



WHY DIG WHEN YOU CAN PLUCK

United States / TRT 51 min / B+W / 2024

Writer/Director: Cambria Matlow

Cast: Sol Marina Crespo, Patrick D. Green, Mateo Taylor

**“Dares to whisper storms...Stealthy, precise...
with true empathy for its characters.”**

– BAFICI Artistic Director Javier Porta Fouz and Programmer David Obarrio

FESTIVALS

BAFICI - World Premiere, Avant-Garde + Genre Competition (Best Feature Nomination)
New Filmmakers LA - North American Premiere

LOGLINE

A filmmaker seeking inspiration for her next movie brings her volatile husband and defiant young son camping on the Oregon coast. When her competing desires to be a good mother and creative artist come to a head, she reaches a painful but powerful breakthrough.

SYNOPSIS

Spring, Clay and Elio are a family of three on a summer camping trip to the Oregon coast, where jarring rock formations cut across the horizon. In search of inspiration for a new project, filmmaker Spring takes pictures of the landscape and uses her volatile husband and defiant young son as reluctant props. Otherwise she experiences her family as an unwelcome interruption to her creative process.



Clay and 9-year old Elio sit for hours on the sand reading and snacking, silently enduring their vacation. Lonely and stoned, Spring craves adventure. She jumps in the water and climbs the rocks, alone. But when Elio wants to play with her, she's busy working. Clay grows aggravated with the growing distance he feels from his wife, while Spring is repulsed by Clay's drinking and rising temper. Elio refuses to wear shorts. They are three ships passing in the night, their messed-up dynamics echoing the solitary seastacks.

On the final day of their trip, a harrowing moment between father and son shatters Spring's illusions and brings her competing desires to be a good mother and creative

artist to a head. Her heart breaks as she comes to terms with the choices she's willing to make and realizes she's not the mother or the artist she thought she was.

Moving between deadpan realism, unexpected humor and quiet devastation, WHY DIG WHEN YOU CAN PLUCK challenges norms around motherhood and artmaking while exploring themes of trust, violence, and love.

DIRECTOR'S STATEMENT

Why Dig?

As a mother and filmmaker this is a deeply personal film – the main character Spring comes from the guts of my lived experiences in these two roles. Becoming a parent eleven years ago both made me whole and broke me into pieces. Society is not kind to female hyphenates, and we're told we can't possibly be good at both mothering and artmaking. We're told that being a mother means other people get to decide what is and isn't true about you. I wanted to tell a story that speaks the truth and opens the doors of permission for the next mother to speak hers.

The sometimes sweet, sometimes fucked up dynamics between Spring, Clay and Elio lie at the story's heart. Each member of the family constantly negates the other's desires, and they both do and don't see how they cause each other pain. The imperfect family portrait painted here dares audiences to judge the characters' humanity. What does it mean to be a good mother? Where is the line on drawing artistic inspiration from our families? I needed to make a film with a mother/artist at its center to ask these questions, and to understand that the answers were not as simple as social norms may suggest.

In watching this film audiences are liable to see themselves in each of the characters' strengths and flaws. I want mothers especially to be shaken by the family dynamics shown, and because of Spring's perfectly imperfect humanity, remember their own wholeness in turn, and feel less alone.

Artistic Vision

The film's construction is inspired by the form of a novella, where each scene unravels like a short chapter leading towards the climax. Tension builds through an editing style that alternates between leisurely, contemplative pacing and sharp punctuations of discomfort. The environmental textures of the coastal landscape function as containers and reflections of the emotional weight the characters carry, often highlighted by the isolated portrayal of each family member in the 4:3 frame.

The black and white cinematography works to simplify – accentuating the summer shadows on the beach, and adding to the feeling that these are fictional characters, that we are telling a story here. Cinematographer Ben Bach captures Spring, Clay and

Elio in individual portraits and frames them at an objective distance so that we see their complexities clearly.

There is the relentless crashing of waves on the shore, and a playful, fable-esque musical score deploying woodwinds, percussion, and even the otherworldly sounds of black holes to unsettle our ears.

The vision is towards an emotionally gripping tale that is equal parts crisp, haunting, brutal, beautiful and complicated.



