first major film role. I actually met her for the first time when I was making *The Fallout* because she and her sister Lennon did a song for the movie. I asked if she'd read for Elliott because I know how hard it is to find a realness like hers that comes across on camera. It's a rare genius she has. The minute I saw her read, I thought, 'this is Elliott.' She has that enthusiastic sparkle and *joie de vivre*. And, at the same time, she is so able to be herself and to be very grounded."

Adds Bronte Payne, "Both Maisy and Elliott have such vibrancy and positivity. Maisy was really able to bring that inclusive, warm, approachable side of the character to life and we knew audiences would really connect with her."

For Stella, the inspiration was all in the writing. "I had all the faith in this script a human can have," Stella says with a powerhouse enthusiasm that matches Elliott's verve. "The story was fun and beautiful, yet also so incredibly honest. Megan writes about young people in a way that never panders and it's rare to read a script this funny that also has so much depth to the characters. She creates a happy, bright world for Elliott, but then lets you see all the emotional layers flowing underneath. For me, *My Old Ass* felt like a memory: delightful, hilarious, and a little sad."

Despite never having carried a film on her shoulders before, Stella dove into the process wholeheartedly. "I felt such a deep connection to Elliott," she says, "all I could think about at first is how badly I wanted to play her. It was only after I got the part that I realized, hey wait, this is kind of overwhelming because I've never actually done anything remotely like this before. But I trusted Megan so much, I just believed that if she believed in me, it was going to work."

That mutual trust deepened further when Stella discovered that she and Park grew up in Canadian towns only 20 minutes apart from each other. "I take a lot of pride in being Canadian. Just thinking about growing up in Canada makes my eyes well up," Stella notes. "So, I felt that invisible but very strong string of being Canadian between us. And I felt Megan captured something that is also really hard to pin down about Canada: that thing about it that makes you feel so nostalgic and happy, like you want to just run as fast as you can and take a jump into the lake."

Park wanted Stella to run with that feeling, and she didn't want to interfere at all with the organic, life-like persona Stella began channeling as Elliott. "I didn't want her to overthink things or to over-rehearse. Instead, most of our prep was just the two of us sitting in a boathouse on the lake, talking about life," the director says.

For Stella, those conversations were invaluable. "We talked about life and just came to feel super connected," she recalls. "I understood Elliott better from getting to know Megan. And at the same time, Megan was rewriting the character to match how I talk. It was a really cool process."

Even when we were shooting, Megan had a way of making it feel like the camera wasn't even there and you were just hanging out with friends." Stella especially loved the way Park turned a classic romance inside-out, bringing in questions of shifting sexual identity, of learning the heart wants what it wants. "I love the romance with Chad, but I especially love how Megan shows the stress that happens around labels, around being young and thinking you need to be established 100% as one identity," Stella reflects. "That can get very confusing, and I was thrilled that Megan took a risk to explore this subject so honestly and that I was going to get to represent it."

With Stella already cast, Park had the chance to match thirty-something Elliott to her energy. Almost immediately, a thought came to Park's mind that felt almost too good to be possible: Aubrey Plaza. Renowned for her one-of-a-kind chilled yet razor-sharp wit, Plaza started out on the hit show *Parks and Recreation* and has since demonstrated her wide-ranging versatility with roles including *Ingrid Goes West*, *Emily the Criminal*, and the second season of *The White Lotus*.

"I was thinking: who do we most want to see sitting on that log next to Maisy? And I knew people would be really stoked to see Aubrey. It seems every generation loves her. She's not a physical match for Maisy, but that only made it funnier. Aubrey has an energy that is wonderfully yin to Maisy's yang. We got so lucky that Aubrey said yes. I remember I was out on a jet ski when I heard that she wanted to have a Zoom meeting and I ran so fast to my cabin that I Zoomed with her with my life jacket still on. That's how excited I was."

Plaza brought everything to the role Park anticipated and more. "Aubrey constantly surprises you," the director describes. "She's so game and has this very playful spirit. At the same time, she's a beautiful, layered, generous artist who brings a deep love and understanding for filmmaking. Her comedic instincts and improv blew me away, but I already knew she was a master at that stuff. What really got me was how deeply moving Aubrey was in the emotional scenes."

The producers were equally thrilled. "Aubrey is an undeniable talent, and someone we had always wanted to work with," comments Tom Ackerley. "It was really exciting to see her flex her dramatic muscles and bring such incredible emotional depth to the character, along with her signature brand of humor."

That first Zoom got Plaza enticed. "When you're dealing with an almost sci-fi, high-concept idea like this, you know that one false move and it could all fall apart. So, it was really important to know whose hands things were in," reflects Plaza. "As soon as I met Megan, I saw her priorities were completely right. She wasn't going to let the story get caught up in the rules of time travel or any of that. She was focused on the relationship between the two Elliotts, on how they learn from each other, and I felt that's what was needed for the audience to go along for this ride. We go to the movies to be transported and have our imaginations inspired and that's what Megan does."

She continues, "I also just love the way the movie is about being more present and grateful for your life. And I love that not only does the younger self learn from the older self, but the older self learns just as much from her younger self, which is something I've never seen before."

It also didn't hurt, says Plaza, that the first time she met Park in person, "Megan was paddleboarding across the lake with a bottle of champagne. I thought, okay, I've never known a director like this one before."

Once Plaza and Stella began riffing off one another, the self-meets-self chemistry was unmistakable. "Aubrey and Maisy found a connection that was both hilarious and touching," says Park. "It was great to see Aubrey having so much fun working with someone so raw and real and to see Maisy picking up so much from Aubrey's knowledge and experience."

Echoing her character, Plaza felt at times that watching Stella was like glancing back at herself in her first film role (in the comedy *Safety Not Guaranteed*). "I was blown away by Maisy's performance, and I'm very excited for where she is going," says Plaza, with palpable pride.

“I felt like my sole focus needed to be on letting Maisy wash over me so I could mirror a bit of her spirit and mannerisms. She’s so charismatic, soulful, and funny – it was easy to be inspired by her.”

Stella confesses she had a few jitters. “There are no words for the feeling that came through my body when I met Aubrey. I lost my mind,” she laughs. “What I love about her is that she’s always the most legit version of herself and there’s no one else who could possibly have her essence. If I was a bit stressed at first, she completely changed that. She was always asking what I needed from her. I was like, ‘wow, that’s how you do it.’ I hope to be as good to all my scene partners as she was to me.”

Their easy, sparky rapport only added to how Plaza tapped into Older Elliott’s emotions at conversing with her younger self in the flesh. “I think for Older Elliott, there is a feeling both of amusement at and real love for her younger self. Her instinct is to want to take care of younger Elliott and not let her make the mistakes she knows she’ll make. But the Elliotts are also the kind of people who can’t resist messing with each other,” laughs Plaza.

