

Starring TIFFANY RHODES and GEORGE KATT,  
with DAVID KOECHNER

# MATCH STRUCK

***"RIVETING."***

*DODY DORN, OSCAR NOMINATED  
EDITOR OF MEMENTO*

executive producers

TINA KINARD

CLARISSA FELTS

TIFFANY RHODES

composer

NICKY AUDY

editor

ERIC RANDOLPH

a film by

TIFFANY RHODES

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A Film by  
Tiffany Rhodes

# MATCH STRUCK

I see them now

# MATCH STRUCK

**Tagline:** An infamous novelist desperate to redeem her career submits to her creative process, blurring the lines between fiction and reality.

**Synopsis:** Josephine Taylor, known as Jo (Tiffany Rhodes), is an infamous novelist whose early literary success crumbled into laughable failure after ditching her fan-favorite genre. Now, she is racing to finish her latest novel about an affluent couple, Edmund (George Katt) and Helena (Rhodes). Their seemingly perfect lives unravel with the pressure of the husband's business venture and Jo's sanity.

Jo's binge drinking and channeling-like creative process birth a disjointed reality filled with bizarre and dysfunctional situations that contour her ideas of reality. Jo is desperately holding onto the idea that if she finishes this novel, she will be free from the prison she finds herself in.

## TECH SPECS

<b>ENGLISH</b>	<b>USA</b>	<b>98</b>	<b>16:9</b>	<b>5.1</b>	<b>4K</b>
LANGUAGE	COUNTRY	MINUTES	ASPECT RATIO	DOLBY DIGITAL	RED

## MATCH STRUCK

**Writer & Director** Tiffany Rhodes

**Starring** TIFFANY RHODES, GEORGE KATT,  
JULIAN BRITTANO, with DAVID KOECHNER

**Genre** Psychological Drama

**Trailer Available**

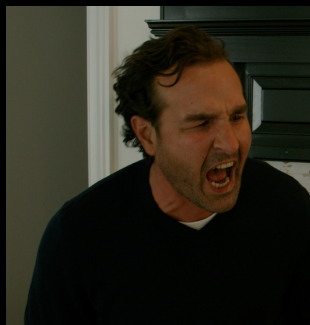


**TIFFANY RHODES** plays the lead role of Josephine Taylor and Helena. Rhodes wrote, directed, and directed the cinematography of *Match Struck*. She's been named "auteur," "cinematic force," "powerhouse," and most recently "cinematic genius" from Yahoo News, Film Daily, Film Craft & More.



**DAVID KOECHNER** plays the role of the Unknown Man. He has appeared in more than 120 films and television shows. He is best known for his roles as Todd Packer on "The Office" and Champ Kind from "Anchorman" and "Anchorman 2: The Legend Continues."

# CAST



**GEORGE KATT** plays the role of Edmund. He is best known for his roles on NBC's *Blindspot*, CBS' *Blue Bloods* and CBS' *Unforgettable*, and more.



**JULIAN BRITTANO** plays the role of Andrew. He is best known for his role opposite Oprah Winfrey as David on the OWN's Hit TV series *Greenleaf*.



**KISHA BARR** plays the role of Diane and Melissa. She is an actress and producer, known for *FBI* (2018), *Manifest* (2018) and *Bull* (2016).



**LACY CAMP** plays the role of Candace "Hooker". Her and her daughter Darby Camp were in HBO's *Big Little Lies*.



**WILL POSTON** plays the role of Steven and Brent. He had a recurring role in HBO's "Femme Fatales" and Michael Diamond on BET's "The Family Business".

# MATCH STRUCK

# ADDITIONAL CAST



LACEY CAROLINE plays Franny and Olivia.



LARESSA THOMPSON plays Danny Petersen



AVA KINARD plays Sophia.



VANESSA NEFF plays Maid and Therapist.



COLLIN DAVIDSON plays Claude.



ERIC RANDOLPH plays Marty.



Josephine Taylor is a visionary author and an incredible storyteller. Her work challenges the perception of reality and of our own existence while exploring and exposing the human condition. This is what Suspense Daily wrote about her earlier this year, Josephine is our auteur to watch for.

She began her ascent to greatness by creating her own rules and creating a universe of her own. Taylor is a gutsy female writer, not waiting for anyone's permission to tell her stories, and surrounds herself with true believers whose goals are inline with her core mission & vision.