Representation

Representation was important to me at every level of this production. Mothers are underrepresented as film directors, and stories about mothers' complicated experiences are underrepresented on the screen. It is important to tell our stories because they validate our experiences and allow others to feel seen in them.

Too often women of color are not included in stories about women artists, furthering the false narrative that these stories are not meant for them. Though *Why Dig When*

You Can Pluck is based on my own experience as a mother-artist who is white, I felt strongly that the main character of Spring need not be played by a white woman. Spring has strengths, desires, inner conflicts and imperfections that any mother can relate to, but to show this character as white would be to box out so many mothers of color from seeing themselves in her. I wanted Spring to feel relatable. Sol Marina Crespo, a Puerto-Rican born actress of color, commands the screen in the role of Spring.

It was equally important to me that our production crew lean heavily towards women and non-binary people of color, especially at the department head level. Our project was also selected to work with Oregon Film's Pathways program, which subsidizes the employment of underrepresented production assistants on set. Our diverse, talented crew made for a safe and welcoming production space for all.



On the Runtime

I see the film's unusual runtime at 51 minutes as a strength — a sign of its versatility in the festival marketplace and an indication of changing norms on the horizon. *Why Dig When You Can Pluck* defies easy categorization in many ways, and I'm proud of that.



CAST AND CREW



CAMBRIA MATLOW // Writer/Director

Cambria Matlow is a film director, writer and editor based in Portland, OR. In moody storyworlds that disrupt and discomfort, Matlow uses the mirror of nature to illuminate fractured identities, broken systems and complicated relationships.

An IFP Documentary Lab Fellow, Southern Circuit Tour Fellow and winner of Oregon Film + Playa's Screenwriting Award, her Jury and Audience award-winning documentaries *No More Dope Parties* (2019), *Woodsrider* (2017) and *Burning In the Sun* (2010) have been selected for IFP's Independent Film Week, broadcast on Al Jazeera and PBS, released through distributors Cinema Libre, Bullfrog Films and Uncorked Entertainment, and screened in festivals and cinemas worldwide including New York's Lincoln Center and Santa Barbara Int'l Film Festival.

Her films have been described as "hauntingly beautiful" by Willamette Week and "relaxing and contemplative" by the Los Angeles Times.

Why Dig When You Can Pluck (2024) marks her narrative debut as writer/director and premiered in competition at BAFICI.

www.woodsridersfilms.com



SOL MARINA CRESPO // “Spring”

Born in Puerto Rico. Raised in the Bronx. Based in Los Angeles.

Sol Marina Crespo's (she/they) favorite thing about being an actor is her favorite thing about being a writer: the development/rehearsal process. She loves brainstorming and worldbuilding with like-minded artists. She imbues her characters with subtext and

complexities so they jump off the page, and because of her training in physical theater at NYU, she's able to approach the work from the inside out and outside in. As an actor, Sol has worked with artists such as Steven Soderbergh, John Leguizamo, Tony Plana, Rubén Blades, and Miriam Colón, and she's been featured on HBO, Hulu, Amazon, and NBC among others. As a writer, she's been commissioned by Pregones/Puerto Rican Traveling Theater and Flux Theatre Ensemble. Sol is always ready with wit, stories of culture shock, and dad jokes aplenty.

https://m.imdb.com/video/vi1573634329/?ref_=m_nm_ov_vi

<https://www.solmarina.com>



PATRICK D. GREEN // “Clay”

As a young Southern boy, Patrick (he/him) did what only a child of his profound introvertedness could do: seek out others to give him interesting things to say. A shy boy who found himself by becoming others on stage with the words of a playwright securely fastened in his head, Patrick determined this was to be his destiny and began his lifelong study of the craft. However, after graduating college with a degree in Criminal Justice and minor fields of study in Psych and Theatre, he was briefly diverted by work in Children's Protective Services. After relocating to the NW years later, he again focused on acting, as well as producing and writing. Patrick has appeared on television in GRIMM, and onscreen in Kelly Reichardt's FIRST COW as well

as in lead roles in indie films like CRAZY RIGHT, ESCAPING FREEDOM, and THE BRAIN THAT WOULDN'T DIE. Patrick is faculty at University of Portland, and loves animals and nachos.