Although Older Elliott’s future world is kept slyly mysterious, she does make references to strange times ahead, which Plaza played up with her trademark wit. “I loved that Megan wasn’t afraid to make bold choices with how she hints at the world we’ll live in two decades from now. She does it in a way that is fun, subtle and intriguing but also, I think, touches on our collective anxiety about what the future holds,” comments Plaza.

Naturally, Plaza also contemplated at times what she might tell herself of 20 years ago if she suddenly found herself on a log next to her. “I think I would tell myself to trust that I’m exactly where I’m supposed to be and doing great,” she reflects. “I can be a very ambitious, anxiety-ridden person always worried about doing better, so I’d say, ‘hey, maybe just relax and enjoy it all.’”

BEST FRIENDS

Park crafted a warm and inviting world around the two Elliotts—a world teeming with influential friends and family—that feels at once effortless and grounding to the story. Bringing this world to vivid life is a supporting cast that includes Percy Hynes White, Maddie Ziegler, Kerrice Brooks, Maria Dizzia, Alain Goulem, Seth Isaac Johnson, and Carter Trozzolo.

Especially important was the casting of Elliott’s beloved, boisterous pair of best friends: Ruthie and Ro. “For Ruthie and Ro, my aim was to find that ultimate best-friends chemistry, where you can feel they have this special spark when they’re all together and the camera is just a fly-on-the-wall capturing these fun, sparky conversations,” comments Park.

Taking the roles are Brooks, making her feature film debut, and Ziegler, who won accolades in Park’s *The Fallout*. “Maddie and Maisy are friends from childhood, which brought such a natural and lived-in authenticity to the film,” says Payne.

Park knew Ziegler would bring out all the charm in Ruthie. “I was so happy that she agreed to be part of this,” she says. “It’s a smaller role but Maddie has zero ego, loves to work, and brought an iconic chemistry with Kerrice. And since she already had that deep connection and trust with Maisy, they were able to have a kind of pure fun that I hope you can feel.”

Half-way through reading the script, Ziegler felt she had to be part of it. “It’s a story that feels genuine, authentic, and true to our generation. That’s so hard to find,” she muses.

She also could not resist the chance to be part of her best friend’s big-screen debut. “Since Maisy and I have been best friends since we were 8 years-old, it really didn’t even feel like we were acting,” she laughs. “And Kerrice became family to us too. We were like three peas in a pod.”

And then, even as she was rewriting the script, Megan would often text Kerrice, Maisy and I and ask how we would say certain things, and incorporate that, which made things even more real.”

Ziegler also loved Ruthie’s protectiveness with Elliott. “Ruthie is honestly a bit similar to me,” she says. “She is very much the mom of the group, and the scaredy cat. I love how different the three friends are. Maisy and Kerrice’s characters have much bigger personalities but Ruthie grounds the three of them in such a sweet way.”

Brooks brings a polar opposite energy to Ruthie. “Within the first 10 seconds, I saw Kerrice bring so much energy, light, and humor to the character, I was blown away,” says Park. “Kerrice had never acted before in a film, but the camera loves her natural effervescence, and she has great instincts. My approach was often, ‘Kerrice, just do whatever you want.’”

Brooks, too, was reeled in by Park’s writing. “I just loved how much joy and heart I felt in Megan’s words. I loved the nostalgia of it, and also the concept of older and younger selves meeting. I often feel like I talk to my inner child, and I can’t even imagine what it would be like talking to this version of me now when I’m even older. The script reassured me in a way,” Brooks says.

As for portraying Ro, Brooks relates, “Ro was definitely an experience. They’re very fun, in-the-moment and definitely down for adventure, but also a bit sensitive. I mean they must be, to hang around Ruthie and Elliot. Ro feels safe with Elliott, so they would never judge Elliott. Surprised by her? Yes. Entertained? Absolutely. But always accepting and supporting. And Megan really just let me bring my own flavors to the character. She promoted lots of freedom and I think you can feel that.”

Stella adds of the trio, “Maddie and I have that natural bond that comes from knowing each other our whole lives, and Kerrice is one of my favorite people I’ve ever met and a full-on genius—so funny, bright, and instant friends with everyone she meets. We each have a completely different vibe about us, and I think that’s true of many best-friend groups in real life.”

Ackerley observes, “Kerrice is another example of Megan’s incredible casting instincts. Megan discovered Kerrice through her social media and immediately connected with Kerrice’s natural charisma and confidence, which she helped bring to life in Ro. We were so lucky to have them both as part of the ensemble and fell in love with how these three young women complement each other on and off screen.”

Plaza adored watching Park tap into the younger cast’s energy. “It was amazing to see Megan bring out such great performances without controlling or hindering these young actors from finding their own process. She’s very casual in her style. And that’s often how it is with the best directors. It almost feels too easy because they know exactly what they want and how to get it.”

THAT SUMMERTIME FEELING: THE VISUALS

My Old Ass is a film devoted not only to a time of life but a visceral sense of place—a place that for Park practically screams youthful innocence: Canada’s splendorous Muskoka Lakes region. Since Park grew up in the vicinity it was a locale already infused with special meaning for her. This led to the film’s distinctive design ethic: focusing everything through the dreamily nostalgic lens of how Older Elliott recollects the euphoric and poignant last days of her youth.

“Muskoka is an area that’s not filmed a lot,” notes Park, “and for me, it was just the most magical, heartfelt setting. It also lent such a playful vibe to the shoot right from the start.”

Park’s script is full of Elliott indulging in her favorite outdoor activities in her last summer at home: boating, camping, hanging with friends.

Once on set, Park realized that being outdoors so much also did something interesting for her characters: got them off their digital devices...except for Elliott’s texting connection to her older self. “I think for this generation, being off the radar has become a bit of a dream, which only adds to the magic of Elliott’s summer,” reflects Park.

For the cast and crew, the experience was idyllic. Though there were frigid waters, bears, and insects to grapple with, they lived in lakeside cottages, as if at summer camp. Cast and crew even jet-skied to work some days. Says Plaza, “I was completely blown away by Muskoka. I didn’t know a place so paradisiacal existed and I couldn’t believe people actually live like that! It was a gorgeous, fun place to make a movie, even if we did have to beware of bears and leeches.”

Notes Ackerley, “Muskoka has always been such a special place to Megan, having spent summers there growing up. There was no other place we could imagine shooting this movie. We knew from early conversations that we wanted to capture that special, last-summer-before-college nostalgia, and the work that Megan did with her cinematographer “KII” [Kristen Correll] really helped in bringing that beauty to the screen. The whole cast and crew moved up to Muskoka for the summer to shoot the film and it led to one of the most magical experiences.”

Park was thrilled to reunite with director of photography Correll after *The Fallout*, and to watch Correll find inventive ways to capture all the sunshine and starlight Elliott is soaking up. “Having an amazing DP who you trust and is as egoless as Kristen gives you so much freedom,” observes Park. “Kristen instantly understood the look I was going for. We looked at classic nostalgic teen films like *My Girl* and *Now and Then* and she showed me some films I’d never seen before. We just really wanted to infuse the whole film with that summertime feel. It was a tricky shoot being out in the elements and using lots of natural light, but Kristen is so good at that.”