Josephine's work is known for its metaphors, tropes, and distortion for an alternative look at humanity.

Prop cover used in film.

# PRESS & REVIEWS

## ■ DIGITAL JOURNAL

### **Match Struck, a Film by Tiffany Rhodes, Inks Deal with The Movie Agency Amid Its Oscar Buzz and Festival Wins**

Hollywood will get to cash in again with a new brilliant voice in her feature debut, *Match Struck*, written and directed by Tiffany Rhodes, with cast David Koechner ("The Office" and "AnchorMan"), Julian Brittano (Own Network's "Greenleaf") and George Katt (NBC's "The Blindspot").

In *Match Struck*, Rhodes as the director artfully shuffles the story of an infamous novelist who struggles with her addiction and its direct connection to her writing. Like many psychological dramas that create confusion, spoon-feeding us the story, we go in and out of the life of the writer Josephine Taylor, aka Jo (portrayed by Rhodes), and the story of her novel. There is no arrogant "look at me" storyline in this movie, leaving the audience scratching their head in confusion, questioning if one is clever enough to figure this out, or asking whether the director even understands this film? No, instead, we join Jo on this drinking binge laughing at the unexpected humor in Rhodes' performance and genuinely understanding the pain that causes humans to trap themselves in a cycle of destruction.

Jo is miserable, depressed, alcoholic, and completely self-absorbed, yet you find yourself relating to her and liking her. Rhodes' performance is Oscar-worthy and much-needed

***"Rhodes' performance is Oscar-worthy..."***

new perspective about women with mental health issues. There is no I'm insane, watch me sexy dance at this bar or look like a supermodel patient in an asylum. This character is tragic, messy, and unapologetically miserable.

The film opens and closes with songs covered by Nina Simone, "Funkier Than a Mosquito's Tweeter," and "Ne Me Quitte Pas." The original score is big and wonderfully composed by Nick Audy. I thoroughly enjoyed the music selection. It perfectly matched the essence of what Rhodes wanted to capture.

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Match Struck has terrific performances by Julian Brittano, playing Rhodes' husband, who seems trapped in his marriage with her. Brittano's disdain for his wife is palpable. He resents her drinking and is emotionally unavailable to truly see and support his wife in her current state. Brittano and Rhodes's ease with one another is deliciously voyeuristic, demonstrating authentic behaviors of a couple in the privacy of their own home.

***"The editing in this film is transfixing and well done by Eric Randolph, his feature debut."***

David Koechner is the only tease I want more of in this film. He is comedic but dark. He embodies this perverseness that is captivating. Rhodes told me she wrote this character for Koechner after mutual friend and actress Kimberly Inez introduced them. Koechner's charismatic presence is the ego in which Jo's character can allow her dark side in, as the creative conduit. His lack of screentime is a letdown. I wish he would have had a more significant role since he is intrinsic to understanding Jo. Koechner is fantastic, and I hope to see him in more roles like this.

Warning spoilers ahead: the end breaks all formulaic rules and I love it. Just when you feel the story has given us an ending, it reveals the inner workings of Jo's mind. It's a brilliant interpretative dance. In the final moment of this movie, Rhodes makes the slightest choice in her performance that struck me like a bolt and haunted me for days. Again, her performance is Oscar-worthy.

The editing in this film is transfixing and well done by Eric Randolph, his feature debut. The cinematography is intentional, Rhodes credits her camera department, "I worked with loyal and smart artists Nick Neidhart, Ciera Thompson, Conor Murdoch, and Tina Reeves. Whether it was Tina who caught me as I hung off a ladder or Nick who was a partner never wavering in the execution or vision of this film, these individuals amongst many are people I respect and would go into production with any time."

Rhodes credits and humbly thanks her executive producers, Tina Kinard and Clarissa Felts. "This production was never about what's in for me with these two brilliant and generous women; they believed in the story, and more importantly, they believe in me; that's a treasure in this world."

Upcoming screenings for Match Struck, Chandler International Film Festival on January 20, 2022, and Durango Independent Film Festival March 2, 2022, for ticket information.

## Has Cinema Found Its Savior, Tiffany Rhodes?

“

**Tiffany Rhodes, she is the modern-day Orson Welles. Rhodes writes, directs, shoots, and acts.**

”

Independent films are a dying species, and so are the theaters that support them. This year's film festivals have shifted from searching for new talent and low-budget films to building hype in an industry hit hard from the pandemic.