<https://www.patrickdgreen.com/videos--reels.html>



MATEO TAYLOR // “Elio”

Born in Texas, Mateo (he/him) has spent 9 of his 10 years in Beaverton, Oregon. He made his professional acting debut at age 6, playing Tiny Tim in Stumptown Stages' production of A Christmas Carol, the Musical. Mateo has since fallen in love with film acting and has been fortunate with the wonderful people he's met along his journey. Mateo plays flag football in the spring and fall, is a proud conservationist, and is a tournament chess player. He loves planning parties, camping with his family, and taking care of his spirited little sister. He is thrilled and excited to see what the future holds.



FRAN BITTAKIS // Producer

Fran Bittakis (she/her) is Thai-American, born and raised in Chicago to immigrant parents and has lived in Portland since 2004. In 2019, she established and founded Joop Joop, a radical creative agency specializing in creative projects, content, events, and curation while encouraging dialogue and fostering community through bringing equity, inclusion and a social justice framework to challenge conventional paradigms and systems. Joop Joop is committed to hiring and collaborating with womxn, BIPoC and LGBT folx. Our goal is to create work and content that is relevant to us, tell our stories through our lenses and bring them forward and take up space within these industries. Fran has been engaged in social justice and activism since the late 90's (Food Not Bombs, booking punk shows and events, Youth Liberation Conference) and active again since 2016 (NXT LVL + SNACK BLOC). She's also a small business owner of a custom screen printing shop specializing in flatstock for 11 years in Portland, OR called Seizure Palace. One of her biggest passions is to be involved in connecting her communities to each other and having a positive impact through collaborating and producing projects with those communities.

<https://joopjoopcreative.com>



SARAH PEREZ // Producer

Sarah (she/her) is a freelance independent filmmaker and photographer, as well as a producer & project manager for ZP Productions. She has experience in documentary, reality, narrative, and commercial filmmaking. Sarah is passionate about capturing expressive, empowering stories and images that uplift underrepresented voices. When she's not behind the camera or at her desk, you can find her going on adventures by hike, bike, kayak, and more.



BEN BACH // Director of Photography

Ben (he/him) has spent the last fifteen years working professionally as a cinematographer and camera operator. He has created a body of work that spans fiction and nonfiction, corporate and experimental. He is constantly working to refine his craft, and takes great pleasure in working with amazing people to create emotionally engaging motion picture. Ben has

worked for Emmy Award-winning production companies such as Punched in the Head Productions and Yap Films, and for Birdgirl Productions on their award winning documentary “Burning In the Sun”. He also has a list of commercial credits that include projects for Michael Kors, Estee Lauder, Iron Mountain, Danner Boots, Legacy Hospitals and Huggies Diapers. His work has been shown internationally at the Venice Biennale in collaboration with the Portland-based non-profit Outside the Frame, and recently won Best Cinematography at the Tokyo Shorts Int’l Film Festival. He lives in Portland with his wife, director Cambria Matlow, and their son Forrest.

<https://www.benwbach.com>



MEL GUÉRISON // Original Score

Mel Guérison (she/her) is a composer, producer and performer living in Portland, Oregon. Mel is currently working as a freelance composer and has done custom & library work for agencies like *The Crystal Creative* (PDX), *Maps* (PDX), *Musicbox* (NYC), *SixtyFour Music* (NYC), *Phantom Power* (LA) and *Hummingbird Music* (UK) and *Supervision Agency* (London, NYC, Paris, LA). She has worked on film & tv trailers, short & feature films, video games & ads. Clients have included Lionsgate, Nike, Toyota, Vacasa, Ford, Fender, ON Running, The Speed Project, HBO, A24, independent directors and more. Guérison grew up playing classical violin, piano, guitar & singing, and

performed on her first tour internationally with an orchestra at the age of fourteen. She has gone on to record, tour & produce both nationally & internationally with bands like *Other Lives*, *Alexandra Savior*, *Allen Stone*, *Whitney*, *Joseph*, *David Keenan*, *Matt Pond PA*, her own band *Mero* & many more, and has been composing for film & tv over the last few years.



TROY MICHEAU // Sound Designer

Troy (he/him) is a post and production sound mixer, boom operator, sound designer, composer and video editor in Portland, OR.