Production designer Zazu Myers, a Muskoka native in her own right, provided iconic Muskoka details, from vintage Duke’s speedboats to local art, in every frame. “This was a truly personal project for me,” notes Myers. “Megan and I wanted to evoke the beauty of the lakes, forests, and charming cottages that dot the edges of the water: quintessential, classic, old Muskoka.”

Embodying the chill vibe of Muskoka was equally important to Park and Myers. “There’s a very particular relaxed, understated feel to a teen summer in a Muskoka cottage. It’s the freedom of a boat zipping around the lakes, the squeaky slap of the screen door, the smoky smell of the fire mixed with bug spray, a warm sweater over a wet bathing suit, a sticky drop of pine sap on your skin that won’t wash off. And of course, a teenage crush. That’s pure Canadian summer,” Myers muses.

In Elliott’s girlhood bedroom, Park and Myers built up the sense of an impending major transition. “Elliott has her beloved childhood things bumping up against her modern interests and hopes for the future,” describes Myers. “We included a popsicle-stick lamp, worn-out friendship bracelets, and an old arm cast alongside her acceptance letter for university, bright neon plastic pieces, and psychedelic stickers and illustrations by the artist Porous Walker.”

Continues Myers, “Megan also felt Elliott would have natural elements decorating her space, so we collected mosses and pinecones; I dug out my own personal childhood rock collection, and our buyer handmade a birchbark mobile of Canada geese for the window. This was contrasted with youthful details highlighting her queer identity. For example, we pasted magazine clippings of hot girls onto vintage postcards of Muskoka, inspired by Ellsworth Kelly collages from the 1970s.”

Elliott’s house has a grander feeling of history, lined with family photos and heirlooms. “Megan and I really approached the look as if through Older Elliott’s nostalgic rose-colored-glasses,” says Myers. “My partner’s family history in Muskoka mirrors Elliott’s, so I was also happy we got to tuck a painting by his grandfather into the set and tack his grandmother’s handwritten recipes to the fridge. We also snuck in lots of wooden loons, a vintage crokinole board, Muskoka chairs, cranberries, maple leaves, a hand carved beaver lamp, and two small Tom Thompson paintings. We even got baseball caps from Rosseau General Store to decorate Elliott’s room.”

Concludes Myers, “In a way, I felt like Old Elliott, haunting my old childhood home, feeling nostalgic for the way things used to be. I think it’s a feeling a lot of people will relate to.”

SUMMER'S END

As production wrapped, Park says it was a bit like the final blissful, teary days of summer camp, with everyone feeling the bittersweetness of an unrepeatable moment ending. But Park herself was just beginning in a sense. She next headed to the editing room with Jennifer Vecchiarello (*C'mon C'mon*, *Thor: Love and Thunder*) to shape the film's tightly knit structure.

"I was so lucky to work with Jenn," says Park of her editor. "She is a master problem solver and talented storyteller and mixes funny with moving in just the right balance. She has the most delicate hand but at the same time is ready to try anything. She really helped me open up my mind and rethink things. We share this mentality that the best way to cut a film is to let feelings dictate and that feelings are more important than any plan you might have had. That's the path we took."

Closer to home, Park worked with her husband, musician and actor Tyler Hilton, and composer and guitarist Jaco Caraco on the film's lush orchestral score. "Tyler is also the first person who reads my scripts," Park notes, "and on this one, I couldn't help but ask him 'would you be down to take a stab at the music for this?'"

She could already hear the kind of score she wanted in her head as she was writing. "I knew I wanted to echo those iconic 90s scores that are so big and beautiful," Park recalls, "but without being too overtly 90s. I also really wanted there to be specific themes for Elliott and for Chad. And Tyler and Jaco just ran with those ideas and knocked it out of the park. It was so exciting to see them record this with a 16-piece orchestra." With the final touches completed, the film headed for a premiere at the 2024 Sundance Film Festival. There, audiences reacted with an even greater spectrum of emotions than Park had anticipated, as she saw people grappling with all that they might want to impart to their own younger selves given the chance. As for how Park would answer that question, she says, "Oh, I've already met my older self, and she is my mom. We have the same brain and the same heart, and she is awesome."

ABOUT THE CAST

Maisy Stella (Elliott) is a remarkable talent and an emerging force in the film and music worlds.

Up next, Maisy will be seen starring as the lead role in Megan Park's *My Old Ass*, alongside Aubrey Plaza and Maggie Ziegler. The film, which is a beautiful coming of age story, is produced by LuckyChap and Indian Paintbrush and debuted at Sundance Film Festival in January 2024. The overall film and specifically Maisy's breakout performance received critical acclaim, which is marked by Maisy's ability to bring a raw authenticity to the role as the heart of the film. The film was quickly acquired by Amazon MGM Studios for a theatrical release on September 13, 2024.

Critic Richard Lawson from *Vanity Fair* said, "Stella vividly pops in this film like a breakout discovery...It's a charming, high-energy performance that is finely attuned to the emotional undulations of the film."

Maisy is currently in production on David Robert Mitchell's *Flowervale Street*, opposite Anne Hathaway, and Ewan McGregor. The film will open in IMAX on May 16, 2025.

Maisy began acting on the hit series *Nashville*, alongside Connie Britton. During her time on *Nashville*, Maisy also performed with her sister Lennon Stella as the duo Lennon & Maisy.

Percy Hynes White (Chad) has been acting since the age of two, starting with performances in various short films in and around his hometown of St John's, Newfoundland. At nine years old, he was featured in the lead of the short film *Winners*, after which he went on to play leading roles in other shorts, such as *The Confessional* and *Little Man*. He also appeared in Don McKellar's *The Grand Seduction*, which premiered at the 2013 Toronto International Film Festival.

White's feature film credits include *Night at the Museum: Secret of the Tomb*; *Our House* opposite Thomas Mann and Nicola Peltz; *Milton's Secret*, with Donald Sutherland; and *Rupture*, opposite Noomi Rapace. He also was the lead in *Edge of Winter*, opposite Joel Kinnaman and Tom Holland. The feature film *Cast No Shadow*, in which White played the lead role, earned him two awards – Best Actor at the 2014 Atlantic Film Festival and the Rising Star Award at the 2014 Edmonton International Film Festival. White played a supporting lead on *I Like Movies* which premiered at TIFF 2022 and earned White a Best Supporting Actor Award from The Vancouver Film Critics Circle. Most recently, White wrapped a lead role in *Winter Spring Summer Fall* opposite his *Wednesday* co-star Jenna Ortega, as well as a supporting lead in *Whistle*, a feature film by acclaimed horror director Corin Hardy. White will be seen next in *My Old Ass* by celebrated director Megan Park for LuckyChap. The film was one of the hottest premieres at the 2024 Sundance Film Festival.