With festival directors choosing projects like *Dune*, an all-star cast full of big names, including Zendaya, Timothée Chalamet, Oscar Isaac, and Josh Brolin, let's not forget a budget of 165 million dollars. The choice seems to pick marketing the festival over the purpose of these festivals. More importantly, what will happen to the already struggling independent theaters that rely on these festivals to choose selections to run in their theaters? It's a trickle-down effect. This type of blockbuster film in festivals is not new, but it is widespread this festival season.

In a search for answers, I contacted an indie filmmaker to understand the thoughts and trajectory of independent filmmaking in 2021.

She's been named "auteur," "cinematic force," "powerhouse," and most recently "cinematic genius" from magazines to news outlets like CBS, NBC, and WB. **That she is, Tiffany Rhodes, she is the modern-day Orson Welles. Rhodes writes, directs, shoots, and acts. Her feature film *Match Struck* does have a *Citizen Kane* trapped in a castle feel, Rhodes like Welles stars in her film.** But while his mere age of 26 was astounding, it's Rhodes's refreshingly unique approach to film. There is nothing predictable in its nature. It's unnerving if you like formulaic films but hypnotic, and she is hands down the best breakout performance.

I sat down with Rhodes to discuss independent filmmaking and the future of cinema. As noted by actor Ryan Kwanten from *True Blood* in a 2019 article by *Film Daily* magazine, he described her as "enigmatic." I would agree. "We have abandoned cinema here in the US. The pandemic was not the cause; the symptoms have been there for a long time. As a society, you must foster art as much as you do science and math. It is through art we examine and explore our humanity and experience her in the Newtonian 3D world. But I believe in the people. We want to be moved, inspired, pushed past our limits. We are here to care for one another and learn," says a somber Rhodes.



The Motion Picture Association (MPA) reported in 2020 an increase in new streaming video services, with Universal and Warner Bros. joining and competing with Netflix NFLX+0.8%, Hulu, and Amazon AMZN+1.3%. This trend was already beginning; the pandemic just increased its dominant takeover.

"I do watch streaming services. I'm not saying we should throw the baby out with the bathwater; merely, let's not let cinema die. Can't theaters and streaming survive together? That's why I'm offering to let Match Struck screen at any independent theater. Additionally, that's my call to action to filmmakers across the US, especially you famous and well-secured ones." Rhodes smiles. "It's time for a revolution for art, for cinema. Who in this industry has the gumption to stand with me and stop the incessant closures of cinema everywhere? How can we come together and fight for this art, this art that I know saved my life."

I asked Rhodes how she was going to do this. "First, I am going to have private screenings at independent theaters with the use of sponsors and local supporters. Our first screening is October 2nd at Our Town Cinema in Davidson, North Carolina." Rhodes comes off both confident and curious in communication. She seems fascinated by life and fully engaged in every moment. Yet she has a bubbling below the surface renegade feel that is a bit intimidating.

"What's next. There's a lot. Several projects, I'm ecstatic and grateful. One common thread among these stories is about people who care for one another. And about the people who turn their backs to the suffering of others. I know it seems everywhere the world is on fire, but it's not. There is so much to see and understand. We can no longer be afraid of what we don't know. We must stop assuming and being hateful. Bringing back cinema to a healthy, thriving place, I hope, allows people to disconnect from their devices and see this incredible beauty, life," Rhodes said as she seemed to choke up with emotion.

"I won't rest until I can help as many as possible wake up and truly see this world and its inhabitants. I have worn chains in my life so that I will know the chain's weight and how to remove them from my people." Rhodes may have a second calling as a spiritual guru. She told me that she started a local meditation group in her neighborhood. "It's filled with souls that seek to heal themselves and the world."

MPA reported that in 2020 only 338 movies had theatrical releases, which is a 66% decline since 2019. While Rhodes seems to believe cinema to be Lazarus of nature, the number is not hopeful. What will it take, even after the pandemic, to get people in theaters? Are there actual people in Hollywood who care about cinema? I think most of us would agree; we need a good combination of blockbuster hits like Bond and Marvel mixed in with some higher-budget indie films and sprinkles of genuinely independent cinema that defies the formula.