RACHEL MOSSEY // Casting Director

Rachel Mossey (she/they) is a casting director and owner of Weeble Mountain casting. She specializes in casting through a social justice lens, both by increasing representation and by creating a more affirming casting process for talent. Her passions are creating more responsible media and supporting her local independent filmmaking community.



KATE BEACOM // Assistant Director

Kate Beacom (they/them) is a writer, director, and producer. Their first feature film, REHAB CABIN, won Best Comedic Feature at Manhattan Film Festival and Outstanding Screenplay at Tallgrass Film Festival in 2021. Rehab Cabin is available on VOD and streaming on Apple TV, Amazon Prime, Redbox On Demand, Vudu, Google Play, and more - via Gravitas Ventures.

Kate was named one of ISA's Top 25 Screenwriters to Watch in 2022. Their screenwriting, often with writing partner Lacey Jeka, has been recognized by The Black List, BlueCat Screenplay Competition, Austin Film Festival, Nashville Film Festival, Page Turner Screenplays, Script Pipeline, among others. Kate has written about movies for BUST Magazine, ProductionHUB, and Film Threat.



MARIA MORENO // Assistant Director

Maria Moreno (she/her) is a Venezuelan filmmaker working between Miami, FL & Portland, OR. Her work explores themes of existentialism & belonging, particularly within marginalized communities, while focusing on the lightness that can be found in every day life. She is currently working as a freelance producer & assistant director on projects for clients such as Time, Artists Repertory Theater, Sleater Kinney, Y La Bamba & the Portland Bureau of Transportation. She also works as a producer & instructor for the nonprofit organization Outside The Frame. In her free time, Maria programs film screenings centering Latine stories.



AILEEN SHEEDY // Script Supervisor

Aileen Sheedy (she/her) graduated from Rensselaer Polytechnic Institute in upstate New York with a B.S. in both Computer Science and Electronic Media, Arts, & Communication. After returning home to Portland, Oregon, she worked as a software quality assurance engineer before deciding to start a multimedia

company—Pencil Ink Productions—in 2014. In addition to writing, directing, and producing her own projects, she frequently works as an assistant director and script supervisor and has contributed to the creation of almost 100 short films, features, commercials, music videos, and web series. Aileen is also the videographer at PlayWrite, a youth-oriented theater non-profit, and a quality control specialist for MedBridge Education's online healthcare courses.



MARC RIPPER // Colorist, Script Supervisor

Marc Ripper is a filmmaker, photographer, and designer based in Portland, Oregon. He has worked as an editor and colorist in advertising and film for over a decade (*IFC Films, Vice, Google*), while also crafting original shorts and branding under the banner Fort Ripper. Among them, music videos for *Reyna Tropical* and *Matt Nathanson*, and the launch of *Campfire Cologne*. He co-wrote and directed the films *Superfan* and *The Child and the Dead*, which have screened to acclaim at festivals worldwide. He has also created poster art for

independent and Oscar-nominated films (*Little Fish, Hale County This Morning This Evening*), rounding out his passion for cinema and the visual arts, from script to screen and beyond.



DICKY DAHL // Sound Recordist

Dicky Dahl (he/him) is a Portland, Oregon-based sound mixer and documentary filmmaker with 20 years of experience in the industry. Curious, self-reliant and engaged, Dicky loves collaborating with others on set to help every production reach its greatest potential. Dicky grew up in New Jersey dreaming about mountains, sang for the art-pop band Stratotanker in New York City and sought out shamen with wolf power

in the Mexican Sierra before making his way out west and turning his attention to independent filmmaking. He wrote and produced *The Ballad of Ramblin' Jack*, a documentary portrait of cowboy singer Ramblin' Jack Elliott that won the Special Jury Prize for Artistic Achievement at Sundance in 2000; directed, edited and starred in the feature memoir *The Curio* in 2015; and is the co-creator of *Crazy Possible*, a mid-life crisis travel series set along the Continental Divide Trail. His latest passion project is *Mr Immortal Jellyfish Man*, a feature documentary about a Japanese scientist's use of karaoke to promote his game-changing research on the immortal jellyfish. In his free time, Dicky goes camping with his partner Melissa and daughter Frankie.