Select television credits include two seasons as series regular on *The Gifted* for FOX, a spin-off series in the universe of Marvel's *X-Men* opposite Stephen Moyer, Amy Acker, and Natalie Alyn Lind, a role on Jordan Peele's reboot of the cult classic *The Twilight Zone* for CBS: All Access, *The Transplant* for NBCUniversal, two seasons on *Between* for Netflix, and the limited series *11.22.63* for Hulu starring James Franco. White also plays a series regular role on "Pretty Hard Cases" for CBC. Most notably, White stars as Xavier Thorpe in the smash hit series *Wednesday* by Tim Burton for Netflix.

White is based in LA and Toronto.

Maddie Ziegler (Ruthie) is one of Gen Z's most celebrated actors and dancers. She can most recently be seen as the lead in the indie feature *Fitting In*, a coming-of-age “traumedy” and semi-autobiographical feature alongside Emily Hampshire (*Schitt's Creek*). Written and directed by Molly McGlynn (*Mary Goes Round, Grace and Frankie*), this film follows 16-year-old Lindy (Ziegler), who is unexpectedly diagnosed with a reproductive condition that upends her plans to have sex, presumptions about womanhood and relationship with her mother (Hampshire). The film had its world premiere at SXSW in 2023, followed by a second festival premiere at the Toronto International Film Festival.

In 2022, Maddie could be seen co-starring alongside Shailene Woodley and Jenna Ortega in Megan Park's directorial debut *The Fallout* for HBO Max, which had its world premiere at SXSW 2021. The film won the Grand Jury Award and the Audience Award that year. Maddie's authentic performance has been praised as the "best representation of Gen Z since Bo Burnham's *Eighth Grade*." Showcasing her lifelong talent as a professional dancer, Maddie can also be seen in Steven Spielberg's Academy Award nominated adaptation of *West Side Story*. She made her big screen debut in Colin Trevorrow's *The Book Of Henry* for Focus Features opposite Jacob Tremblay and Naomi Watts. Maddie also lent her voice to the animated feature *Leap!* along with Elle Fanning and Dane DeHaan. Other television credits include hit TV shows *Pretty Little Liars*, *Austin & Ally*, and *Nicky, Ricky, Dicky & Dawn*.

Maddie is an internationally recognized dancer who is famously known for being the muse to pop icon Sia. She has starred in a series of music videos, including the hit song ‘Chandelier’ attracting more than 5 billion views. She has also appeared in the Lifetime docuseries *Dance Moms*. Maddie has shown no signs of slowing down, expanding her resume to now include actress, model, fashion designer, and New York Times best-selling author. She currently resides in Los Angeles, California.

Kerrice Brooks (Ro) is an actress and professional dancer who is making a big splash in the entertainment industry. In addition to making her big screen debut in *My Old Ass*, she was recently cast in the new Star Trek series “Star Trek: Star Fleet Academy” for Paramount +. Also in the upcoming year, you can see her in the 70's coming-of-age comedy movie, *Feeling Randy*, where she portrays the role of ‘Melissa.’ Brooks is also recognized for her supporting role in Ryan Murphy's Netflix movie, *The Prom*, and in 2020, she starred in the HBO MAX web-series entitled “The Cypher.” This past year, Brooks has gained success in the TV world; she made a fun guest star appearance on CBS's “How We Roll” and also “On My Block”. Brooks got her start in the entertainment industry as a professional dancer performing with elite artists including Billie Eilish, Kanye West, Lil' Nas, Kelly Rowland and more.

Aubrey Plaza (Older Elliott) is a versatile actress and producer who has been critically praised for her performances in drama and comedy.

Most recently, Plaza made her stage debut in the Off-Broadway revival of John Patrick Shanley's 1984 classic *Danny And The Deep Blue Sea* opposite Christopher Abbott and was seen in Megan Parks' Sundance breakout, *My Old Ass*.

She also starred in Mike White's *The White Lotus* for HBO. For her performance, she won a 2023 Screen Actors Guild Award for “Outstanding Performance by an Ensemble in a Drama Series” and a 2023 Imagen Award for “Best Supporting Actress – Drama.”

She was also nominated for a 2023 Emmy Award for “Outstanding Supporting Actress in a Drama Series,” a 2023 Golden Globe Award for “Best Performance by an Actress in a Supporting Role in a Limited Series, Anthology Series or Motion Picture Made for Television,” and a 2023 Hollywood Critics Association TV Award for “Best Supporting Actress in a Broadcast Network or Cable Drama Series.” *The White Lotus* won a 2023 Golden Globe Award for “Best Television Series, Anthology Series or Motion Picture made for Television,” was nominated for a 2023 Emmy Award for “Outstanding Drama Series,” and was recognized by the AFI as one of the “2022 Top Television Programs of the Year.”

Plaza received rave reviews for starring in John Patton Ford’s *Emily The Criminal* which she produced under her Evil Hag Productions Company. For her performance, Plaza was nominated for a 2022 Gotham Award for “Outstanding Lead Performance,” a 2023 Independent Spirit Award for “Best Lead Performance,” the 2023 Latino Entertainment Journalists Association Film Award for “Best Actress in a Leading Role,” and she received the “Artist of Distinction Award” at the 2022 Newport Beach Film Festival. The film, which premiered at the 2022 Sundance Film Festival, won a 2023 Independent Spirit Awards for “Best First Screenplay” and was nominated for “Best First Feature.” The film was honored by the National Board of Review as one of their “Top 10 Independent Films of 2022” and Barack Obama listed it as one of the best films of 2022.

Next, Plaza will be seen in Francis Ford Coppola’s *Megalopolis* opposite Adam Driver, Dustin Hoffman, Jon Voight, Chloe Fineman, and Shia LaBeouf and the Marvel series, *Agatha: Coven Of Chaos*, opposite Kathryn Hahn for Disney+. She recently wrapped production on Legendary’s *Animal Friends* alongside Ryan Reynolds, Dan Levy, and Jason Momoa, and will next begin production on Ethan Coen and Tricia Cooke’s dark comedy, *Honey Don’t*, opposite Margaret Qualley and Chris Evans.

In January 2023, Plaza had the opportunity to host *Saturday Night Live* with musical guest, Sam Smith. Her stint as host earned her a Hollywood Critics Association TV Award nomination for “Best Guest Actress in a Comedy Series.”

Plaza received critical acclaim for starring in Lawrence Michael Levine's suspenseful meta-drama, *Black Bear*, which she produced. For her performance in the film, she won the 2021 Imagen Award for “Best Actress – Feature Film.” *Black Bear* premiered at the 2020 Sundance Film Festival and co-starred Christopher Abbott and Sarah Gadon. Plaza also starred in Clea DuVall’s ensemble feature, *Happiest Season* alongside Kristen Stewart, Mackenzie Davis and Dan Levy. The film won the 2021 GLAAD Media Award for “Outstanding Film – Wide Release.” Additionally, audiences fell in love with Plaza’s character, resulting in her performance and storyline going viral.

Plaza has been lauded for her performance in *Ingrid Goes West* which she produced. As a producer, she won the 2018 Independent Spirit Award for “Best First Feature.”