**"Instead, does this superpower filmmaker need a male counterpart to compare? I think not."**

In Match Struck, Rhodes portrays a novelist with mental health issues; ironically, her next film is filmmaking. The parallels are uncanny between Rhodes and Welles. Could she be in Welles reincarnate? Instead, does this superpower filmmaker need a male counterpart to compare? I think not. I think we could all take some of her advice and disconnect from our phones, do some meditation, and goshdarnit watch a really good movie.

## **Tiffany Rhodes: Cinematic Mastermind Who Is Creating Her Own Genre**

These days it's Match Struck this, Match Struck that, for writer and director Tiffany Rhodes. But now the film is finished, and her work on it is over. "I sent it home; hopefully, they recognize their child." Whatever that means is unclear whether festival or distribution deal, but one thing is for sure, Rhodes is just getting started.

***"You immediately want to rewatch".***

Her indie film available on Amazon Prime, Collision, continues to be a secret gem with cult followers sprouting worldwide. It's a film about a writer with an unsuccessful novel. Similar to Match Struck, her answer is, "In Collision, I attempted to kill off characters that seemed to haunt me. Subsequently, it turned out to be more of an attempted murder. Collision is a conceptual notion about writer's block, killing your darlings.

So what is next for Rhodes? "A western. A psychological and violent thriller. All I will say is the battle in the film is historical and true. For this part of the story, I have taken great care and did extensive research. Everything else fiction." All of her work I have seen so far is psychological. Is this an obsession or style? Rhodes said, "I'm merely fascinated by how brilliant and absurd the minds of humans are—it's an ongoing biopsy which continually indoctrinates me."

***"She holds nothing back, and I can't wait to see what she does next! Match Struck is a genre-breaking film with drama, comedy, mystery, thriller, and just enough surrealism to remind you—you don't know what's real."***

To know what's going on in Match Struck is to ask, What is the motivation of this film? This isn't a typical movie in which images and narrative fortify the story. On the face of it, it's about a writer who is struggling professionally, personally, and mentally. But there is a feeling that we are watching a thematic apperception test—a psychological test showing 31 pictures to patients to reveal an individual's perception of interpersonal relationships. The bigger question is, Who is the patient, Rhodes or the audience? To say, for example, that Match Struck is a riddle is true. You immediately want to rewatch. It's a rollercoaster that is so wild it's hard to see the details that passively build with such thoughtful intent. Not able to screen the final version, I look forward to collecting more evidence of what Rhodes was honestly saying with this film. Not to mention it's her performance that rocks you. She holds nothing back, and I can't wait to see what she does next! Match Struck is a genre-breaking film with drama, comedy, mystery, thriller, and just enough surrealism to remind you—you don't know what's real.

FILM  
DAILY 

"Felts has this to say about the plot of Match Struck, "**Match Struck** has a powerful storyline that is both moving and relevant for current society. "

press

HOLLYWOOD  
*Insider*

"David Koechner can be seen in Tiffany Rhodes' '**Match Struck**' alongside Lacy Camp, George Katt..." Hollywood Insider

NALUDA  
MAGAZINE

**Tiffany Rhodes who is considered the Next Gen "Ones To Watch In Hollywood."**

Tell us about your work in "**Match Struck**?"

This film is an insane ride! I'm so proud of this project. I got the chance to work with the wildly talented David Koechner. He's just a beaming light. I wrote the original screenplay years ago. I did several rewrites before filming and then another during that I feel more accurately reflects where I am as a filmmaker. The original concept is the same. Exploring our duality as a human. Shadow work. *excerpt from her 2021 interview*

MR: And I feel as long as we keep using titles like "Female Director" it's going to continue to put them in boxes and the expectations of what they feel a "Female Director" should be. i.e. Romantic Comedies or Dramas.

TR: Exactly. **Match Struck** is about a female writer who's having mental health problems and it's not a Girl Interrupted interpretation of mental illness, it's not sexy - I wanted it to be real. Most of us don't look our best in the lowest points of our lives which I feel is a common trope in movies - they always portray "crazy" women as the most attractive and she's always promiscuous and wild. I wanted to explore mental health in a different way, we need to move away from these movie tropes of over sexualising women in film. *excerpt from 2021 interview with The C Word Magazine, in the UK*



# MATCH STRUCK

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