JEFFREY STILLWELL // Production Designer

Jeff Stillwell (he/him) grew up near Seattle, WA, where he began producing surrealist short films and music videos, before moving to Portland, OR in 2015. He studied Art History and

Film Production at The Evergreen State College, where he cultivated a unique, painterly visual style which permeates his work.



KANON HAVENS // First Assistant Camera

Kanon Havens (she/her) is known for her work on A Landing (2011), Woodstock or Bust (2018), My Summer as a Goth (2018), Western Exit (2021), See Me (2021), and Hey Man (2021). An adaptable worker, she has experience in the camera department and grip & electric, and is always working towards creating and producing projects with her favorite collaborators.



ANDA ARROWAY // First Assistant Camera

Anda (they/them) is a 1st AC, small project DP. Co-founder of EGG Studio PDX. Trusted focus puller in PDX with 10+ years of camera experience and a BFA in studio art and a hardware background. Anda cut their teeth as art director for a fitness startup by the cofounder of CROSSFIT and filmed and edited over 60 videos, and multiple ad campaigns end to end.

They've been a printmaker and a coffee roaster, roasting competition specialty coffee for four years. They make conceptual art and are currently captivated by experimental theatre and dance. They drive a manual 4x4 Honda Element and are currently building it into a solar off-grid camera van.



CHRIS DIANA-PEEBLES // First Assistant Camera

Christopher Diana-Peebles (he/him), a recent Portland State University graduate, is focused on creating visual storytelling via collaborative art efforts with community members. After moving to Portland over 15 years ago Chris began making music videos and other visual content as a founding member of the Futro Collective. More recently he has been integrating narrative and character development into different creative efforts

like experimental film and live installations.



MARCIE CADDELL // Second Assistant Camera

Marcie (they/them) is a freelance videographer studying towards their AAS in Integrated Media: Video. Currently doing commercial work, live broadcasts, and narrative shorts! Winner of the 2021 Black Entrepreneurship Grant from The Impact Fund.



HALEY MCCOY // Gaffer

Haley (she/her) graduated from Portland State University with a Bachelor's in film production and now works in the G&E department. She enjoys learning and honing her craft any chance she gets and expanding her knowledge of all things film. Haley is always ready to give a lending hand and rise to any challenge thrown her way.



ANGELA FOSTER // Hair + Makeup, Wardrobe

Angela (she/her) is a licensed cosmetologist from Portland, OR & the Warm Springs & Klamath tribes. Dedicated 7+ years to doing MUAH. The last 2 years she's been Key Makeup Artist at Portland's Fashion Week (FashionXT).



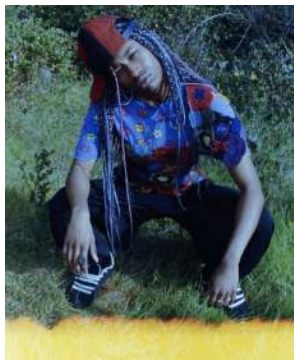
AARON PEIPERT // Second Assistant Director

Aaron (they/them) is a human creative & problem solver, willing to step into any role depending on the need of the project.



LIZ "L" QUEZADA // Set Design PA

Liz "L" Quezada (they/them) is an apprenticed art worker, and a self taught poet and photographer, based in Portland, Oregon. L's art transmutes their experiences as a queer and trans-masc Mexican-American into contemporary imagery. By trade, they are a freelance photographer and art handler.



IMANI GARNETT // Production Assistant

Imani (they/them) is a talented hard-worker based out of PDX offering different perspectives. Experienced on film sets working as a communicative and persistent PA.



DORA “DJ” SCHALLER // Production Assistant

DJ Schaller (they/them) has gathered diverse work experiences as a Portland based freelance creative for the last 13 years. They have a degree in Graphic Design from Portland Community College. They're a photographer and videographer by trade. They work mostly with their local LGBTQIA+ community of artists; musicians, dancers, non-profits, and small businesses. DJ is a critical thinker, a fixer, a mover and a maker with a background in customer service. They have a wide set of skills with a range of disciplines and interests, including; carpentry and mechanical engineering skills, superb interpersonal skills, clear direct nonviolent communicator with an exceptional ability to relate and talk to people. Incredibly observant, dependable, great at taking direction, loves to learn and be helpful. Organized, focused, friendly person with a positive disposition and fast reflexes. Gear and technology savvy, patient & supportive.