Plaza’s other film credits include starring in Guy Ritchie’s *Operation Fortune: Rue De Guerre* opposite Jason Statham; *Best Sellers* opposite Michael Caine; Jeff Baena’s *The Little Hours* (which she produced), *Spin Me Round* and *Life After Beth*; *Mike And Dave Need Wedding Dates* opposite Anna Kendrick and Zac Efron.

Dirty Grandpa opposite Robert De Niro; Maggie Carey's *The To Do List*; Jim Hosking's *An Evening With Beverly Luff Linn*; *Child's Play* with Brian Tyree Henry; Edgar Wright's *Scott Pilgrim Vs. The World*; Judd Apatow's *Funny People*; and Colin Trevorrow's Independent Spirit Award-Winning, *Safety Not Guaranteed* opposite Mark Duplass and Jake Johnson (which garnered Plaza the 2012 ALMA Award for "Favorite Movie Actress – Comedy/Musical").

On television, Plaza is best known for portraying April Ludgate on the Emmy nominated and Peabody Award winning comedy series, *Parks and Recreation* with Amy Poehler, Chris Pratt, Nick Offerman, among others. Her performance garnered her nominations for the 2014 American Comedy Award for "Best Comedy Supporting Actress," the Alma Award for "Favorite TV Actress" in 2011 and 2012, and the Imagen Foundation Award for "Best Supporting Actress/Television" in 2010, 2012, 2013, and 2014. Additionally, Plaza starred in Noah Hawley's FX series, *Legion*, which was based on the Marvel Comic of the same name. For her performance, Plaza was nominated for a 2018 MTV Movie & TV Award for "Best Villain" and an Imagen Award for "Best Actress," and *Legion* was nominated for a 2018 Peabody Award and a GLAAD Media Award. Additionally, she voiced 'Grumpy Cat' in the 2014 television movie *Grumpy Cat's Worst Christmas Ever*. Previously, she teamed up with Danny DeVito and Dan Harmon and executive produced the FX animated series, *Little Demon*, in which she voices a lead character.

As an author, Plaza released her first Children's book, [The Legend Of The Christmas Witch](#) which she co-wrote with Dan Murphy. The story follows Kristtörn, the forgotten sister of Santa Claus and was distributed by Penguin Random House in 2021. The sequel, [The Return Of The Christmas Witch](#), was released on October 11, 2022.

Plaza hosted and produced the Film Independent Spirit Awards in 2019 and 2020. For the 2020 Awards, she won the 2020 Emmy Award for "Outstanding Writing for a Special Class Special." And prior to the Upright Citizens Brigade Theater closing, she had been performing improv and sketch comedy there since 2004.

In 2023, Plaza joined the National Hispanic Media Coalition's Visionary Alliance to connect, collaborate, and create opportunities for Latine talent in the entertainment industry. She was also named as one of TIME's "100 Most Influential People of 2023."

Maria Dizzia (Kathy) has established herself as one of New York's most versatile actresses with a career spanning across theatre, television, and film. Maria was nominated for a 2010 Tony Award for her performance in *In the Next Room* and a Drama Desk Award for *Belleville*.

Maria was last seen onstage in the Broadway Revival of *Macbeth* and also starred in the national tour of Heidi Schreck's acclaimed play *What the Constitution Means to Me*. Other Theatre: *If I Forget, The Layover*, *Belleville* (2013 Drama Desk Nomination), *Uncle Vanya*, *In the Next Room* (2010 Tony Award nomination); *Eurydice* and many more. She made her directorial debut with the Amios Theater Company production of *The Loneliest Number* (2018 NY Innovative Theater nomination).

In 2019 she starred in the Academy Award winning short *The Neighbors' Window* directed by Marshall Curry for which she also earned the Best Actress Award at the Short Shorts Festival. Maria portrayed Polly on three seasons of *Orange is the New Black* and had recurring roles on *The Staircase*, *The First Lady*, *The Undoing*, *13 Reasons Why*, *Horace and Pete*, *Louie*, *Emergence*, *Red Oaks* and *Royal Pains*.

Other select television and film credits include: *The Good Nurse*, *The Graduate*, *Life and Beth*, *Modern Love*, *The Outside Story*, *The Deuce*, *The Newsroom*, *Prodigal Son*, *Bull*, *While We're Young*, *Martha Marcy May Marlene*, *Margin Call*, *The Good Wife*, *Master of None*, *Elementary*, *A New York Thing*, *Fringe*, *Law & Order*, and *Law & Order Criminal Intent*.

Maria can currently be seen on the Paramount series *School Spirits* for which she is now filming the second season. She recently completed production on the new Apple + series *Before with Billy Crystal* and the independent film *Plainclothes*. Additionally, Maria recently directed the critically acclaimed off-Broadway play *Pre-Existing Condition*.

Upcoming: The independent films *My Old Ass* which premiered at *Tribeca Film Festival*, *We Strangers*, which premiered at SXSW, and the highly anticipated Disney + series *Agatha: Coven of Chaos*.

Alain Goulem (Tom) has been working in theater, voice, and film for over thirty years. He was a series lead on the CBC comedies *18 to Life* and *The Tournament*, as well as on two popular French language series, *Sauve-Qui-Peut* and *Le Négociateur*. Guest appearances on TV include episodes of *Blood & Treasure*, *Frontier*, *Bad Blood*, *Transplant*, *Killjoys* and Stephen King's *Dead Zone*. Al was in the cast of the award-winning CBC mini-series *The Boys of St Vincent* and was featured in such notable films as *The United States vs Billie Holiday*, *Brooklyn*, *Snake Eyes*, *The Trotsky* and Deny Arcand's *Stardom*. His voice can be heard in the hit video games, *Guardians of the Galaxy*, *Far Cry* (3,4 and 5), *Assassin's Creed* (various), *Splinter Cell* and *Deus Ex* among others. He has performed on stage with Manitoba Theatre for Young Audiences (Winnipeg), The Citadel (Edmonton), Manitoba Theatre Centre (Winnipeg), The Traverse (Edinburgh, Scotland), Tron Theatre (Glasgow, Scotland.) The Banff Centre, The Stratford Festival, The Segal Centre and Centaur Theatre, among others.

Alain has been nominated four times for a Gemini award and won the 2006 Montreal ACTRA Award for Best Performance in Film or TV for his work on the CBC comedy *The Tournament*.

Seth Isaac Johnson (Max) landed his first major role in AMC's dark crime drama *The Killing*. Appearing in over 20 episodes, Seth delivered a raw, heart wrenching performance as the younger brother of a murdered girl. Award winning director Patty Jenkins wrote of Seth, "He is truly exceptional and gifted beyond his years...He was a joy to work with in all regards and it was this and his talent that helped create the masterful series *The Killing* became".

Seth's depth and versatility has allowed him to portray a variety of contrasting, comedic and dramatic roles. Appearing as science minded characters in Disney's *Mech x-4* and Nickelodeon's *Splitting Adam*, a vengeful origin story character in *Once Upon A Time* and a Possessed teen in *Supernatural*; for which he was nominated for a Best Supporting Actor Leo Award.

