

about anything except doing what you're doing on your skateboard.

NS: Hell, yeah!

Ryder – your character, Fourth Grade, is kind of like the documentarian of the group, making videos of his friends.

RM: Filming gives Ryder a purpose in his group of friends; it's how he is able to contribute. You know, he's not there to talk but (he expresses himself through) his camera, and capturing everything makes him happy.

As you said, the characters form their own family. Do you see Ray as the protector of the group?

NS: I think it's equal between Ray and Fuckshit, but then morals come into play. We're kicking it with younger kids and stuff – so, you know, it's like an angel-and-devil type of thing. Overall, Ray is down to party and all that shit too, but he's more focused on succeeding.

Jonah would ask, 'Is this something you would say? Do you feel comfortable saying this? How would you do it?'

Were there any challenges during the shoot, given that most of you don't come from acting backgrounds?

NS: Hell, yeah. Wait, oh my God, OK – so there's a scene in the movie where I'm supposed to be beefing with Olan. And I remember we did the scene so many times; afterwards I was like, 'I love you, bro, it's all good, we don't got no real beef or nothing like that.' 'Cos we started to really get into character; it was crazy.

OP: We did this one scene where both of us just turn around and look at each other. We literally did that scene, like, ten times and it still didn't work. Every time Na-Kel turned around and looked at me, we were dying laughing.

SS: One of my favourite scenes is where Fourth Grade talks to Teresa (played by

weird bonding moments between skaters. OP: Also, a lot of things in the 90s were at their core, you know?

Why do you think a lot of us are nostalgic for that time?

NS: It's comforting for people who were teens in the 90s. Those are the years when you're doing a lot of shit for the first time; you're experimenting. Communication has changed. In society today, there's an older/younger divide. There are people I meet on Instagram who will just immediately FaceTime me. Being a little older, I would never just FaceTime somebody! I would have to meet them before or at least text them. But a lot of people build really good relationships that way.

SS: There's a lot of hypocrisy, too. I was on my phone and this older guy looked at me like this (*gives judgmental look*) at the dinner table – and then five minutes later he was doing the same thing! Even now,

**"It sounds corny, but there is no age, race or gender in skating. Everyone is super open-minded. We meet so many types of people – we can adjust to a specific crowd" Sunny Suljic**

OP: Fuckshit has no mental process before anything. He sees something he wants to do and he does it – he doesn't think about how dumb it is. Ray is definitely smarter than Fuckshit.

And what about the boy/girl dynamic?

AD: I think it's accurate. I grew up with all boy cousins. I don't really go to skate parks but I can imagine there'll be a couple of girls hanging out there, right? They're also escaping their shit at home, which is why they have parties and invite the guys over. Girls also just want to have fun and smoke some weed and drink some drink.

What attracts your character, Estee, to Stevie in the film?

AD: I created this story for Estee that she has been hurt by multiple men in her life, be it her dad or whoever, and she just sees these dudes around and the way that they talk to girls. She thinks Stevie is a genuine pure soul.

She makes the comment, 'You're right before the age where –'

AD: '...guys become dicks.' Yeah. Maybe she's seen some guy fuck with her friends. It's that age where boys wanna be little pimps and players. (*Laughter all around*)

NS: Boys can get hurt too, though. Hurt people hurt people.

How much do you guys feel you were able to shape your roles?

NS: Jonah used pieces of how we are in real life. He wrote the characters one way and then, after seeing how we interact in real life, it changed. Our humour, how we hang out, how we talk, all of that stuff.

Liana Perlich) about his film, *Strong Baby*. Throughout the film, everyone always has the most negative response when he tries to talk about it – and he's not too open because of that. But then he finally gets to express his idea to Teresa and she's like, 'That's sick.'

AD: Yeah – she's like, 'That's a sick idea.' She's so sweet. I love that scene. I find it weirdly emotional watching it.

NS: You know what's crazy? That says a lot about homies and girls.

AD: Mm-hmm.

NS: Especially Alexa. All my other friends just say, 'Shut your dumb ass up, that's stupid.' Like, boys can really crush your dreams, 'cos we rough. But it shows how nurturing women are. No matter what the idea is, it's like, 'Oh, I think that could be possible.' That one moment on the couch could have sparked his whole life!

Exactly. Did you feel it was important that Jonah set this film in the 90s?

NS: It was definitely really cool that the film was set in the 90s; it kept it very period, but the story doesn't have much to do with the actual 90s.

Why do you think it's set in that time?

NS: I think it's a part of Jonah's childhood he wanted to recreate. It's just something he knows well. You can look back at (an era) and know everything about it more than you can predict things. And, of course, there is the music that comes with it.

RM: It also gives all of us a reason to not have a cellphone or be on the internet. And to have, like, real conversations and

you could have a phone on and not use it – just have it on you for emergency contacts.

It's a choice.

SS: Yeah.

AD: We couldn't have our phones on set. And I liked that. On other projects that I've been doing (since), I haven't had one either. I like what you said, Sunny – it's a choice. You don't have to be that person who lives in their phone 24/7. Using it as a tool but still being a human in the real world – that's the way to go. •

*Mid90s is out now in US cinemas*



Ryder wears denim jacket Linder

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