MORGAN WEBB // Set Design PA

Morgan Webb (she/her) graduated from Portland State University with her degree in Film. She works in all aspects of film and is willing to jump in to any role.



ROSHAN GURUNG // Production Assistant

Roshan (he/him) has a passion for making film and art that grew stronger when he moved to Portland from Nepal. Meeting similar-minded people in the industry and getting to learn from them was one of his greatest opportunities. He looks forward to learning all things in the coming future.



KARLI GRAY // Production Assistant

Karli (she/her) started out her filmmaking and production career as an extra for an indie movie, and she never looked back. Hooked on the creativity and teamwork, she made filmmaking and video production her life's career. Her passion and motivation for working in crews led to Karli's big break working on a sports docuseries, Friday Night Tykes, where she developed her intuitive instincts for all aspects of production from lighting to art direction to setting up the shot to the needs of her team.



LIANNA PERRY FOUNTAIN // Production Assistant

Lianna Perry Fountain (she/her) is an actress and production assistant born and raised in Portland. She loves to learn about each step of the production process, behind and in front of the camera. During the rest of her time, she teaches Spanish at PSU and is passionate about language learning as it widens one's worldview.



RICTOR RIOLO // Production Assistant

Rictor Riolo (he/him) was a cast member from Spike TV's "Ten Million Dollar Bigfoot Bounty" reality show. He graduated with a video production certificate from Portland Community College and is now pursuing his Bachelor's Degree in Film.



CHELSEA UNSBEE // Associate Producer

Chelsea (she/her) is an experienced Producer, Coordinator, Locations Manager, and Script supervisor. She studied under Pilar Alessandra while in LA, honing her craft in script supervising and writing which led her to work as a writer for Dreamworks Studio Awesomenesstv. Chelsea relocated back to Portland where she began focusing mainly on producing, working as a production coordinator for Amine's music video "Shimmy" and producing commercials for the likes of Tender Loving Empire, Nike SP1, National Geographic, Oakley, REI, and

DELL. Chelsea's dedication to diversity and representation has led her to actively support up-and-coming womxn filmmakers and focuses on hiring BIPOC/womxn crews.



RASHAUNDA BROOKS // Associate Producer

RaShaunda Brooks (she/her) is an artist, Libra sun, filmmaker, and community organizer. Brooks believes when people aren't given room to express themselves, it breeds chaos and/or stagnation, but personal expression takes time to cultivate. When Black and Brown people are focused on survival, real creative expression cannot be prioritized, cannot thrive. These rich connections provide Brooks the room to hold stories of people who often don't get represented right now in the

dominant white narrative; to share the lives of those who look like her. She organizes

under Y.G.B. (Young Gifted and Black / Brown) Portland, manages local duo Brown Calculus and was the project coordinator for Open Signal Labs.



KRISTEN KNITTLE // Intimacy Coordinator

Kristen Elizabeth (she/her) is an acting coach and Intimacy Coach/Consultant for film, television, and theater in the Pacific Northwest. She has been working in the entertainment industry for over 30 years, and has worked with some of the most respected names in Hollywood such as Garry Marshall, Tim Conway, Henry Winkler, Dan Aykroyd and Gina Gershon. Her students have appeared in lead roles on Netflix, Hulu, AppleTV, in major motion pictures, and on Broadway.



REVIEWS

“With its proud duration of 51 minutes for a fiction, WDWYCP proposes a first anomaly. But this is unusual cinema not only because of its duration: Cambria Matlow's film dares to whisper storms, to clamorous discretion. Disenchanted and uncomfortable, stealthy, precise in the progression of millimetric displeasures that affect its protagonists and with true empathy in the design of its characters, it is especially generous: nothing is saved or hidden to offer a last-minute coup d'effect. It may be a fierce comedy about family dynamics – on which it casts a merciless gaze – but it is also a horror film (with the same theme as its fiery core).”

-Written by BAFICI Artistic Director Javier Porta Fouz & Programmer David Obarrio

MEDIA ASSETS

4x3 Still Photos Available [HERE](#) (preferred)

16x9 Still Photos Available [HERE](#)

BTS Photos Available [HERE](#)

Cast/Crew Photos Available [HERE](#)

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