Being a quiet eccentric and academic at heart, Seth completed a Degree in Behavioral Neuroscience while filming recurring role in Netflix series *Firefly Lane* before spending an his first summer out of school filming Writer/Director Megan Parks Sundance hit, *My Old Ass*, with the "astoundingly wonderful and kind" cast, and production team.

Carter Trozzolo (Spencer) (he/they) stumbled into acting in the most unexpected way – after going viral worldwide when a local reporter interviewed him diligently shoveling snow in his neighborhood. Little did anyone know, this chance encounter would kickstart a journey filled with lights, camera, and endless opportunities.

Hailing from Toronto, Ontario, Carter quickly found his footing in the entertainment industry. He landed a role with his first audition in an episode of the soon to be released series *Washington Black*. His breakthrough moment came when he graced the red carpet at the prestigious Sundance Film Festival for his role in the critically acclaimed *My Old Ass*.

Carter has been unstoppable, and his star quality continues to rise with each project. Not one to be confined by boundaries, this non-binary kid showcases his versatility across various platforms. He steals the spotlight in numerous commercials, and has even delved into the world of animation, lending his voice to a pilot for an upcoming series that promises to be nothing short of extraordinary. Carter is a true child of the arts, with a passion for honing his circus skills and immersing himself in acting classes to further refine his craft.

His natural sense of humor and comedic timing evoke laughter everywhere he goes whether it is on set, in an improv class, at school or as a guest on the Kelly Clarkson show. His deep connection to emotions and to storytelling bring any character to life.

ABOUT THE FILMMAKERS

Megan Park (Director/Writer/Executive Producer) is a director, writer, producer, and actress with a uniquely authentic voice known for telling compelling stories that highlight heartfelt human experiences. Park's sophomore film, *My Old Ass*, produced by Academy Award®-nominated LuckyChap and Steven Rales' Academy Award®-winning Indian Paintbrush, had its world premiere at Sundance, a first for Park, where the film received rave reviews and was quickly scooped by Amazon Studios in a competitive bidding war.

The film follows bright-yet-irreverent Elliott (Maisy Stella), an 18-year-old girl who comes face-to-face with her older self (Aubrey Plaza) during a mushroom trip the summer before college. Through Elliot's funny and earnest journey of self-discovery and first love, she must decide if she'll take her own advice to change her life before leaving her childhood home. With a 100% Certified Fresh on *Rotten Tomatoes*, *The Hollywood Reporter* called it a "warm blend of comedy, romance and whimsical collapsed-time fantasy" and highlighted Park's distinguished voice as both a writer and director. *Collider* lauded Park by saying she "isn't just two for two with solid films as a director. She's made two true home runs. Such assured, soulful writing and directing."

The Fallout, Park's directorial debut starring Jenna Ortega, Maddie Ziegler and Julie Bowen, released to great acclaim on Max in January 2022. The film, which she also wrote, was the most discussed direct-to-streaming movie that year across all streaming platforms. A compelling exploration of the inexplicable resiliency of life and the hope that emerges out of loss, *Variety* hailed the film "a remarkable accomplishment" and *The New York Times* included *The Fallout* among their Critic's Pick list. Park received the Grand Jury Prize and the Audience Award for Narrative Feature at the 2021 SXSW Film Festival, as well as the festival's Brightcove Illumination Award for her screenplay. Ahead of the film's release, she was also included in *Variety's* coveted annual "10 Directors to Watch for 2022."

Her career as a filmmaker began with her 2017 short film, *Lucy In My Eyes*, which premiered at the 2017 Austin Film Festival and won the Grand Jury Prize for Best Narrative Short. She has also written and directed campaigns and high-profile music videos for some of today's biggest artists such as Billie Eilish, Gucci Mane, Alina Baraz and Blackbear, which have grossed upwards of 500 million views, including short film *Goodnight* for Janelle Monae's "Beautiful Future" campaign. Park's short films *Listen To Me* and *Medically Speaking* both won a Bronze Lion at the Cannes Film Festival in the Not-for-profit/Charity categories for nonprofit organization IGNITE's campaign #WriteTheRules.

Park's projects as a writer/director come after an illustrious, award-winning career in front of the camera, which gave her the tools to work successfully with her actors, accommodating their various acting styles. She was last seen in the film *Dog Days*, starring Eva Longoria and Nina Dobrev, and can be seen in series *Moody Christmas*, *Young Sheldon*, *Imposters*, *9jkl*, *Jane Thevirgin*, *The Neighbors*, *Happy Endings*, *Entourage*, and for seven seasons on the ABC Family series *The Secret Life Of An American Teenager*.

LuckyChap produced the global phenomenon *Barbie* which was released by Warner Bros. on July 21, 2023, amassed over 1.4 Billion dollars at the box office and was the highest grossing film of 2023 and the highest grossing theatrical release in Warner Bros. history.

The film received eight Academy Award nominations, including Best Picture, and the film went on to win the Academy Award for Best Original Song. LuckyChap's first project to hit the big screen was the award-winning independent feature *I, Tonya*, which was nominated for three Academy Awards. Allison Janney went on to win the Academy Award for Best Supporting Actress.

LuckyChap's film *Promising Young Woman*, written and directed by Emerald Fennell was released in December 2020 and received five Academy Award nominations. The film won an Academy Award for Best Original Screenplay. LuckyChap's second collaboration with Fennell was Amazon's film *Saltburn* which made its debut at the Telluride Film Festival, opened the BFI London Film Festival in October 2023 and garnered five BAFTA nominations. Most recently, LuckyChap's critically acclaimed film *My Old Ass*, directed by Megan Park, debuted at the 2024 Sundance Film Festival and was acquired by Amazon MGM Studios for a theatrical release this fall. On the television side, LuckyChap produced the hit limited series *Maid* for Netflix, which was nominated for three Emmy awards and quickly became one of Netflix's most-watched limited series. LuckyChap also produced the comedy series *Dollface* for Hulu. LuckyChap received the honors of "Producers of the Year" by *Variety* in 2023 and "Producers of the Year" by *The Hollywood Reporter* in 2020.

Tom Ackerley (Producer) see LuckyChap biography.

Margot Robbie (Producer) see LuckyChap biography.

Josey McNamara (Producer) see LuckyChap biography.

Indian Paintbrush is a Santa Monica based film production company founded by Academy Award winning producer, Steven Rales, in 2006. Indian Paintbrush has produced and financed all of Wes Anderson's films since 2007, including: *The Darjeeling Limited*, *Fantastic Mr. Fox*, *Moonrise Kingdom*, *The Grand Budapest Hotel*, *Isle of Dogs*, *The French Dispatch*, *Asteroid City*, and *The Wonderful Story of Henry Sugar and Three More* (based on the short stories of Roald Dahl). The company is currently producing its eighth feature length motion picture with Anderson, *The Phoenician Scheme*.

The longstanding collaboration between Anderson and the company has resulted in numerous awards, including five BAFTAs (Best Original Score, Best Original Screenplay, Best Costume Design, Best Production Design, and Best Hair and Makeup), four Academy Awards (Best Original Score, Best Costume Design, Best Production Design, and Best Hair and Makeup), and a Golden Globe for Best Motion Picture Musical or Comedy for *The Grand Budapest Hotel*. More recently, Anderson and Indian Paintbrush continued their awards streak with another Academy Award, this time for Best Live Action Short Film for *The Wonderful Story of Henry Sugar*.

In 2024, Indian Paintbrush wrapped production on *Conclave*, the newest feature film from Ed Berger, and Megan Park's sophomore feature, *My Old Ass*. Other notable Indian Paintbrush titles include Sundance Grand Jury Prize Winner, *Me and Earl and the Dying Girl*, *Seeking a Friend for the End of the World*, the Duplass brothers helmed, *Jeff Who Lives at Home*, and Park Chan-wook's, *Stoker*.

Steven Rales (Producer) see Indian Paintbrush biography.

Daniel Bekerman (Executive Producer) is one of Canada's most prolific feature film producers having completed 40+ films in the last eight years. Upcoming projects include *The Apprentice* starring Sebastian Stan, Jeremy Strong, and Maria Bakalova, directed by Cannes winner Ali Abassi, and *I, Object* directed by Oscar nominee Andrew Niccol, starring Anna Faris and Karl Urban.

Previous projects include major titles such as Sundance Winner, *The Witch*, Viggo Mortensen's directorial debut *Falling*, and *Close To You* starring Elliot Page. Recent Service Productions include *Love Me* starring Kristen Stewart and Steven Yeun; *Winner* starring Zach Galifianakis and Emilia Jones; and *A Nice Indian Boy* with Jonathan Groff.

Bronte Payne (Executive Producer) see LuckyChap biography.

Douglas Aibel (Casting) has cast over 90 films, for such directors as Wes Anderson, Celine Song, James Gray, M. Night Shyamalan, Megan Park, Noah Baumbach, Maggie Gyllenhaal, Kenneth Lonergan, Gillian Robespierre, Tim Robbins, Marielle Heller, Ray Romano, Paul Weitz, Ramin Bahrani and others. Notable credits include the Academy Award winning *Marriage Story*, *Manchester By The Sea*, *The Grand Budapest Hotel*, *Christine*, *Split*, *Dead Man Walking*, *After The Wedding*, *Frances Ha*, *Moonrise Kingdom*, *Kinsey*, *Little Odessa*, *The Squid And The Whale*, *Signs*, *Grandma*, *Limitless*, *99 Homes*, *Somewhere In Queens*, *Unbreakable*, *Two Lovers*, *Reality* and *Asteroid City*. Upcoming films include *The Bride*, *My Old Ass*, *Nightbitch*, and *Materialists*.

Television credits include *Succession* (HBO), *Mozart In The Jungle* (Amazon), *The Sinner* (USA), *Servant* (Apple), *Fahrenheit 451* (HBO), *Clickbait* (Netflix), *Scenes From A Marriage* (HBO), *The Staircase* (HBO MAX), *Hello Tomorrow* (Apple) and the upcoming *Long Bright River* (Peacock).

Aibel has received numerous Artios awards for his work on such films as *The Grand Budapest Hotel*, *Marriage Story*, *Isle Of Dogs*, *Moonrise Kingdom* and *Frances Ha*; He received an Emmy nomination for his work on *Succession*, a nomination for the first BAFTA Casting award for *Marriage Story* and also received the Independent Spirit Robert Altman award for the latter film. He was singled out by *Hollywood Reporter* as one of the most influential casting directors working in the entertainment world today.

Aibel is also the longtime Artistic Director of the Vineyard Theatre in New York, one of America's most prestigious non-profit developmental theatre companies. Notable works he developed and premiered there include the Tony Award winning musical *Avenue Q*; Two Pulitzer Prize winning dramas, Paula Vogel's *How I Learned To Drive* and Edward Albee's *Three Tall Women*, and such other celebrated works as *Lady Day At Emerson's Bar & Grill*, Tarell McCraney's *Wig Out*, Nicky Silver's *The Lyons*, and the musicals *[Title Of Show]* and Kander and Ebb's *The Scottsboro Boys*, Branden Jacobs Jenkins' *Gloria* and most recently Tina Satter's *Is This A Room* and Lucas Hnath's *Dana H*.

Aibel is the recipient of special OBIE, Drama Desk, and Lucille Lortel Awards for his contribution to the American theatre. He is a graduate of Vassar College.

Tyler Hilton (Composer) has enjoyed an award-winning career spanning music, film, and television that includes portraying Elvis Presley in *Walk the Line* and garnering a cult following as musician Chris Keller on the CW hit TV show *One Tree Hill*, to writing and touring with the likes of Taylor Swift, Lady Antebellum and Joe Cocker.

Born and raised in California, Tyler grew up in a family of talented musicians who had played for acts like Fleetwood Mac, George Harrison, and Donovan. Performing with his family from an early age, Hilton became serious about songwriting at 14. At 15, he called into L.A.'s KLOS radio station to win concert tickets and ended up wowing the hosts with an on-air performance. The station made him a regular guest and helped launch his debut record, which caught the ear of Warner Bros. Records, who signed him to record his second album, *The Tracks of Tyler Hilton*, earning him two Top 40 singles.

Tyler then landed the dream gig of portraying Elvis in Golden Globe-winning Johnny Cash biopic *Walk the Line*, opposite Reese Witherspoon and Joaquin Phoenix.

Two of his recordings featured on the film's Grammy-winning soundtrack and his portrayal of the late legend helped launch an acting career which has since seen him star alongside Robert Downey Jr. in the 2007 film *Charlie Bartlett* and opposite Halle Berry in CBS series *Extant*. However, it was Tyler's musical role in *One Tree Hill* that helped build the devoted, global fan base he has today. The series heavily featured songs from his third album, 2012's *Forget the Storm*, which reached #2 on Billboard's Heatseekers Albums Chart. Tyler also featured on the show's soundtracks with fan favorites like "When the Stars Go Blue" and "Missing You."

Following 2014's *Indian Summer*, Tyler released his proudest body of work yet, 2019's *City on Fire*, featuring a collaboration with Lady Antebellum's Charles Kelley (an ex-roommate). The album, rooted in Hilton's signature cinematic folk-rock stylings, was featured heavily in film and TV including Showtime's *Shameless*. The star-studded video for the record's gritty lead single, "City on Fire," was directed by Tyler's wife, Megan Park, an award-winning director, writer, and actress. A video for the album's second single, "When I See You, I See Home," features footage of the couple's 2015 nuptials and their baby daughter, Winnie, born in 2019. Tyler and longtime collaborator Jaco Caraco (Miley Cyrus, Kelly Clarkson) recently worked Billy Ray Cyrus' follow up record to the record-shattering "Old Town Road."

In addition to working on a new record titled *No Man's Land* (Fall 2024) and supporting world tour, Tyler has been making moves into film composing; contributing to the score of HBO Max's *The Fallout* along with Finneas O'Connell; and composing the full score to Amazon's upcoming *My Old Ass* starring Aubrey Plaza. Hilton has been featured everywhere from Rolling Stone and People's "50 Most Beautiful People," to The Tonight Show and TRL. Additionally, he costarred in a #1 MTV music video with Taylor Swift, a longtime fan, for her song, "Teardrops Drops on My Guitar," which was nominated for an MTV Music Video Award. Tyler and Megan also starred in the #1 CMT music video for Gloriana's "Kissed You Goodnight." Tyler currently lives in Los Angeles and Ontario, Canada.

Jaco Caraco (Composer) can be seen daily on NBC's multi-Emmy award winning *The Kelly Clarkson Show*, as featured guitarist in the house band and as a personality in recurring segments. Originally hailing from a musical family in Los Angeles, Jaco studied music at The University Of Southern California before starting a career working with some of the biggest names in music and pop culture. He began touring and performing alongside Miley Cyrus all over the world and on major tv shows as well as recordings.

Jaco has cowritten songs and performed guitars for Kelly Clarkson's current album and is composing upcoming tv and film projects.

Tasha Goldthwait (Costume Designer), a Los Angeles native, is a costume designer known for her humor, creativity, and effortless approach to her craft. With a background in indie films and high-profile commercials, including work for Ford's Super Bowl, Budweiser, State Farm, and Planned Parenthood, Tasha excels in character development and collaboration. Her eye for textiles and period work, combined with a deep understanding of individual character style, results in costumes that seamlessly blend into narratives.

Tasha's designs reflect a journalistic approach, capturing the intricacies of human behavior and societal norms. This shows in the award-winning film *The Fallout* and critically acclaimed series *Somebody Somewhere*. Tasha's work epitomizes the art of making the extraordinary appear effortless. She continues to push the boundaries of costume design with each project, leaving a lasting impact on audiences.

Jennifer Vecchiarello (Editor) won an ACE Award for Tina Satter's well received HBO film *Reality* starring Sydney Sweeney which premiered at the Berlin International Film Festival.

She collaborated with Mike Mills on the acclaimed A24 film *C'mon C'mon* starring Joaquin Phoenix and previously worked with Mills as an additional editor on *20TH Century Women*. Vecchiarello edited Miranda July's critically celebrated *Kajillionaire* starring Evan Rachel Wood, Gina Rodriguez, Richard Jenkins, and Debra Winger. She also worked with Brie Larson on her directorial debut film *Unicorn Store*, starring Larson, Samuel L. Jackson, and Joan Cusack. The film premiered at the Toronto Film Festival and was released on Netflix. Jennifer started her career as an assistant editor to Alan Edward Bell on films including Marc Webb's directorial debut *500 Days of Summer*, Webb's next film *The Amazing Spider-Man* starring Andrew Garfield, and Francis Lawrence's *Water for Elephants*. Jennifer continued her collaboration with Bell as an associate editor on *The Hunger Games: Catching Fire* and *The Hunger Games: Mockingjay - Part 1*. She was an additional editor on *The Hunger Games: Mockingjay - Part 2*.

Vecchiarello's upcoming work includes Megan Park's *My Old Ass* for LuckyChap/Amazon MGM and *East of Wall* with writer/director Kate Beecroft and *C'mon C'mon* producer Lila Yacoub. Born in New York City, Jennifer studied at Syracuse University. She splits her time between her hometown and Los Angeles with her husband and daughter.

Zazu Myers (Production Designer) has brought her unique vision to numerous creative projects. She is currently production designing the A24/STAR THROWER feature film *Eternity* with director David Freyne. Some of her select feature film credits include the Cate Blanchett produced *Fingernails* (Official premiere at the 2023 Telluride Film Festival and Official Selection at the 2023 Toronto International Film Festival), with director Christos Nikou for Dirty Films/AppleTV+; *My Old Ass* for LuckyChap, directed by Megan Park; *Love Me* (Official Selection at the 2024 Sundance Film Festival) for Scythia Films, directed by Sam and Andy Zuchero; *Night Raiders* (Berlinale 2021, TIFF 2021, VIFF 2021 to name a few) with director Danis Goulet for Alcina Pictures/Elevation Pictures; *The Broken Hearts Gallery*, directed by Natalie Krinsky for No Trace Camping/TriStar Pictures (DGC Nomination for Outstanding Achievement in Production Design in a Feature Film) and *American Woman* (Tribeca 2019, TIFF 2019) with director Semi Chellas for First Generation Films/Killer Films.

Kristen "KII" Correll (Director of Photography) is a Los Angeles based cinematographer. If you've ever met her, you definitely remember. Her work is rooted in close collaborations with filmmakers across genres and styles. She is the recipient of the ICG's emerging cinematographer award and was recognized on Variety's 10 Cinematographers to Watch in 2021.

Her breakout feature as Director of Photography was *The Fallout*, the 2021 SXSW-winning debut film of writer/director Megan Park. KII and Megan reunited on the 2024 Sundance hit *My Old Ass*, produced by Indian Paintbrush and LuckyChap. She also recently teamed with writer/director Brittany Snow on the film *Parachute* which won three prizes at SXSW 2023.

Before these collaborations, KII attended Emerson College and received a Masters degree from AFI. Her education continued in the Camera Departments of some of today's greatest living cinematographers. She has worked for DPs including Phedon Papamichael on *Knight and Day*, Wally Pfister on *Moneyball*, Larry Fong on *Super 8*, Dan Mindel on *Star Trek: Into Darkness*, and John Schwartzman on *Jurassic World*. She went on to operate cameras and shoot second unit for the first seasons of *Euphoria A* and Sam Esmail's *Homecoming*.

KII has had an ongoing collaboration operating cameras for Oscar-winner Hoyte van Hoytema that began on James Gray's *Ad Astra* and Jordan Peele's *Nope* and continues on numerous commercial projects. KII is a proud member of the international Cinematographers Guild Local 600. Her upcoming feature *IDIOTKA* with director Nastasya Popov will premiere in 2025.

Kyle Hanagami (Choreographer) an award-winning choreographer and creative director, bridges the gap between digital and mainstream entertainment. Recently, Kyle choreographed Paramount's *Mean Girls*, produced by Tina Fey and Lorne Michaels. Kyle's film credits also include the Academy Award-nominated *Over The Moon* from Netflix and *Red, White, & Royal Blue* from Amazon Studios. Within the music industry, Kyle has worked with internationally renowned artists, including BLACKPINK, Jennifer Lopez, Justin Bieber, Sabrina Carpenter, and many more. In the digital space, Kyle has built an online empire with over 8 million followers across channels, averaging 4.5 million views per video, and has partnered with global brands such as Google, Nike, Disney, Givenchy, and Calvin Klein.